NEW ADVENTURES CHARITY

England & Wales · Charity number 1125342

Details

Other names	RE - BOURNE
Status	Registered
Legal form	Charitable company
Company number	06548321
Registered	2008-08-04
Register	View on the Charity Commission register

Contact

Address	c/o Farnham Maltings Bridge Square Farnham Surrey GU9 7QR
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Activities

Objects: 3.1 TO ADVANCE THE EDUCATION OF YOUNG PEOPLE, DANCE PRACTITIONERS AND THE GENERAL PUBLIC PARTICULARLY BUT NOT EXCLUSIVELY THROUGH THE PROVISION OF WORKSHOPS AND CLASSES WITH SPECIFIC BUT NOT EXCLUSIVE REFERENCE TO THE DANCE CHOREOGRAPHY OF MATTHEW BOURNE.3.2 TO ADVANCE THE ARTS FOR THE BENEFIT OF THE GENERAL PUBLIC BY THE ENCOURAGEMENT OF ACCESS TO AND THE ENGAGEMENT WITH THE ART OF DANCE.

Activities: To advance the education of young people, dance practitioners and the general public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Matthew Bourne.

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Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** General Charitable Purposes, Education/training
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

Geography

- **Area of benefit:** NATIONAL
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£13,766,455	£12,753,041	£5,417,301	170
2024-03-31	£14,777,089	£14,093,568	£4,403,887	138
2023-03-31	£8,219,635	£8,158,232	£3,720,366	43
2022-03-31	£7,097,518	£7,447,118	£3,658,963	48
2021-03-31	£2,471,663	£1,933,503	£4,008,563	42

Trustees

Name	Role	Appointed
BRENDA EMMANUS	Chair	2017-12-04
Huw Aidan John Morris		2021-09-13
Jacqueline Mary Brunjes		2021-09-13
Jean Vianney CORDEIRO		2024-12-02
Jessica Alice Avery Ward		2021-09-13
Laura Jane Caldow		2024-12-02
Nora Stolz		2024-12-02
Peter John Marsden Williams		2020-06-08
Phoebe Hannah Lindsay		2024-12-02
Sarah Marigold Harman		2024-12-02
Victoria Ozoagu		2024-12-02

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NEW ADVENTURES CHARITY

England & Wales - Charity number 1125342

Accounts

Registered number: 06548321
Charity number: 1125342

NEW ADVENTURES CHARITY

(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

NEW ADVENTURES CHARITY
(A company limited by guarantee)

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CHAIR'S INTRODUCTION
FOR THE YEAR ENDED 31 MARCH 2025

As I look back over the past year with New Adventures, I am reminded once again of the transformative power of art to bind us together. Dance, in its purest form, is both fleeting and eternal – a moment of movement, light and sound that vanishes as soon as it arrives yet lingers in memory long after the curtain falls. It is this duality – the fragile and the timeless – that continues to define our journey.

New Adventures has never been content simply to perform. Our mission has always been to invite people in – to create work that resonates with audiences of every age and background, that sparks conversation, provokes thought and offers joy. This year, through bold touring, digital innovation and community connection, we have reached further and touched more lives than ever before.

Yet what makes me most proud is not only the scale of our achievements but the spirit in which they were accomplished: with resilience, inclusivity and an unwavering belief that dance is for everyone.

This has been a year when New Adventures has once again demonstrated the breadth of its ambition and the depth of our artistry. Our stages have been filled with familiar favourites, bold revivals and international journeys that carried the company's unique voice to new audiences across the globe.

Edward Scissorhands returned to our repertoire after a nine-year absence, and the response was extraordinary. Across 42 performances in six venues, more than 42,000 people were captivated by this haunting, tender story. Half of the dancers in the company came through our development programmes – a powerful reminder that investment in talent today shapes the classics of tomorrow. Additional rehearsal weeks ensured wellbeing, mental health, and EDIA training were not an afterthought but a cornerstone of the production's success.

Romeo and Juliet travelled further afield, visiting nine cities across Asia, including Tokyo, Seoul, Shanghai and Beijing. Over the course of 70 performances, more than 30,000 audience members experienced Shakespeare's tale reframed through Matthew's radical lens. Once again, new talent took centre stage with a significant percentage of the cast progressing through their own pathways.

And of course, Swan Lake – our signature production, reaffirmed its place in the hearts of our audiences. There was so much to celebrate beyond the 30th anniversary of this wild and wonderful show, including record box office and more than half of the company coming through our talent development initiatives, a proud testament to our enduring commitment to nurturing dancers who will shape the future of British theatre and dance.

These productions were not only successful in terms of numbers. Our impact and insight surveys confirmed that audiences consistently rated their experiences between 80 and 90% on key measures such as quality, relevance and emotional impact. While there is always more to learn, these results affirm that New Adventures continues to deliver work that is distinctive, resonant and deeply meaningful.

But beyond reviews and data, what lingers most are the moments: the hush before a curtain rises, the collective awe at the magical scenes on stage, the standing ovations and more personally – overhearing inspiring audience reactions as they leave the theatre, watching the brilliance of the teams in action and the excitement and inspiration that I get from my amazing group of fellow trustees – equally committed to the cause. These are the reminders that while statistics tell part of the story, the true impact of our work lies in the memories we create and the connections we forge.

If our mainstage productions showcase the scale of New Adventures' artistry, then our community and access work reveal its soul. This year we have worked tirelessly to bring dance to new places, new people, and created new possibilities – ensuring that the transformative power of movement is felt far beyond the theatre.

Through Doorstep Duets, now in its fourth year, we brought world-class dance into the everyday lives of communities across the Southeast. From care homes to community gardens, libraries to shopping centres.

Our work in schools and with young people also deepened. We delivered workshops to more than 700 pupils, many of whom had never experienced ballet before. These moments and memories mean as much to our

teams who facilitate them as we hope they do to those young people who bravely give themselves to these experiences. We constantly hope that these 'first times' are never the last times.

Accessibility remains a core priority for the company. We provided free tickets, audio description in every venue, and BSL interpretation for multiple performances.

Our work and engagement with diverse communities reflects our consistent and authentic commitment to a bold and inclusive vision – securing Sir Matthew Bourne's outstanding legacy not only by entertaining and inspiring audiences worldwide, but by ensuring that his work continues to evolve, resonate and welcome.
At the heart of this vision is Matthew's creative brilliance and our dancers whose extraordinary skill, stamina and artistry bring Matthew's stories to life with humanity and force.

I am filled with gratitude to them, alongside the countless individuals who make this company what it is: the creative teams, our dedicated administrative staff and executive team, our patrons and partners and of course, our audiences – whose loyalty and passion breathe life into every performance.

Despite a shifting and economic landscape, our journey ahead will ask us, once again to be ambitious, inventive and bold. We will continue to nurture talent, expand our reach both at home and abroad and ensure that every stage we step into is more inclusive, more welcoming and more representative of the world around us.

Art at its best is not just a performance, but a communion and collective search for meaning. This is the gift that New Adventures gives, and the promise we will carry forward.

Let's all look forward to an exciting next chapter

Brenda Emmanus OBE
Chair of the Board of Trustees, New Adventures.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2025

TRUSTEES REPORT

The Trustees present their annual report together with audited financial statements for 1 April 2024 to 31 March 2025. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Since the charity and the group qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

PUBLIC BENEFIT STATEMENT

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

GOVERNANCE & MANAGEMENT

Constitution

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. The charity is a company limited by guarantee and not having a share capital, incorporated on 29 March 2008, and governed by the Memorandum and Articles of Association as amended on 2 May 2019. In accordance with the Memorandum and Articles of Association, there must be at least three Trustees.

Method of appointment or election of Trustees

The Charity's Trustees are appointed at quarterly trustee meetings following an open recruitment process based on relevant attributes including personal competence, specialist skills and availability. Each Trustee serves a three-year term with the option to stand for a second term, with a maximum tenure of six years. This ensures regular renewal of skills and expertise on the Board. Before appointment, potential Trustees must complete a Register of Interests form.

Policies adopted for the induction and continued training of Trustees

New Trustees are provided with comprehensive induction materials including Charity Commission guidelines on Trustee Responsibilities, the Charity's governing document, recent annual reports and accounts, and other essential information. All Trustees participate in a formal induction process to ensure sufficient understanding of the Charity's activities and resources to fulfil their duties effectively.

We work to ensure that our Trustees have the relevant skills and experience and carry out a trustee skills audit on an annual basis. We recognise the importance of advocacy and work closely with our trustees to equip them with the right tools to promote and represent our work as well as training opportunities. Trustees are encouraged to undertake training both where gaps in knowledge and experience are identified and to maintain collective expertise in good governance.

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

Organisational Structure and Decision Making

The Trustees meet quarterly and are responsible for ensuring the charitable aims, objectives and programme of activity are delivered by the Senior Leadership Team as set out in funding agreements and the three-year budget.

The Trustees determine the Charity's general policy and are legally responsible for overall management. Day-to-day operations delegated to the Senior Leadership Team comprising the Artistic Director, Associate Artistic Director, Group Managing Director and Executive Director.

The Trustees have two Sub-Committees support to support the Board's work: the Finance & Audit Sub-Committee and the Development Sub-Committee. Both currently include external members with relevant experience and skills and meet four times annually prior to full Board meetings.

Pay Policy for Senior Staff

Annual remuneration for all staff is approved at trustee level. Management salaries are set appropriately for the level and responsibility within the Charity, considering job descriptions and industry standards and practice. Trustees do not receive any remuneration.

Appointment and Retirement of Trustees

Trustees are appointed (or elected) at quarterly trustee meetings. Each trustee signs up to serve a three-year term with the option to stand for a second term, the maximum time any trustee can serve is six years (2 x three- year terms) which means the trustees are refreshed with new skills and expertise on a regular basis.

RISK MANAGEMENT

The Trustees maintain a comprehensive approach to risk management, examining major strategic, financial, reputational and operational risks facing the Charity. Systems are in place to enable regular reporting and monitoring, allowing timely action to mitigate identified risks.

The risk register is reviewed quarterly by the Finance and Audit Sub-Committee and updated by the Executive Team as an active management tool. The Trustees are satisfied that appropriate systems and controls are in place to mitigate exposure to major risks.

Principal Risks and Mitigations

The Trustees have identified the following principal risks and mitigating actions:

Financial Sustainability: The challenging funding environment presents a risk that fundraising targets may not be met, requiring adjustments to budgeted income. The Charity mitigates this by building contingencies into budgets, maintaining reserves in accordance with the reserves policy, implementing a comprehensive fundraising strategy, and consistently reviewing the impact of external economic factors on operations.

Safeguarding: Given the Charity's extensive work with schools, young people and communities, safeguarding remains a key priority. A safeguarding working group comprising Executive and Trustee members monitors and reports on the action plan. All projects undergo risk assessment with appropriate measures implemented and clear reporting mechanisms in place. The Charity has an excellent track record in this area and continues to adapt practice in response to changing circumstances and best practice guidance.

Economic Pressures: Increased inflation and cost of living impacts affect multiple aspects of operations including audience disposable income, production costs, salaries and staffing levels. The Charity manages this through regular budget reviews with all budget holders, protecting reserves, and maintaining financial oversight through the Chief Operating Officer who ensures robust tracking and financial responsibility. The Leadership Team maintains regular communication to monitor the evolving situation.

Both the Leadership Team and Trustees maintain ongoing awareness of these principal risks alongside other identified risks facing the organisation, with regular monitoring and review processes embedded in governance structures.

GOING CONCERN

The audited accounts for 2024/25 reflect a healthy reserve position in line with the Charity's reserves policy, demonstrating continued financial resilience and stability.

The year-end closed in surplus, and the current reserves position combined with robust financial forecasts provide the Trustees with confidence that the Charity can continue to deliver its charitable impact for a minimum of 24 months. During this period, priorities include strengthening relationships with new and longstanding trusts and foundations to secure future funding; maintaining audience and venue confidence in the Charity's work; and developing strategic partnerships to sustain this positive financial position beyond 2024/25.

The Trustees have reached this conclusion based on the current cash position, sound financial forecasting processes, and regular communication between the Executive Team and the Finance and Audit Sub-Committee. Following this assessment and after making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

Charitable Objectives

Our charitable objectives as set out in the Memorandum and Articles are:

- To advance the education of young people, Dance Artist and the public particularly, but not exclusively, through the provision of workshops and classes with specific, but not exclusive, reference to the dance choreography of Matthew Bourne.

- To advance the arts for the benefit of the general public by encouragement of access to and engagement with the art of dance.

OVERVIEW

For nearly 40 years, Matthew Bourne's New Adventures has been an iconic, ground-breaking British dance-theatre company, famous for telling stories with a unique theatrical twist. Since 1987 New Adventures has changed the popularity of dance in Britain, creating works that have altered the public perception of what is possible when it comes to telling stories without words.

Our artistic director, Matthew Bourne, has been a pivotal force in the evolution of contemporary dance, having pioneered dance-theatre as a distinct genre in England and internationally. We continue to be choreographer-led by Matthew Bourne, and we are proud to present our work in more large-and mid-scale venues than any other dance company in Britain.

> *In 2024-25, we toured for over 50 weeks with 3 productions, consistently offering more performances than any other NPO funded dance touring organisation in England (source: NPO Metrics report, Data Culture Change, 2025).*

As well as creating world-class productions on-stage, we firmly believe in investing in the future talent and leadership of our company and of the wider dance and creative ecology of the UK. We offer an extensive range of pathways into the company and wider industry for promising young dancers, as well as nurturing backstage and off-stage careers. Our flagship talent development programmes, Cygnet School, Swan School and Overture, continue to flourish and provide opportunities to engage with our methodology and our work and to meet new talent.

> *During 2024-25, we delivered 158 talent development sessions to 3,909 attendees.*

We also have an ongoing commitment to supporting, developing and investing in existing members of the New Adventures and dance communities: performers, creatives, crew, staff, dance artists and participants. Through investment in our existing talent, we will build a resilient organisation for the future.

In our schools and community programmes, using our bespoke methodology, we deliver creatively ambitious and inclusive participatory projects. We work with a range of partners such as schools and colleges, local authorities and venues, introducing people of all ages to the joy of creativity and the wonder of live theatre.

We seek to support the diversification of audiences for dance through activities focused on reaching groups who traditionally have less opportunity to engage with dance, leveraging our reputation for introducing people to dance for the first time.

We continue to strengthen our organisational resilience to enable our relatively small team to deliver an extensive programme of performances and projects efficiently with maximum impact.

In 2024/25, we continued to align with our Mission and Goals, to inspire our work, focus our strategic ambition and strengthen our unique business model:

MISSION
Opening a world of joy, wonder, connection, and creativity

GOALS, which are mutually reinforcing

1. Staging world class performances, in Matthew Bourne's signature dance-theatre style, in usual and unusual places
2. Widening access to the arts
3. Nurturing and supporting talent that represents UK society

Collaboration remains key to our operating model and this year we have continued to develop strategic partnerships that enable us to support local arts ecologies, work with communities and widen access to our work across the UK and beyond. Proudly based in the Southeast, we deliver extensively in this region and beyond alongside our Placemaking venue partners.

In 2024/25:

- 290,399 people (previous year 401,990) attended 336 New Adventures performances (previous year 397) as an audience member.
- We had over 375 Take Part activity sessions, with 7,657 attendances.
- 1,912,517 people (previous year 1,643,736) engaged with our work online through REEL Adventures.
- We supported 105 dancers via paid employment on a tour for a total of 5,460 weeks

PERFORMANCE

ON STAGE

In 2024/25, we toured 3 of our world-class, large-scale dance theatre productions, Romeo & Juliet, Edward Scissorhands and Swan Lake to every region of England, plus the rest of the UK and internationally for a total of 35 weeks.

Romeo and Juliet
Remount, International Tour

The production continued its international tour in 2024. The show toured to 9+ venues in Asia (Tokyo, Seoul, Busan, Shanghai, Beijing, Guangzhou, Macao, Taipei and Kaohsiung) over a period of 11 weeks, delivering 70 performances and reaching 30,710 audiences internationally.

Edward Scissorhands
Remount, UK Tour

Edward Scissorhands continued its tour to UK theatres in Spring 2024.

The show toured to 5 venues over a period of 5 weeks, delivering 35 performances and reaching 32,916 audiences nationwide. It featured 32 dancers and engaged 35 offstage workers and crew and provided over 800 weeks of employment across the tour. Over 50% of the dancers came through one of our talent development programmes.

9,714 people also saw Edward Scissorhands in Amsterdam across 7 performances.

The show received an average rating of 75% for 'Distinctiveness' from audiences in Bradford, Newcastle and Norwich who responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

Swan Lake
Remount, UK Tour

"The show that changed the dance landscape FOREVER ★★★★★"
The Observer

Matthew Bourne's Swan Lake returned for its 30th anniversary tour this year. This audacious reinvention of Tchaikovsky's masterpiece caused a sensation when it premiered almost 30 years ago and has since become the most successful dance theatre production of all time. First staged at Sadler's Wells in London in 1995, Matthew Bourne's Swan Lake took the dance theatre world by storm becoming the longest running full-length dance classic in the West End and on Broadway. It has since been performed across the globe, collecting over thirty international accolades including the Olivier Award for Best New Dance Production and three Tony Awards for Best Director of a Musical, Best Choreography and Best Costume Design.

Swan Lake took flight once more in this major revival for the next generation, touring to 10 venues over a period of 20 weeks, delivering 149 performances and reaching 212,748 audiences nationwide. It featured 43 dancers and engaged 21 offstage workers and crew and provided over 2,159 weeks of employment across the tour. 56% of the dancers came through one of our talent development programmes. Dancers were supported by additional rehearsal week to support well-being, mental health and EDIA training:

- Self-care and managing anxiety on tour, with Crystal Nichols
- Neurodiversity Refresher, with Lucy and Luke from Access All Areas
- Disability Equality with Michele Taylor
- Trans and Non-Binary Allyship with Global Butterflies
- Unconscious Bias with Antoinette Wilcox

3,500 audience members from Salford, Birmingham, Nottingham, Norwich and Southampton reviewed Swan Lake well above 80% (most above 90%) across all key outcome measures, except for Distinctiveness (76% Birmingham – lowest on this measure) and Understanding (77% at all venues, except for Nottingham 78%).

Access Performances

In January 2025, New Adventures produced its third Sensory Adapted Performance (SAP) performance, this time of *Swan Lake*. An SAP is an extension of a Relaxed Performance, creating a less formal and more supportive theatre environment and including some modifications to the show. SAPs are suitable for those who may be on the autism spectrum, have sensory sensitivities, epilepsy, learning disabilities and/or difficulties, experience neurodiversity, and anyone that might benefit from a more supportive environment.

There were 1,311 total bookers, with 20% attending for first time (previously 36%). 27% of the audience identified as D/deaf or disabled and 80% of the audience said they would attend a relaxed or SAP at Sadler's Wells again.

Throughout all our productions, we offered 28 Audio Described performances and touch tours with 126 audience members attending an audio described performance, advertised via a dedicated Access page on our website and that of partner venues. A Visual Guide, Sonic Story and Sensory Introduction film of *Swan Lake* were made available for anyone who would benefit from familiarising themselves with what to expect before attending a performance.

We continued to work with presenting venues to allocate 30 free audience development tickets at each venue (a total of 1,185 tickets for 2024-25), specifically ring-fenced for targeted groups including those who have not previously attended the theatre, young people, as well as participants in our engagement projects. 9 post-show events (previously 11) offered the general audience unique insight into the making of the show, with all these events being BSL interpreted and over 1,500 (previously 3000) people attending.

"It was the best sensory adapted performance I've been to."
Swan Lake Sensory Adapted Performance Audience Member

2024/25 Total Attendances by Region

Southeast	20,600
North	58,021
Southwest	36,089
Midlands	29,979
London	90,123
TOTAL England	**234,812**
Rest of UK	15,163
TOTAL UK	**249,975**

ON SCREEN: REEL ADVENTURES

We continue to engage audiences in spectacular dance through film, broadcast and digital platforms, extending our reach and access to our work nationally and internationally. There are multiple ways in which audiences can watch our shows online, including on BBC iPlayer, Marquee TV and Sky Arts and on the big screen worldwide through Trafalgar Releasing.

In 2024/25, 205,000 people saw our productions in cinema, broadcast or via streaming platforms; when you include digital engagement with our YouTube content and views of our Edward Scissorhands resources on Sky's Access All Arts platform, that figure rises to 1.91m people.

Broadcasts and Online Streaming

Sleeping Beauty continues to be streamed on BBC iPlayer in the UK and had an estimated 10,000 views. Edward Scissorhands was screened on Sky TV/Now and had 60,600 viewers. It continues to be streamed on Sky TV/Now in the UK and on Marquee TV in some regions internationally, with estimated views of 10,000.

Working alongside multiple international partners (broadcast networks and online platforms), a total of eight productions streamed and broadcast across the world (The Car Man, Cinderella, Nutcracker!, The Red Shoes, Romeo and Juliet, Sleeping Beauty, Swan Lake, Edward Scissorhands). We estimate 179,760 views either via broadcast or streaming across the world.

Cinema Screenings

The were 710 screenings of Edward Scissorhands in cinemas across the UK to 15,182 people and 529 screenings of Edward Scissorhands in cinemas across the rest of the world to 10,115 people.

Therefore, streaming, broadcast and cinema screenings gives an estimated total of approximately 205,000 views of our productions on screen.

Online Engagement

On our digital platforms, we focus on giving audiences an opportunity to connect with the joy, wonder and creativity of New Adventures wherever they are in the world. We have introduced a three-pillar strategy, communicating our what, our why and our how across social platforms.

Our strategy puts the audience first (rather than the platform), places dance at the forefront and prioritises quality over quantity. We have increased time spent on community management to nurture our relationship with loyal fans and make stronger connections with audiences and future talent.

In 2024/25, Edward Scissorhands was featured in Sky Arts' Access All Arts programme, and was seen by estimated 276,830 children in classrooms.

The Car Man and Swan Lake were featured in material included in Rambert Grades seen by an estimated 350-400 students (with 66 teachers trained in material delivery).

In 2024/25, we have had net audience growth of 19,795. On our core platforms (Facebook and Instagram), we posted 652 times and had 767,097 engagements with New Adventures content. We also had 771,000 website views and 251,000 new website users during the period.

2024/25 Total Digital Content

Broadcast and streaming (views)	179,760
Cinema Screening (tickets sold)	25,927
Access All Arts learning resource	276,830
YouTube content views	1,430000
Social media content engagement	767,097
TOTAL	**2,679,614**

TAKE PART

TALENT DEVELOPMENT

New Adventures continues to commit to discovering and nurturing raw and emerging talent across the UK and continues to develop New Adventures company members' careers both on and off stage. We provide on-going development opportunities for freelancers, industry professionals and aspiring dancers.

Pre-Vocational

Cygnet School

In residence at The Marlowe, Canterbury, our pre-vocational training programme for young people, Cygnet School, launched in July 2021 to provide a much-needed pathway between New Adventures' existing participation work and Talent Development opportunities.

This year's Cygnet's School cohort is comprised of 16 young people aged 12-18, each passionate about dance, developing new skills and exploring dance as a professional pathway. The programme is fully subsidised for all the participants ensuring that there are no barriers to access.

Over the course of 12 months this group came together for monthly residential weekends and a week's summer residency, exploring and performing the unique aspects of New Adventures' work, style, and training. The Cygnets spent the year developing their musicality, character, technique and expression within each monthly session. Having watched and studied Matthew Bourne's Swan Lake at Sadler's Wells, they worked on creating a curtain raiser piece to perform on Marlowe Theatre's main stage. Cygnet School also collaborated with Jasmin Vardimon Company to exchange storytelling movement styles and connect with other like-minded dancers. Through Shine a Light sessions with Marlowe Theatre departments, participants gained insight into the inner workings of theatres and the dance industry, learning about different career pathways in the arts.

The New Adventures team teaching and working with the young people include Resident Dance Artists Glenn Graham, Dance Artist Sophia Hurdley and Isaac Bowry, Overture alumni Grace Black and Canterbury Christ Church Student Caterina Giannotti. We have continued working with Professor Angela Pickard from Canterbury Christ Church University to evaluate the programme.

This Talent Development programme received average ratings of 93% for 'Artistic Skills' and 94% for 'Achievement' from participants via the survey sent using Arts Council England's Impact and Insight Toolkit. 83% of them said they would participate again, 100% said they experienced joy, and they described their experience with the following three words – fun, exciting and supportive.

'The Cygnet School team utilise their experience as professional Dance Artists with New Adventures and apply enabling pedagogy (the choices of methods of teaching and learning), to develop a studio environment where the cygnets experience joy, connection and creativity, and are motivated to achieve high quality artistic outcomes. Cygnet School is making a difference to the lives of these young people inside and outside of the studio - it is opening doors to new worlds of creative possibilities and adventures.'
Cygnet School Evaluation Report

Pre-Professional and Vocational

Conservatoires

We work closely with dance schools and conservatoires to help nurture, develop, and support the next generation of talent. This work includes workshops, mock auditions, residencies, career talks and Q&As. In 2024/25, our Dance Artists delivered 69 workshops (previous year 17) and worked with young people from 17 institutions (previous year 14) including Royal Ballet School, The BRIT School, Tring, Italia Conti, Liverpool Institute for Performing Arts, Laine Theatre Arts, Elmhurst Ballet School, Northern Ballet School, London Contemporary Dance School and Rambert.

'The workshop was brilliant. The Dance Artist delivered such an informative and supportive session and the student feedback has been great.'
Careers Manager, Performers College, Essex

During 2024/25, 3,253 people took part in 132 Talent Development sessions.

A Seasonal Adventure

Over three days, 30 graduates of vocational dance training courses were introduced to our repertoire and invited to explore New Adventures' trademark creative processes. Days are made up of class, repertoire and creative tasks with emphasis on areas unique to the company which could include duet work, storytelling through movement and character work. This year also included sessions on Navigating the Industry, Performance and Characterisation, Freelance Tips for Self-Promotion and an Audition Workshop.

This Talent Development programme received average ratings of 96% for 'Insight' and 97% for 'Artistic Skills' from 29 participants that took part in the survey sent using Arts Council England's Impact and Insight Toolkit. 98% of them said they would participate again, 96% said they experienced joy, and they described their experience with the following three words – inspiring, informative and insightful.

'I learnt about navigating the industry through a psychological lens which was insightful, as it has given me ways to handle audition nerves.'
A Winter Adventure participant

Placements Programme

This year saw the pilot year of a new Placement Programme to provide paid work experience in technical departments, designed to ensure long-term inclusion and remove barriers to accessing a career in the performing arts. The programme around Swan Lake was a huge success, providing placement opportunities over a large geographical spread working with our Placemaking venues and extending the offer to other areas of the UK. In total in 2024/25, we have hosted 31 placements for a total of 217 days which is 1,736 hours of hosted placements. We have also gone on to employ 4 of the participants.

We're continuing the programme next year and are establishing and strengthening relationships with other partners such as The King's Trust to reach young people who are outside our usual theatre orbit and might not have considered a career in the performing arts.

'I had an absolute ball and learned so much from the team. I was able to fit in so well with everyone and felt like I belonged. It exceeded my expectations and solidified my ideas for my future career as a hopeful touring crew member with New Adventures.'
New Adventures technical placement

Swan School

Twice in 2024, once in April at Lanterns Studio and again in September at Royal Academy of Dance, 22 dancers were invited to take part in two four-day intensive that gave them an exclusive insight into the working practices and repertoire of New Adventures. In addition to this, we ran our first Swan School 2 with 14 dancers, an opportunity tailored towards young aspiring dancers between the ages of 16-18, who are still refining their craft. This opportunity focuses on enhancing their artistry while allowing space for personal development, creativity and exploring the work of New Adventures.

Identified through our Conservatoire programme, attending shows and annual auditions, dancers are invited to Swan School because we are interested in their development and preparation for the industry. The dancers are given exclusive insight into the working practices of New Adventures and take part in panelled discussions and workshops with invited industry professionals. This residency is designed to broaden the dancers' industry knowledge and provide them with a range of skills to support them as they embark on their artistic journeys.

The intensive culminates in a sharing to the senior members of New Adventures' artistic team. 36 previous Swan School alumni have gone on to perform with the company in large-scale productions.

'I learnt so much and gained so much insight into not only the work New Adventures creates but also the amazing environment and rehearsal process, which has made me so excited for the future!'
Swan School participant

Masterclass

In January 2025, we had our open access 1-day Masterclass, which focused on *Swan Lake* and took place at Sadler's Wells. 29 participants had the opportunity to experience a rehearsal day of a New Adventures company dancer. The day was spent working through Company Class, learning repertoire and creative tasks and culminated in watching the evening performance of the production.

For the Swan Lake masterclass in January 2025 we received average ratings of 95% for 'Insight' and 96% for Artistic Skills' from 11 participants who took part in the survey sent using Arts Council England's Impact and Insight Toolkit. 100% of them said they experienced joy and wonder, and they described their experience with the following words – inspiring and fun.

'I had the most amazing day learning from your exceptional company members, who were so welcoming and provided us with such a safe and insightful space to work in.'
Swan lake Masterclass participant

Professional

Pro-Class

Pro-Class took place over a three-day period on two occasions in 2024/25 at Royal Academy of Dance in June 2024 and January 2025. A total of 316 dancers took part. Each three-hour session consisted of technique class followed by exploring repertoire from a New Adventures production or looking at the creative process and methodology of the work. Open sessions were for any dancers in training or graduates and the invited sessions were for selected dancers from conservatories and Swan School to support their development and stay connected.

This Talent Development programme received average ratings of 88% for 'Insight' and 93% for 'Experimenting' from 57 participants that took part in the survey sent using Arts Council England's Impact and Insight Toolkit. 98% of them said they would participate again, 84% said they experienced joy, and they described their experience with the following three words – inspiring, fun and insightful.

'I had an absolutely amazing time! I learnt so much and felt so inspired!
Pro-Class participant

Emerging Artist Programme

In 2024/25, New Adventures' Emerging Artist programme was directed towards Emerging Principal Support for Swan Lake: the Next Generation. The programme supported dancers such as Leo, who has taken part in two Swan Schools in 2023 and made his professional debut in Matthew Bourne's *Edward Scissorhands.* In Swan Lake: The Next Generation, Leo took on a principal role for the first time. In recognition of the physical rigour and psychological resilience required for dancers to undertake the principal role of the prince in Swan Lake, Leo was supported through sports psychology and media training sessions, as well as 1-to-1 coaching and characterisation sessions with Neil Westmoreland and Glenn Graham (Resident Artist), who firstly met Leo at Tring Park School.

"Having seen Leo during his time at Tring to now, there has been a significant shift in him, not just as a dancer but as a person too. His confidence, working both as an ensemble member and then seeing him apply what he's learnt as an ensemble member in his principal role, shows that he's capable of delivering in both fields. Managing the pressure of leading the company in such an iconic role can be a daunting prospect, but Leo has managed to deliver night after night. As always, there is still room to grow, but that's something that never stops when delivering a physical and narrative lead story."
Resident Artist

"Rehearsals were tough, there is a lot to learn choreography-wise. Glenn really helped me to make it big enough for the whole audience to understand it and feel it with me."
Leonardo McCorkindale

All our previous Emerging Artists have continued to perform with the company in Romeo and Juliet, Edwards Scissorhands and Swan Lake in 2024/25.

Sustain Careers

Spring Forward

Through professional guidance and bursaries, Spring Forward supports company members both on stage and offstage to learn new skills, access training, personal development or spend time in research and development for choreographic projects.

Spring Forward offers bursaries up to a maximum of £2,000 and in 2024 we had a total number of 13 successful applications. The support and training are being undertaken in a variety of different areas of the sector including:

- Coaching in Leadership
- A participatory performance project for older people in residential care and the community - Research and Development
- City & Guilds Sound Course
- Video Project Presentation of own Choreography
- Intimacy and Violent Scene Training
- 4Pointe Teacher Certification
- Tutu Making Course
- City & Guilds Core Electrical Training
- Acting for Camera for Beginners
- Acting Fundamentals Course
- Barbering
- Public Speaking Course
- Access bursary for a hearing aid

'The course was pivotal to my personal development in becoming an artistic leader for New Adventures. It enabled me to gain confidence and to strengthen my own values along with promoting the values and ethos of the company.' – Spring Forward Recipient

Dancer Support Programme

In October 2024, the Swan Lake company took part in a fitness and training week that was scheduled prior to the rehearsal period. The week included morning company class, with afternoon sessions focusing on a curated training programme that included: Safeguarding, Disability Equality, Unconscious Bias, Allyship & Anti-Racism, Trans and Non-Binary Allyship and Neurodiversity in the Workplace.

Members of both companies benefitted from sessions from a sports psychologist to assist with rehab after injuries and from both management and peer-to-peer support during long absences.

We also offered tailored support to individual dancers around strength and conditioning, Pilates programmes and counselling.

Overture

Our 10th year of the Overture programme consisted of a mix of residential and online professional development opportunities across 2024/25 for Dance Artist and dance teachers from a variety of genres who have been working in community or education settings for fewer than five years. The 14 artists were chosen for their diverse range of work and experience within the community dance sector across England.

Facilitated by our Take Part Creative Director and an external facilitator, the cohort of Dance Artists participate in two residential weekends at the New Adventures base in Farnham Maltings, Surrey over an eight-month period, alongside digital sessions, and a visit to the current New Adventures production on tour.

Each residential consists of practical workshops, discussions, and skills-sharing as well as inspirational guest teachers from a variety of industry backgrounds. With workshops in areas such as personal development, coaching and networking, New Adventures aim to provide the cohort with a range of skills to support them in reaching the next level of their careers as community Dance Artist.

'I learnt, absorbed and experienced so much yet I feel so open, like a clean blank slate, full of possibilities, feeling excited and encouraged.'
Overture participant

YOUNG PEOPLE, SCHOOLS, AND COMMUNITIES

New Adventures continues to commit to delivering creatively ambitious and inclusive projects in our signature dance-theatre style, working with a range of partners such as schools and colleges, local authorities, and cultural institutions.

A. Young People

Swan Lake Take Flight

Our flagship project around promoting wellbeing in young people through movement delivered 54 workshops across England. Our 6 Regional Dance Ambassadors – trained and recruited specifically to deliver these workshops in their own community – visited 35 community groups, from refugees to young carers, teaching a total of 358 young people aged 5-25 years.

In addition, we have delivered 13 Take Flight Days – these are more intensive days of movement creation and include a visit to see a performance of Swan Lake with a parent or carer – to 291 participants.

We are working on what the legacy of this project might be with our Placemaking Venues, and an evaluative study on Swan Lake Take Flight led by Brunel University and Dr Louise Mansfield with PhD student Hannah Filer.

In our own survey, out of the 31% of participants that gave us feedback, 98% of these participants said they would want to do more activities like this, involving moving or dancing and 15% of participants had never visited their local theatre before and 40% visit once, or less than once a year.

'Through my role as mentor and facilitator on the Take Flight project I have seen how every step of this programme has been transformative to those involved. As mentor, I have watched the Regional Dance Ambassadors grow in confidence in blending their own practice with the New Adventures approach, strengthen existing relationships within their communities, and built new ones that will reach far beyond the project. As facilitator, I have seen how the experiential approach to the workshops has broken down barriers that can exist around accessing dance. Young people have connected through working with each other in new ways and creativity has been ignited through finding their own unique ways of moving. And joy has been at the centre of it all.'
Swan Lake Take Flight Lead Dance Artist

'My daughter has come away so happy, she had an awful week at school (really struggling with her autism and friendships and feels like she doesn't fit in), theatre is her release, and this reminded her she can do anything she puts her mind to. Thank you for making her feel safe, accepted and in her words 'part of a theatre family'.'
Parent of Take Flight Day participant

Placemaking Venues

New Adventures continues to develop bespoke partnerships with seven placemaking venues across England, tailoring our engagement to support each venue's strategic priorities. In Bradford, we focus on audience development for both schools and adult audiences, while in Canterbury our work centres on the Cygnet School partnership and artist development opportunities. During touring periods in Birmingham, we extend our reach into Leicester to engage young people in that area. Our Newcastle partnership prioritises talent development and community programmes, and we are currently awaiting the results of Norwich Theatre's strategic review to shape future collaboration. In Plymouth,

we concentrate on youth dance initiatives, and in Southampton our schools programme includes extensive youth engagement and technical workshops.

Venues collaborated on creative response pieces for Swan Lake, including performances by Dance United Yorkshire in Bradford and a curtain raiser by Cygnets in Canterbury, alongside youth group presentations in Newcastle and Plymouth. Southampton hosted a Technical Taster workshop to introduce young people to backstage careers. We will continue to build on the legacy of The Red Shoes through the 'In Our Shoes' programme delivered across partner venues.

B. Schools

Workshop Tour & Digital Resource
We have continued to run successful schools' tours, this year around Edward Scissorhands and Swan Lake, with 1,282 attendances across 49 sessions with 29 schools. At Theatre Royal Plymouth, we delivered a Careers Talk to 30 children with a varied panel of speakers from across the company.

Partner schools included: Marine Academy Plymouth, Catton Grove Primary Norwich (SEN), Newcastle College, Oasis Lords Hill School Southampton, West Bromwich Collegiate Academy, Community College Leicester, and 23 others.

We have continued to produce a bespoke Digital Resource for all our productions. Demystifying how we create movement material and delving into our repertoire, the resource packs are full of exercises and activities adapted for a Primary School level, GCSE, A Level & BTEC students and those with a general level of dance experience.

During 2024/25, 1282 people took part in 49 Schools sessions.

On average, participants on the Swan Lake Schools Tour rated the programme 90% for 'Enjoyment', 78% for 'Imagination' and 79% for 'Experimenting'. This was in response to the post-project survey sent using Arts Council England's Impact and Insight Toolkit.

'My highlight was letting myself learn and have fun instead of giving up.'
Schools Workshop participant

'What a wonderful day! The day was really well structured. It was completely inclusive and all ages and abilities were able to access. Daisy and Paul were welcoming and fun from the start and all students felt at ease and learnt and achieved, in some cases, beyond their capabilities.'
School Teacher

C. Communities

In collaboration with Farnham Maltings:

Next Adventures
We continued to deliver our regular monthly dance session for over 55s, hosting monthly workshops in Farnham. In an inclusive and encouraging environment, the participants learn repertoire and are led through creative and improvisational tasks. The sessions are led by Dance Artists Emily Piercy.

'I was amazed to discover the opportunity to work with a professional company of this calibre in my local town. I look forward to it every month and leave feeling exhilarated every session.'
Next Adventures participant

During 2024/25, 213 people took part in 22 Next Adventure sessions.

Doorstep Duets

Doorstep Duets was originally created in 2021 by New Adventures and Farnham Maltings as a response to social isolation. The aim of the project is to bring dance directly into the community, providing joy, escapism and connection and make dance more accessible to communities across the Southeast.

In 2024, we created a new short piece for our fourth *Doorstep Duets* tour: *Hum*, created by choreographer and movement director Anjali Mehra with original music by Luke Brady. The creation of this piece was overseen by New Adventures Associate Artistic Director and New Adventures Take Part Creative Director.

In association with Farnham Maltings, we worked with 13 partner organisations, and 2 performances were BSL interpreted and 1 offered Audio Description.

The production gave free opportunities for people to enjoy world-class performance in their local neighbourhood, on their street, in local parks, and through community-based organisations. Locations included: arts centres, art gallery, schools, youth clubs, day centres, community centres, theatres, care homes, community garden, hospices, public parks, libraries, town centres, shopping centres, cafes, public squares.

The project was evaluated with audiences using a feedback post-box (post-show in venue) - 241 enjoyed, 1 did not enjoy, 135 felt a sense of connection. In addition, 80 completed feedback postcards returned with comments such as 'A moving experience that touched my soul reminding me of the healing gift of connection. Just beautiful! Thank you from the bottom of my heart.'

'A wonderful experience. Very moving and beautiful. I was delighted to watch you perform. I saw children's faces lit up with enthusiasm and adults being very much touched! You have a gift for bringing the community together!'
Doorstep Duets audience member

During 2024/25, there were 75 Doorstep Duets performances, seen by 4,311 people in 61 locations.

LGBTQ+ Swan Lake Response Piece

In partnership with Farnham Maltings and Surrey Libraries, we worked with nine LGBTQ+ adult participants for two weeks to create a response piece to the themes in *Swan Lake* and how they relate to the lived experience of the participants. The project culminated in two public performances at Farnham Maltings and Farnham Library seen by 118 people.

'It's very rare to be in a place where you're held that in mind and that decisions are made that aren't easy. But you've done it because you know it will make it easier for some of us to join in. That's really massive. You've given us all wings to fly.'
LGBTQ+ Swan Lake Response Piece participant

'Incredibly moving in ways it's hard to describe but connected to the reality of the natural world being lost and I could feel this so effectively communicated by the cast... Inspiring and beautiful performance.'
LGBTQ+ Swan Lake Response Piece audience member

Organisational Resilience

Evaluation

Evaluation is key to understanding and assessing our impact and making adjustments in our practice which will lead to us better delivering our strategic aims. We have worked embed data into everything we do and to review our evaluation methods, creating a robust CRM system and data dashboard to give us the raw data we need to measure impact. Evaluation is baked into our work with young people, allowing us to hear their voice in our planning.

In 2024/25, we have also partnered with academic institutions to provide robust evaluative studies into our practice, including Canterbury Christchurch University's study of Cygnet School and Brunel University's evaluation of Swan Lake Take Flight. This rigorous approach to continual improvement has proved effective and will be maintained.

Our working groups are now well-established and provide an excellent means of reviewing our working practice and policies. We have quarterly meetings for EDIA, Data & Dashboard, Digital and Environmental working groups and they are standing items at our Board meetings. We also have excellent trustee input in this area, with a trustee chairing each group and bringing their unique expertise to the groups.

Development and Fundraising

New Adventures have been nurturing a small but growing Development team over the last few years. We now have a team of three and have established a Development Sub-Committee which is chaired by one of our trustees and is populated by members of the team, trustees and external members who generously champion our work with their networks. Their work supports the organisation's charitable activities including supporting the running costs of the charity's staff and the programme of projects under the Talent Development, Schools & Communities and Partnership strands.
Together with the other sources of income generation, it also works to support and enhance the sustainability of the organisation. In addition to our Arts Council England's National Portfolio grant, 48% of our fundraising activity is through Trusts and Foundations, 38% through Individual Giving, and 14% through Corporates. 2024/25 saw us raise £408,146 in a mixture of restricted and un-restricted funding.

Funders

During 2024/25, our work was made possible by the following funders:

Arts Council England, Dorfman Foundation, Backstage Trust, Noel Coward Foundation, Weatherall Foundation, The Head Family, Theatre Development Trust, Mackintosh Foundation, Garfield Weston Foundation, Lynne & Land Foundation, Bernard Sunley Foundation and The Garrick Charitable Trust.

Our Corporate partners were: Edwardian Hotels London, Fortnum & Mason

Our Corporate clients were: Buccellati London, Wedlake Bell, Baker McKenzie, Citibank, Lee & Thompson and Weil.

FUNDRAISING COMPLIANCE STATEMENT

The charity seeks to comply with best practice on fundraising and is compliant with the Code of Fundraising Practice of the Fundraising Regulator.

All fundraising activities are monitored and reviewed quarterly by the Development Subcommittee.

New Adventures values the support we receive from a wide range of sources. We are committed to transparency with all donors, providing regular updates on how their contributions enable our charitable activities and the impact of their support.

The Charity does not seek to generate funds from the public at large, apart from through its supporter programme via our website and through direct engagement with trusts, foundations, and corporate partners. The Charity does not use professional fundraisers.

The Executive Leadership Team refers any concerns regarding the acceptance of gifts or sponsorships to the Trustees, who make all final decisions. Trustees are required to declare any potential conflicts of interest relating to funding or partnerships.

If there is an issue of concern regarding the acceptance of a gift or sponsorship, New Adventure's Executive Leadership Team will contact the Trustees. All final decisions will be governed by the Trustees. It is the duty of the Trustees to advise of any potential conflicts of interest with regards to funding or partnerships.

Environmental Responsibility

New Adventures considers environmental sustainability a major opportunity to demonstrate good governance, forward-thinking sector leadership and organisational resilience. As investors in the next generation, we are dedicated to ensuring our activities are commensurate with a sustainable future.

Reducing environmental impact requires a collaborative effort, including funders, administrative teams, receiving venues, designers, creatives, logistics coordinators and service providers. We are proud to be working alongside Theatre Green Book, a collective initiative of theatre makers across the world to ensure our work is as sustainable as possible. By following their guidance and participating in their networks we can continually grow our sustainability efforts and share our successes and challenges with others in the industry who are also working towards the same goal.
The Green Adventures Working Group, which includes a trustee representative, along with our Operations Manager, Environmental Sustainability Manager and Green Adventures Ambassadors, ensure New Adventures is responsible for its environmental impact.

The Environmental Policy and Action Plan for 2024-25 was rolled out across all operations. Our Environmental Sustainability Manager is also a dancer and was on tour with the production, maintaining connections with partner venues on sustainability initiatives, promoting the Green Rider, and encouraging environmentally responsible practices both on and off stage in line with The Theatre Green Book. Two Green Representatives were appointed to the main production to ensure environmental considerations are embedded throughout the production process.

We also continued to provide advice and guidance to UK-based arts organisations, sharing learning and experience as part of our sector support role in sustainable touring. The Environmental Sustainability Manager spoke at the Theatre Green Book Dance webinar and maintains ongoing connections with organisations including the Dance Association Network and Theatre Green Book community.

Our People

Our people are what makes New Adventures. We are unique amongst the major dance companies in that we don't have a permanent performing company, instead relying on a team of regular freelancers with a relatively small administrative team facilitating our work. At the close of 2024-25, the Charity employed 18 staff members, 28 freelance contractors, 41 dancers and 21 backstage crew. A total of 113 freelancers were supported throughout the year. In 2024-25 we spent over £237,000 on freelancers and are a major employer of freelance artists and technicians across a range of disciplines. We are committed to providing them with exciting, high quality work opportunities. We place huge value on our staff and freelancers and recognise the importance of investing in them for the future of the dance ecology as well as for our own organisational resilience.

We are committed to ensuring that New Adventures is a welcoming and inclusive organisation, and we work hard to make sure the diversity of the workforce, on and off stage, is as reflective of the diversity of contemporary British society as possible. This is driven from the very top of the organisation, by Matthew Bourne, our Senior Leadership Team and Trustees, and extends through all members of staff, freelancer dancers, technicians and dance artists. We now have dedicated roles for Access and Inclusion in the core team and work with partner organisations to increase our skill-base. We are committed to doing more by listening, learning and delivering on making the changes we want to see in the world we live and work in. New Adventures continues to create an environment providing equality of opportunity and support for everyone to do their best work and reach their full potential.

During 2024-25, the Charity worked with sector support partners to advance these aims, including Creative Access, Global Butterflies, TIRED Movement, Access All Areas, Ramps on the Moon, George Perrin Coaching, Alleyne&, Leadersmithing LLP, Ithalia Johnson, Isabel Mortimer, Applause for Thought, Carrie Taylor Johnson, Crystal Nicolls, Lily Norton, Talking Theatre, Tourettes Hero, Sound Induction Systems Ltd and Go Live Projects. Freelancers, staff and Trustees are actively engaged in Equity, Diversity, Inclusion and Access work, and anyone joining New Adventures is expected to support and promote the EDIA policy.

As part of the EDIA commitment, mandatory training in Trans Allyship, Unconscious Bias, Disability Awareness and Neurodiversity is delivered to everyone on joining the company or starting a new contract. All staff and freelancers working for New Adventures undertake this training on a regular basis alongside compulsory Safeguarding training. The recruitment and annual auditions process includes regular non-binary audition sessions with improved inclusivity and excellent feedback.

In 2024/25, the Charity provided opportunities for people of all ages, backgrounds and abilities to participate in high quality dance experiences, working to increase workforce diversity both on stage and off stage to reflect the diversity of contemporary British society. Our key initiatives included subsidised or free places offered on all talent development projects, with ongoing review of subsidy levels to ensure accessibility. The Overture programme was also fully subsidised for participants, with additional support provided to meet caring or access needs.

The Charity collaborated with Conservatoires, Centre for Advanced Training schemes and the wider dance community to support emerging diverse talent and break down barriers that may prevent careers in dance.

The Charity continued to provide training and professional development opportunities for staff, dancers and the wider New Adventures freelance workforce. Mental health and wellbeing support is provided through access to a counselling service, sports psychologist service, and an Employee Assistance Programme offering 24/7 confidential support and free counselling.

The Charity places significant value on its staff and freelancers, recognising the importance of professional development. The training budget supports first aid and safeguarding training alongside professional and personal development opportunities including coaching, fundraising, digital and marketing skills.

New Adventures is a significant employer of artists and arts professionals. The Charity is committed to paying in line with or exceeding recognised codes of practice and union agreements. No individual is asked to work without payment, and any training undertaken is either paid or forms part of an education or professional development programme. Roles and responsibilities requested from freelancers beyond their contracted scope are recognised and remunerated accordingly. The Charity supports flexible working and job shares where appropriate and continues to develop and review policies in this area.

Board Composition
The 2024/25 Board is made up of 11 Trustees: 27% global majority trustees, 73% female trustees including the Chair, and 27% LGBTQIA+ trustees.

COMPANY STRUCTURE

New Adventures Charity is the parent company and wholly owned trading subsidiaries are set up for all our productions. Creatives, dancers, crew, and tour management are engaged on fixed term contracts for each show. We also have a subsidiary for New Adventures' partners including sponsors and film distribution.

The financial results of the trading subsidiaries are consolidated into those of the charity in these statements. The subsidiary companies for the year 2024/25 were:

New Adventures Red Shoes Limited
New Adventures Bell Limited (incorporated 13 November 2024)
N A Swans Limited
New Adventures Partnerships Limited
New Adventures Verona Limited
New Adventures Scissors Limited

FINANCIAL OVERVIEW

New Adventures is a registered charity. The subsidiaries and charity received a combined income of £13,766,455 in the financial year 2024/25 (2024: £14,777,089).

Of this, £1,765,984 13% (2024: £1,515,031 10%) was grant and donation income from Arts Council England and other funders and supporters. £271,693 2% (2024: £202,627 1%) was income from charitable activities.

£10,591,575 77% (2024: £11,747,407 80%) was earned income, including from our productions of Romeo and Juliet, Edward Scissorhands and Swan Lake. £58,096 (2024: £79,839 1%) was bank interest earned.

£1,079,107 8% (2024: £1,232,185 8%) was received through the Theatre Tax Relief scheme.

Of this income, £10,479,939 82% (2024: £12,289,936 87%) was spent on developing, producing, and touring our productions, £1,746,134 14% (2024: £1,136,398 8%) was spent on charitable activities including Talent Development, Schools and Young People and Communities projects and REEL Adventures projects, £134,839 1% (2024: £281,356 2%) was spent on fundraising costs, with the remaining £392,129 3% (2024: £385,878 3%) spent on support costs including access provision for our activity.

At year-end the Charity held total consolidated funds of £5,417,301 (2024: £4,403,887) comprising restricted funds of £103,393 (2024: £124,573), designated funds of £4,645,500 (2024: £3,737,500) and unrestricted general funds of £668,908 (2024: £541,814).

We have five restricted reserves at the end of 2024-25, to be used towards Year Three and Year Four of Cygnet School, the Wigs Hair and Makeup Placement, the Swan Lake Take Flight project, the Doorstep Duets initiative and the Schools Workshop Tour.

We have designated funds from our reserves for our forthcoming productions and artistic work, a designated fund for Capital, a designated Digital fund for our ambitions with our future REEL Adventures digital work and associated filming costs, a Resilience and Risk Reserve to safeguard the company against any unforeseen risks or risk we are mitigating on our Risk Register, and an Offstage Projects reserve. The operational reserve of the charity is set at an agreed level of £668,908.

Our Arts Council England annual NPO grant of £1,317,810 enabled us to achieve 2,210,573 engagements nationally and internationally in 2024/25 resulting in a per engagement subsidy of just £0.60 or 1.68 people per £1 of subsidy spent.

RESERVES POLICY STATEMENT

It is the policy of the Charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to 6-months recurring core expenditure. The Trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the Charity's current activities while consideration is given to ways in which additional funds may be raised. This General Fund is retained at the agreed £500,000 minimum but is calculated more accurately on a quarterly basis. It is also forecast to be maintained through current financial plans to 2028.

At year end the Charity held free reserves (calculated as unrestricted funds less fixed assets and any capital and grant commitments) totaling £660,607, thereby meeting the reserves policy.

In addition, the charity holds a balance of Designated Funds to support investment in future strategic development and projects. These funds are currently being used to support the company in its next phase of development at a level that the trustees perceive as the necessary and realistic scale of investment required to achieve our future activities and plans over a 12–24-month period.

The use of Designated Funds to support the charity will be carefully monitored by the Trustees to ensure ongoing viability informs all decision making.

FUTURE DEVELOPMENTS

As an Arts Council National Portfolio organisation, we are continuing to look to the future whilst investing in the delivery of our Mission and Goals that include:

1. retaining our position as Britain's most prolific touring dance company
2. continuing to widen access to dance for audiences
3. investing in the future talent of the dance ecology
4. continuing to deepen our bespoke Placemaking relationships around the UK
5. continuing to strengthen our organisational resilience

On stage, we have 59 weeks of touring to large and mid-scale venues planned in 2025/26.

The start of the year will see *Swan Lake* continue its UK tour and then begin its international tour into the autumn with dates in China and Europe.

The Midnight Bell returns for a UK tour in May 2025. *Inspired by the work of the great English novelist Patrick Hamilton (Twenty Thousand Streets Under the Sky, Hangover Square), The Midnight Bell takes us back to 1930s London, where ordinary people emerge from cheap boarding houses nightly to pour out their passions, hopes and dreams in the pubs and fog-bound streets of Soho and Fitzrovia.*

The Red Shoes returns for a UK tour in November 2025. *A timeless fairytale and Academy Award-winning movie, The Red Shoes has captivated audiences and inspired generations of dancers with its powerful tale of obsession, possession and one girl's dream to be the greatest dancer in the world. Victoria Page lives to dance but her ambitions become a fierce struggle between the two men who inspire her passion.*

Matthew Bourne's magical double Olivier Award-winning production of the legendary Powell and Pressburger film is set to a score orchestrated by Terry Davies, featuring the mesmerizing music of golden-age Hollywood composer Bernard Herrmann, with sumptuous designs by Lez Brotherston (set and costumes), Paule Constable (lighting) and Paul Groothuis (sound) and was last revived in 2019 before being halted by the pandemic in March 2020.

We will continue to strive to make our productions accessible to all through our access provision, including audio described and BSL-interpreted post show events, touch tours, digital resources and our annual Sensory Adapted Performance.

We will work with external agencies to focus on increasing our visibility and conversion among existing or easily accessible audience segments in each of our Placemaking venues.

On screen, we will maintain our digital reach through broadcasts, screenings, and online streaming, as well as exploring other opportunities for digital exploitation and access.

Alongside our main productions, we will continue to:

- Deepen our **Placemaking** work with our key venue partners across England, building on the legacy of Swan Lake Take Flight and working in partnership with venues and local organisations to deliver against our shared strategic aims through our multi-strand bespoke activity, including our programme based around *The Red Shoes* tour, In Our Shoes.

- Maintain our delivery of community-based activity to the **Southeast region**, through strengthening our ties with our home venue, Farnham Maltings and building on the continued success of *Doorstep Duets*, which brings world-class live performance to audiences who would not otherwise be able to access dance. We will also continue our work with the LGBTQ+ community in this region, as well as our regular class for over 55s, Next Adventures.

- Maintain our commitment to the **talent development** of dancers, both pre-professional and vocational, through our extensive programmes that including Cygnet and Swan Schools, as well as our investment in our people, in sustaining freelance careers and in future sector leadership, through our Emerging Leadership, Placements and the flagship Overture programmes.

- Invest in our **organisational resilience** through systemisation of our evaluation and impact measurement, continuing our partnership with external academic institutions such as Brunel and Canterbury Christchurch universities and maintaining our excellent quarterly working groups to ensure regular review of our working practice and policies.

We are now finalising our business strategy for the period 2026-30, which includes the milestone year of 2027 for the organisation. This marks 40 years of genre-defying, world-class work from Matthew Bourne and offers us an opportunity to look back at the heritage that he has created since 1987 and to celebrate his enormous legacy. It also offers us the chance to look forward to the next 40 years of the organisation taking our sector-leading organisation into a future which sees it thriving and vital in the dance and touring ecology. We continue to be excited by the wealth of cultural opportunities offered to the public by the charity through the framework set out in Let's Create, Arts Council England's 10-year strategy and are energised and ready to realise our strategic aims and ambitions into the future of this wonderful organisation.

DISCLOSURE OF INFORMATION TO AUDITORS

Each of the persons who are Trustees at the time when this Trustees' report is approved have confirmed that:

- So far as that Trustees is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- That Trustees has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable group's auditors in connection with preparing their report and to establish that the charitable group's auditors are aware of that information.

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

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

Approved by order of the members of the board of Trustees and signed on their behalf by:

B A Emmanus 1/12/25

B A Emmanus
(Chair of Trustees)

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2025

Trustees	B A Emmanus, Chair J M Brunjes, Director L J Caldow, Director (appointed 2 December 2024) J V Cordeiro, Director (appointed 2 December 2024) S M Harman, Director (appointed 2 December 2024) P H Lindsay, Director (appointed 2 December 2024) H Morris, Director V Ozoagu, Director (appointed 2 December 2024) N Stolz, Director (appointed 2 December 2024) J A A Ward, Director P J M Williams, Director
Company registered number	06548321
Charity registered number	1125342
Registered office	Farnham Maltings Bridge Square Farnham GU9 7QR
Independent auditors	Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY

Opinion

We have audited the financial statements of New Adventures Charity (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2025 which comprise the consolidated statement of financial activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2025 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or

apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report including the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report and the Strategic Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report including the Strategic Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the group and the industry in which it operates and considered the risk of acts by the charity and the group that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006, UK tax legislation, Charities Act and Charity Commission guidelines.

Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

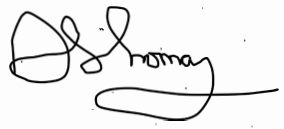
We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or noncompliance with laws and regulations throughout the audit.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditors' report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.



Andrew Thomas (senior statutory auditor)
for and on behalf of
Nyman Libson Paul LLP
Chartered Accountants
Statutory Auditors
124 Finchley Road
London
NW3 5JS

Date: 2 December 2025

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted funds 2025 £	Restricted funds 2025 £	Designated funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income from:						
Donations	4	1,408,959	357,025	-	1,765,984	1,515,031
Charitable activities	5	271,693	-	-	271,693	202,627
Trading activities	6	10,591,575	-	-	10,591,575	11,747,407
Investments	7	58,096	-	-	58,096	79,839
Other income	8	1,079,107	-	-	1,079,107	1,232,185
Total income and endowments		13,409,430	357,025	-	13,766,455	14,777,089
Expenditure on:						
Raising funds:	9					
Voluntary income		134,839	-	-	134,839	281,356
Trading activities		10,479,939	-	-	10,479,939	12,289,936
Charitable activities:						
Other charitable activities		1,769,058	369,205	-	2,138,263	1,522,276
Total expenditure		12,351,711	378,205	23,125	12,753,041	14,093,568
Net income/ (expenditure)		1,057,719	(21,180)	(23,125)	1,013,414	683,521
Transfers between funds	19	(930,625)	-	930,625	-	-
Net movement in funds		127,094	(21,180)	907,500	1,013,414	683,521
Reconciliation of funds:						
Total funds brought forward	20	541,814	124,573	3,737,500	4,403,887	3,720,366
Net movement in funds	20	127,094	(21,180)	907,500	1,013,414	683,521
Total funds carried forward		668,908	103,393	4,645,000	5,417,301	4,403,887

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2025

	Note		2025 £		2024 £
Fixed assets					
Tangible assets	14		8,301		3,884
Current assets					
Production costs	16	176,585		-	
Debtors	17	4,015,642		2,845,439	
Cash at bank and in hand		6,479,422		6,386,023	
		10,671,649		9,231,462	
Creditors: amounts falling due within one year	18	(5,262,649)		(4,831,459)	
Net current assets			5,409,000		4,400,003
Total net assets			5,417,301		4,403,887
Charity funds					
Designated funds	19		4,645,000		3,737,500
Restricted funds	19		103,393		124,573
Unrestricted funds	19		668,908		541,814
Total funds			5,417,301		4,403,887

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Brenda Emmanus OBE
(Chair of Trustees)
Date: 1/12/25.

The notes on pages 39 to 63 form part of these financial statements.

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CHARITY BALANCE SHEET
AS AT 31 MARCH 2025

	Note		2025 £		2024 £
Fixed assets					
Tangible assets	14		8,301		3,884
Investments	15		6		6
			8,307		3,890
Current assets					
Debtors	17	1,878,262		1,500,961	
Cash at bank		3,769,201		3,190,306	
		5,647,463		4,691,267	
Creditors: amounts falling due within one year	18	(238,476)		(229,713)	
Net current assets			5,408,987		4,461,554
Total net assets			5,417,294		4,465,444
Charity funds					
Designated funds	19		4,645,000		3,737,500
Restricted funds	19		103,393		124,573
Unrestricted funds	19		668,901		603,371
Total funds			5,417,294		4,465,444

The charity's net movement in funds for the year was £951,850 (2024 - £745,085).

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Brenda Emmanus OBE
(Chair of Trustees)
Date: 1/12/25

The notes on pages 39 to 63 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025

	Note	2025 £	2024 £
Cash flows from operating activities			
Net cash used in operating activities	22	100,387	1,639,663
Cash flows from investing activities			
Purchase of tangible fixed assets		(6,988)	-
Net cash (used in)/provided by investing activities		(6,988)	-
Change in cash and cash equivalents in the year		93,399	1,639,663
Cash and cash equivalents at the beginning of the year		6,386,023	4,746,360
Cash and cash equivalents at the end of the year	23	6,479,422	6,386,023

The notes on pages 39 to 63 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. Company status

New Adventures Charity is a charitable company limited by guarantee and is incorporated in England. The members of the company are the Trustees named on page 22. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The Charity's aims and objectives are detailed in the Trustees report of the financial statements. The charity's registered office is Farnham Maltings, Bridge Square, Farnham, England, GU9 7QR.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements 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 2019) and the Companies Act 2006.

New Adventures Charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidates the financial statements of the charity and its subsidiary undertakings. The results of the subsidiaries are consolidated on a line by line basis.

The results of subsidiaries acquired during the year are included from the effective date of acquisition.

The results of subsidiaries sold are included up to the effective date of disposal.

The functional and presentational currency of the charity is GBP.

The charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own statement of financial activities in these financial statements.

2.2 Going concern

The audited accounts for 2024/25 continue to reflect a healthy reserve position for the company, in line with our reserves policy and demonstrating the company's continued resilience

The year-end closed in surplus, and the reserves position and future forecasts and plans enable the Charity to be confident that it can continue to deliver impact for the next 24 months at a minimum during which time building new and longstanding relationship with Trusts and Foundations for future fundraising, continued audience and venue confidence in our work and new strategic partnerships will be the priority to maintain this positive position beyond 2024/25.

The Trustees have reached this conclusion based on the current cash position, sound financial forecasting and regular contact between the executive and the finance committee. Following this assessment and after making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

2. Accounting policies (continued)

2.3 Income

All income is recognised once the charity has an entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Income relating to venue fees is recognised at the end of the week in which the show is staged and is exclusive of VAT. Revenue from admission is reported as the amount received by the producer after the theatres have deducted relevant commission and banking charges.

Income relating to grants from the Arts Council England is recognised in accordance with the agreed funding in the year.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Governance costs are those incurred in connection with the administration of the charity and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year-end are noted as a commitment, but not accrued as an expenditure.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of charitable activities.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management costs.

2.5 Taxation

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

2. Accounting policies (continued)

2.6 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.7 Tangible fixed assets and depreciation

All assets costing more than £1,000 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the statement of financial activities.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Office equipment	-	25% straight line

2.8 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.9 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

2. Accounting policies (continued)

2.10 Production costs

Production costs comprise all costs incurred in the staging of the ballet performances of *The Red Shoes, Swan Lake, Midnight Bell, Romeo & Juliet* and *Edward Scissorhands*. These costs are recognised in the Statement of Financial Activities in the period the production commences. If the production is yet to commence at the reporting date, all costs are carried forward in the balance sheet as Work in Progress.

2.11 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.12 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.13 Creditors

Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

2.14 Holiday pay accrual

A liability is recognised to the extent of any unused holiday pay entitlement which is accrued at the reporting date and carried forward to future periods. This is measured at the undiscounted salary cost of the future holiday entitlement so accrued at the reporting date.

2.15 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The subsidiaries only enter into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable, loans from other third parties.

The subsidiaries have no material exposures to interest rate, credit or foreign exchange risk by virtue that there are no external borrowings. The ticket provider bears all the risk with the ticket holder and all material foreign exchange transactions are denominated in sterling whereby the counterparty bear all the risk.

2.16 Pensions

The charity contributes to defined contribution pension schemes. Contributions payable to the charity's pension schemes are charged to the Statement of Financial Activities in the period to which they relate.

3. Judgements in applying accounting policies and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The Trustees do not believe there to be judgements or estimates that would be considered critical to the financial statements.

4. Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £
Other donations	91,149	357,025	448,174
Grants from The Arts Council	1,317,810	-	1,317,810
	1,408,959	357,025	1,765,984

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Other donations	40,601	156,620	197,221
Grants from The Arts Council	1,317,810	-	1,317,810
	1,358,411	156,620	1,515,031

5. Income from charitable activities

	Unrestricted funds 2025 £	Total funds 2025 £
Project income	194,587	194,587
Other income	77,106	77,106
	271,693	271,693

	Unrestricted funds 2024 £	Total funds 2024 £
Project income	179,018	179,018
Other income	23,609	23,609
	202,627	202,627

6. Income from trading activities

	Unrestricted funds 2025 £	Total funds 2025 £
Show venue fees - UK	10,462,771	10,462,771
Show other income	128,804	128,804
	10,591,575	10,591,575

6. Income from trading activities (continued)

(continued)

	Unrestricted funds 2024 £	Total funds 2024 £
Show venue fees - UK	11,726,432	11,726,432
Show other income	4,172	4,172
Storage fee income	16,803	16,803
	11,747,407	11,747,407

7. Investment income

	Unrestricted funds 2025 £	Total funds 2025 £
Interest receivable	58,096	58,096

	Unrestricted funds 2024 £	Total funds 2024 £
Interest receivable	79,839	79,839

8. Other income resources

	Unrestricted funds 2025 £	Total funds 2025 £
Theatre tax credits	1,079,107	1,079,107

	Unrestricted funds 2024 £	Total funds 2024 £
Theatre tax credits	1,232,185	1,232,185

9. Expenditure on raising funds

	Unrestricted funds 2025 £	Total funds 2025 £
Consultancy fees and other direct costs	73,859	73,859
Staff costs	60,980	60,980
Total 2025	134,839	134,839

	Unrestricted funds 2024 £	Total funds 2024 £
Consultancy fees and other direct costs	202,765	202,765
Staff costs	78,591	78,591
Total 2024	281,356	281,356

9. Expenditure on raising funds (continued)

Trading expenses

	Unrestricted funds 2025 £	Total funds 2025 £
Show producer fees	2,071,040	2,071,040
Show production costs	2,236,941	2,236,941
Show running costs	3,492,629	3,492,629
Staff costs	2,679,329	2,679,329
Total 2025	10,479,939	10,479,939

	Unrestricted funds 2024 £	Total funds 2024 £
Show producer fees	1,423,290	1,423,290
Show production costs	2,681,672	2,681,672
Show running costs	5,805,403	5,805,403
Staff costs	2,379,571	2,379,571
Total 2024	12,289,936	12,289,936

10. Expenditure on charitable activities

	Direct costs 2025 £	Support costs 2025 £	Total funds 2025 £
Various charitable activities	1,746,134	392,129	2,138,263

10. Expenditure on charitable activities (continued)

	Direct costs 2024 £	Support costs 2024 £	Total funds 2024 £
Various charitable activities	1,136,398	385,878	1,522,276

Analysis of direct costs

	Total funds 2025 £	Total funds 2024 £
Wages and salaries	739,947	540,482
Offstage activity costs	625,597	281,070
Storage Set up	13,390	17,085
Merchandise costs	2,181	1,503
Advertising and marketing	91,998	43,379
Storage costs	146,078	126,375
Other staff costs	119,473	118,686
Green adventures	7,470	7,818
	1,746,134	1,136,398

Analysis of support costs

	Total funds 2025 £	Total funds 2024 £
Wages and salaries	113,060	164,886
Other staff costs	94,576	62,217
General office costs	110,152	90,809
Depreciation	2,571	3,227
Rent	58,076	52,475
Governance costs - Accountancy and audit costs	13,694	12,264
	392,129	385,878

11. Auditors' remuneration

	2025 £	2024 £
Auditor's remuneration	7,250	7,000

12. Staff costs

	Group 2025 £	Group 2024 £	Charity 2025 £	Charity 2024 £
Wages and salaries	3,401,123	2,963,983	792,486	686,906
Social security costs	130,918	130,233	92,099	74,499
Pension costs	61,275	69,313	29,402	22,554
	3,593,316	3,163,529	913,987	783,959

The average number of persons employed by the charity during the year was as follows:

	Group 2025 No.	Group 2024 No.
Employees	170	138

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2025 No.	Group 2024 No.
In the band £60,001 - £70,000	1	1
In the band £70,001 - £80,000	-	1
In the band £80,001 - £90,000	1	-
In the band £110,001 - £120,000	1	1

The total employment benefits received by key management personnel including employer's national insurance and employer's pension contributions were £395,810 (2024: £375,550).

13. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, no Trustee expenses have been incurred (2024 - £NIL).

14. Tangible fixed assets

Group and Charity

	Office equipment £
Cost	
At 1 April 2024	30,446
Additions	6,988
At 31 March 2025	37,434
Depreciation	
At 1 April 2024	26,562
Charge for the year	2,571
At 31 March 2025	29,133
Net book value	
At 31 March 2025	8,301
At 31 March 2024	3,884

15. Fixed asset investments

charity	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2024	6
Additions	2
Disposals	(2)
At 31 March 2025	6
Net book value	
At 31 March 2025	6
At 31 March 2024	6

Principal subsidiaries

The following were subsidiary undertakings of the charity:

Company Name	Holding	Included in consolidation
New Adventures Red Shoes Ltd	100%	Yes
New Adventures Sleeping Beauty Ltd	100%	Yes
New Adventures Partnerships Ltd	100%	Yes
New Adventures Verona Ltd	100%	Yes
New Adventures Scissors Ltd	100%	Yes
N A Swans Ltd	100%	Yes
New Adventures Bell Ltd	100%	Yes

15. Fixed asset investments (continued)

The financial results of the subsidiaries for the year were:

Subsidiaries	Income £	Expenditure £	Profit/ (Loss) for the year £	Net assets £
New Adventures Red Shoes Ltd	-	-	-	1
New Adventures Partnerships Ltd	249,969	(85,028)	164,941	1
New Adventures Verona Ltd	1,648,928	(1,514,045)	134,341	1
New Adventures Scissors Ltd	1,243,690	(1,173,498)	69,707	1
N A Swans Ltd	8,297,136	(7,173,358)	1,123,778	1
New Adventures Bell Ltd	-	-	-	1

16. Production costs

	Group 2025 £	Group 2024 £
Production costs	176,585	-

17. Debtors

	Group 2025 £	Group 2024 £	Charity 2025 £	Charity 2024 £
Due within one year				
Trade debtors	2,296,941	965,956	167,995	93,168
Amounts owed by group undertakings	-	-	209,832	87,085
Other debtors	1,208,791	1,685,470	863	700
Prepayments and accrued income	509,910	194,013	1,499,572	1,320,008
	4,015,642	2,845,439	1,878,262	1,500,961

18. Creditors: Amounts falling due within one year

	Group 2025 £	Group 2024 £	Charity 2025 £	Charity 2024 £
Trade creditors	306,440	1,247,285	98,925	49,383
Other taxation and social security	863,489	580,110	40,266	33,105
Pension fund loan payable	5,184	-	-	-
Other creditors	940,466	71,908	61,662	24,170
Accruals and deferred income	3,147,070	2,932,156	37,623	123,055
	5,262,649	4,831,459	238,476	229,713

19. Statement of funds

Statement of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2025 £
Unrestricted funds					
General Funds	541,814	13,409,430	(12,351,711)	(930,625)	668,908
Designated funds					
Production and Artistic Fund	350,000	-	-	350,000	700,000
Capital Fund	300,000	-	-	(100,000)	200,000
Digital Fund	117,500	-	(23,125)	180,625	275,000
Resilience and Risk Fund	200,000	-	-	-	200,000
Offstage Projects	70,000	-	-	30,000	100,000
Swan Lake Production	650,000	-	-	(650,000)	-
Future Large-Scale Production 1	800,000	-	-	-	800,000
Future Large-Scale Production 2	500,000	-	-	70,000	570,000
Future Large-Scale Production 3	-	-	-	850,000	850,000
Future Mid-Large Scale Production 1	450,000	-	-	-	450,000
Future Mid-Large Scale Production 2	300,000	-	-	200,000	500,000
	3,737,500	-	(23,125)	930,625	4,645,000

19. Statement of funds (continued)

Restricted funds					
Magic Me	400	-	(400)	-	-
Cygnet School	89,335	30,800	(97,635)	-	22,500
Sensory Adapted Performance	6,928	-	(6,928)	-	-
Wigs Hair and Makeup Placement	27,910	64,000	(57,017)	-	34,893
Swan School	-	20,000	(20,000)	-	-
Emerging Principal	-	5,500	(5,500)	-	-
Emerging Artist	-	5,000	(5,000)	-	-
Swan Lake Take Flight	-	170,725	(160,725)	-	10,000
Doorstep Duets	-	60,000	(25,000)	-	35,000
Schools Workshop Tour	-	1,000	-	-	1,000
	124,573	357,025	(378,205)	-	103,393

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2025 £
Total of funds	4,403,887	13,766,455	(12,753,041)	-	5,417,301

Statement of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Unrestricted funds					
General Funds	650,392	14,620,469	(13,988,547)	(740,500)	541,814

19. Statement of funds (continued)

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Designated funds					
Production and Artistic Fund	250,000	-	-	100,000	350,000
Capital Fund	500,000	-	-	(200,000)	300,000
Digital Reserve	200,000	-	-	(82,500)	117,500
R&J Legacy Reserve	27,000	-	-	(27,000)	-
Resilience and Risk	200,000	-	-	-	200,000
Offstage and Placemaking	170,000	-	-	(100,000)	70,000
Edward Scissorhands Production	800,000	-	-	(800,000)	-
Swan Lake Production	-	-	-	650,000	650,000
Future Large-Scale Production 1	-	-	-	800,000	800,000
Future Large-Scale Production 2	-	-	-	500,000	500,000
Future Mid-Large Scale Production 1	850,000	-	-	(400,000)	450,000
Future Mid-Large Scale Production 2	-	-	-	300,000	300,000
	2,997,000	-	-	740,500	3,737,500

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Restricted funds					
Restricted Funds - all funds	-	2,100	(1,700)	-	400
Sensory Adapted Performance	72,974	60,000	(43,639)	-	89,335
Wigs Hair and Makeup Placement	-	5,000	(5,000)	-	-
Swan School	-	15,000	(8,072)	-	6,928
Emerging Principal	-	30,520	(30,520)	-	-
Emerging Artist	-	34,000	(6,090)	-	27,910
Swan Lake Take Flight	-	10,000	(10,000)	-	-

19. Statement of funds (continued)

Statement of funds - prior year (continued)

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
	72,974	156,620	(105,021)	-	124,573
Total of funds	3,720,366	14,777,089	(14,093,568)	-	4,403,887

19. Statement of funds (continued)

Designated funds

Production and Artistic Fund
A designated fund for future productions and development work on new shows or new artistic ambitions. £350,000 transferred in to increase designated fund as conversations begin around future productions.

Capital Fund
A designated fund for any arising capital expenditure connecting to our office and storage facility. £100,000 transferred out to reduce designated fund.

Digital
A designated fund for our ambitions with future creation of REEL Adventures digital work and associated filming costs. £23,125 spent down in 2024/25 for Digital Production Content and Take Part project. £180,625 transferred in at the end of 2024/25 for future filming ambitions for The Midnight Bell.

Resilience and Risk
A designated fund to safeguard the charity against any unforeseen risks or risks we are mitigating on our Risk Register.

Offstage Projects
A designated fund for future costs in relation to the development of our Offstage projects and delivering Placemaking activity with our partnership venues. £30,000 transferred in to increase designated fund as this activity continues.

Swan Lake Production
A designated fund for our future 2024/25 production and tour of Swan Lake. £650,000 transferred in and spent down within 2024/25.

Future Large Scale Production 1
A designated fund for a future large-scale production including UK and possible international tours.

Future Large Scale Production 2 (The Red Shoes Production)
A designated fund for our future 2025/26 production and tour of The Red Shoes. £70,000 transferred in.

Future Large Scale Production 3
A designated fund for a future large-scale production including UK and possible international tours. £850,000 transferred in.

Future Mid- Large Scale Production 1 (The Car Man Production) A designated fund for our future 2025/26 production and tour of The Car Man.

Future Mid- Large Scale Production 2 (The Midnight Bell Production) A designated fund for our future 2025/26 production and tour of The Midnight Bell. £200,000 transferred in.
Restricted Funds

Magic Me
Funds to be used towards the project, Magic Me. New Adventures Dance Artists ran a series of workshops with a group of residents from St Fillans Care Home in Colchester. The aim was to learn about the residents, discover stories about their lives and explore storytelling through movement. New Adventures then directed and choreographed a short film inspired by the lives and stories of the residents, which was devised with professional dancers from the company.

19. Statement of funds (continued)

Cygnet School
Funds to be used towards Year Three and Year Four of Cygnet School. In residence at The Marlowe, Canterbury, our pre-vocational training programme for young people, Cygnet School, launched in July 2021 to provide a much needed pathway between New Adventures' existing participation work and Talent Development opportunities.

Sensory Adapted Performance
Funds to be used towards the staging a sensory adapted performance of Swan Lake.

Wigs, Hair and Make Up Placement
Funds to be used to continue to offer a placement to a mid-career WHAM technician with New Adventures on its productions. This is the second year of a two-year contract.

Swan School
Funds to be used for our talent development programme providing opportunities for aspiring dancers to refine their craft and prepare for professional careers.

Emerging Principal
Funds to be used for New Adventures' new initiative, designed to support, mentor and develop dancers through their first principal roles within our productions.

Emerging Artist
Funds to be used towards the Emerging Artist Project. Designed to support and develop dancers through their final year of training via mentoring and residency opportunities, leading to a paid contract on an upcoming production.

Swan Lake Take Flight
Funds to be used for a flagship initiative promoting wellbeing in young people through movement and dance. The project trained Regional Dance Ambassadors who delivered workshops across community groups in England, alongside intensive Take Flight Days that incorporated movement creation and theatre visits to performances at Swan Lake with New Adventures. An evaluative study led by Brunel University examined the programme's impact on participants, with feedback demonstrating strong demand for increased frequency and accessibility of sessions. The project includes ongoing work to establish a sustainable legacy through Placemaking Venues and continued evaluation of its long-term impact.

Doorstep Duets
Funds to be used towards our production of Doorstep Duets and in particular for touring costs (including accommodation), marketing costs to promote the project to hard-to-reach communities and our monitoring and evaluation tools.

Schools Workshop Tour
Funds to be used towards a comprehensive educational initiative providing schools with access to New Adventures' work through tours, workshops, and digital resources. The programme delivered sessions across multiple schools, including careers talks featuring panel discussions with company professionals. A bespoke Digital Resource was produced to support all productions, demystifying the creative process and repertoire through exercises and activities adapted for Primary School, GCSE, and A Level students. The programme continues to broaden access to dance education and inspire young people's engagement with the art form.

20. Summary of funds

Summary of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2025 £
General funds	541,814	13,409,430	(12,351,711)	(930,625)	668,908
Designated funds	3,737,500	-	(23,125)	930,625	4,645,000
Restricted funds	124,573	357,025	(378,205)	-	103,393
	4,403,887	13,766,455	(12,753,041)	-	5,417,301

Summary of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
General funds	650,392	14,620,469	(13,988,547)	(740,500)	541,814
Designated funds	2,997,000	-	-	740,500	3,737,500
Restricted funds	72,974	156,620	(105,021)	-	124,573
	3,720,366	14,777,089	(14,093,568)	-	4,403,887

21. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2025 £	Restricted funds 2025 £	Designated funds 2025 £	Total funds 2025 £
Tangible fixed assets	8,301	-	-	8,301
Current assets	5,923,256	103,393	4,645,000	10,671,649
Creditors due within one year	(5,262,649)	-	-	(5,262,649)
Total	668,908	103,393	4,645,000	5,417,301

21. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2024 £	Restricted funds 2024 £	Designated funds 2024 £	Total funds 2024 £
Tangible fixed assets	3,884	-	-	3,884
Current assets	5,369,389	124,573	3,737,500	9,231,462
Creditors due within one year	(4,831,459)	-	-	(4,831,459)
Total	541,814	124,573	3,737,500	4,403,887

22. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2025 £	Group 2024 £
Net income for the year (as per Statement of Financial Activities)	1,013,414	683,521
Adjustments for:		
Depreciation charges	2,571	3,227
(Increase)/decrease in debtors	(1,346,788)	(795,202)
Increase/(decrease) in creditors	431,190	1,748,117
Net cash provided by operating activities	100,387	1,639,663

23. Analysis of cash and cash equivalents

	Group 2025 £	Group 2024 £
Cash in hand	6,479,422	6,386,023
Total cash and cash equivalents	6,479,422	6,386,023

24. Analysis of changes in net debt

	At 1 April 2024	Cash flows	At 31 March 2025
	£	£	£
Cash at bank and in hand	6,386,023	93,399	6,479,422
Debt due within 1 year	-	(5,184)	(5,184)
	6,386,023	88,215	6,474,238

25. Pension commitments

The group operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £61,275 (2024: £69,313).

Contributions totalling £5,218 (2024: £11,645) were payable to the fund at the reporting date and are included in creditors.

26. Related party transactions

During the year the charity paid a production grant of £650,000 (2024: £Nil) to its subsidiary NA Swans Ltd and received various fees totalling £111,349 (2024: £Nil) and donations under the deed of covenants totalling £1,123,778 (2024: £Nil) from NA Swans Ltd.

At the reporting date, the charity owed £22,100 (2024: £Nil) to NA Swans Ltd, and was owed £83,464 (2024: £Nil) by NA Swans Ltd.

At the reporting date the charity was owed £5,578 (2024: £5,578) by New Adventures Sleeping Beauty Ltd.

During the year the charity received donations under the deed of covenants totalling £Nil (2024: £13,702) from its subsidiary New Adventures Nutcracker Ltd.

During the year the charity paid a production grant of £Nil (2023: £350,000) to its subsidiary New Adventures Verona Ltd and received various fees totalling £87,333 (2024: £171,500) and donations under the deed of covenants totalling £134,341 (2024: £690,711) from New Adventures Verona Ltd.

At the reporting date, the charity was owed £1 (2024: £729,343) in aggregate by New Adventures Verona Ltd.

During the year the charity paid a production grant of £Nil (2024: £800,000) to its subsidiary New Adventures Scissors Ltd and received various fees totalling £33,000 (2024: £192,900) and donations under the deed of covenants totalling £69,707 (2024: £601,036) from New Adventures Scissors Ltd.

At the reporting date, the charity was owed £1 (2024: £628,620) in aggregate by New Adventures Scissors Ltd.

At the reporting date the charity was owed £1,731 (2024: £Nil)) by subsidiary New Adventures Red Shoes Ltd.

At the reporting date the charity was owed £100,877 (2024: £81,508) by subsidiary New Adventures Partnership Limited and received a donation under the deed of covenants totalling £164,941 (2024: £Nil) from New Adventures Partnership Limited.

During the year the charity received donations in aggregate of £3,180 (2024: £Nil) from its trustees.

During the year the charity received fees Elmhurst Ballet School, a connected entity that shares a common trustee with New Adventures Charity, totalling £1,919 (2024: £Nil).

During the year the charity paid fees to Great Leap Forward, a related party, totalling £106,125 (2024: £45,174).

NEW ADVENTURES CHARITY

England & Wales - Charity number 1125342

Accounts

Registered number: 06548321
Charity number: 1125342

NEW ADVENTURES CHARITY

(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

NEW ADVENTURES CHARITY
(A company limited by guarantee)

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NEW ADVENTURES CHARITY
(A company limited by guarantee)

CHAIR'S INTRODUCTION
FOR THE YEAR ENDED 31 MARCH 2024

As we reflect on the past twelve months in the New Adventures journey, I am reminded of a profound quote by the writer Joyce Carol Oates:

'I believe that art is the highest expression of the human spirit. I believe that we yearn to transcend the merely finite and ephemeral; to participate in something mysterious and communal called 'culture.'

It is culture of the highest quality that Sir Matthew Bourne and New Adventures constantly seek to produce. Work that is always culturally relevant and accessible to all – work that builds communities of dance lovers, those curious to discover something new, and those that need persuading that art and culture is for them. The aim has always been to create work that transcends 'the finiite and ephemeral,' and deliver art that is ground-breaking and timeless.

With several outstanding productions and impressive audience engagement, this year marked another period of growth and transformation for the company. It has indeed been an extraordinary one of pushing boundaries and striving to achieve audacious goals, but this has also been coupled with a devastating blow to the company, which was felt throughout the wider arts community.

In March this year we lost a beautiful and hugely significant member of the team. Our outstanding Executive Director Imogen Kinchin lost her battle with cancer at the age of 44. Imogen was a force of nature; a hugely respected leader whose tenacity, empathy, creativity and sense of humour was inspirational and exemplary. Her impact on New Adventures as an innovative and mightily successful touring company is immeasurable and we extend huge credit to this powerhouse of a woman for steering the company and ensuring that every criteria of its NPO status was met or exceeded. Our heart goes out to her family and friends and her memory remains with us forever.

Imogen's diagnosis and subsequent decline shook the company and huge credit must go out to the whole team who were resilient through their grief. Special acknowledgement must be assigned to Jennie Green who was phenomenal stepping up and covering executive director duties. Jennie's longstanding relationship with the company and respect by them all has been a huge advantage, and we are proud to now have her permanently in post as Deputy Managing Director.

For nearly four decades New Adventures has made a major contribution to the popularity of dance in Britain and this year we have proudly toured three impressive productions from the repertoire that have attracted enthusiastic audiences at home and abroad as well as critical acclaim.

Sleeping Beauty played to nearly 35,000 people in the UK and Europe. Romeo and Juliet was a testament to the company's commitment to nurturing new talent with 60% of the dancers coming through our development programmes.

After a 9-year hiatus, Edward Scissorhands was revived for a UK tour, again showcasing a significant percentage of dancers from our talent development programmes and attracting much praise from national press. The Observer describing the show as 'Stunning!' with 4- and 5-star reviews from other major publications.

New Adventures' commitment to discovering and nurturing new talent remains ongoing and has also been acknowledged in the national press. However, this commitment to development opportunities extends to the wider 'family' of freelancers and industry professionals as well as aspiring dancers addressing the challenges faced by the industry post-pandemic and investing in the wider cultural ecosystem.

I am confident that the entire Board will agree that the dedication of our artistic team, the hard work of our administrative staff and the unwavering support of our audiences and patrons cannot be taken for granted. I am delighted to confirm that we have expanded our Board of Trustees, to strengthen its skillset in order to support the formidable work being done.

Ever mindful of our Arts Council National Portfolio status we are forever future facing and determined to retain

CHAIR'S INTRODUCTION (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024

our position as one of Britain's biggest dance exports while ensuring that all our work is inclusive and representative of all sectors of society. We will continue and strengthen our commitment to the environment and our organisational resilience. This takes effort and strategic planning. To support these audacious goals the formation of sub committees has proved effective.

From finance, equity, diversity and inclusion, to sustainability, fundraising, building and connecting with audiences - each group consistently brings new, innovative ideas and shared insights to the table that have proved invaluable. This has led to a company firing on all cylinders and transforming at a rapid pace. Impressive for this relatively small company with big dreams.

In this digital age we have connected with dance audiences beyond theatre spaces and arts venues. Sleeping Beauty was broadcast on the BBC on Christmas Day, Sky Arts New Zealand broadcast The Red Shoes and Swan Lake and five of our productions had worldwide cinema screenings. The team, not resting on their laurels are consistently exploring new ways to expand our reach through digital channels, broadcasting and performances in non- traditional spaces.

I hope I have not made this sound easy. The challenges have been real and with an erratic economy will no doubt persist. This extensive report will further expand on an ever-growing list of achievements.

Looking ahead, we are excited about the opportunities on the horizon. We will continue to foster a vibrant, inclusive environment in our office, on stages and in communities. We plan to further our outreach efforts, continue our innovative programmes and nurture both seasoned and emerging performers.

All that's left for me to do is thank every single individual that has contributed in their own unique way to a successful year. Let's continue to spread joy and contribute to that mysterious and communal experience called culture.

Brenda Emmanus OBE
Chair of the Board of Trustees, New Adventures.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their annual report together with audited financial statements for 1 April 2023 to 31 March 2024. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Since the charity and the group qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

PUBLIC BENEFIT STATEMENT

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

GOVERNANCE & MANAGEMENT

Constitution

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.
The charity is a company limited by guarantee and not having a share capital, incorporated on 29 March 2008, and governed by the Memorandum and Articles of Association as amended on 2 May 2019. In accordance with the Memorandum and Articles of Association, there must be at least three Trustees.

Method of appointment or election of Trustees

The charity's elected Trustees are appointed at a meeting of the trustees, following an open recruitment process, based on relevant attributes including personal competence, specialist skills and availability. Before being elected to the board, a potential Trustee must complete a Register of Interests form.

Policies adopted for the induction and continued training of Trustees

New Trustees are provided with copies of the Charity Commission guidelines on Trustee Responsibilities, the charity's governing document, the last annual report and accounts and other important information. All Trustees take part in a formal induction process to ensure they have a sufficient understanding of the charity's activities and resources to enable them to fulfil their duties.

We work to ensure that our Trustees have the relevant skills and experience and carry out a trustee skills audit on an annual basis. We recognise the importance of advocacy and work closely with our trustees to equip them with the right tools to promote and represent our work as well as training opportunities. Trustees are encouraged to undertake training both where gaps in knowledge and experience are identified and to maintain collective expertise in good governance.

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

Organisational structure and decision making

The Trustees meet on a quarterly basis and are responsible for ensuring the charitable aims and objectives and the programme of activity is delivered by the Leadership Team, as set out and agreed in funding agreements and in the 3-year company budget.

The Trustees of the charity determine its general policy and are legally responsible for the overall management of the charity. Day-to-day management is delegated to the leadership team comprising of the Artistic Director, Group Managing Director, and Deputy Managing Director.

The trustees have a Finance & Audit Sub Committee and a Development Sub Committee, both can have

external members with relevant experience and skills. Both meet four times a year, prior to the trustee meetings.

Trustees have diverse relevant experience and skills to meet the needs of the charity, and we regularly carry out a trustee skills audit to ensure this is maintained. We recognise the importance of advocacy and work closely with the right tools to promote and represent our work. Our current trustees consist of 5 females and 2 males, one of the trustees identify as ethnically diverse and the ages range from 40 to 70. We are proud to be led by a female Chair.

Pay policy for senior staff
Annual remuneration for all full and part time staff is approved at trustee level. Management salaries are appropriate for the level and responsibility of the Charity, and considers the employee's job description, and are set in line with industry standards and practice. The Trustees do not receive any remuneration.

Appointment and retirement of trustees
Trustees are appointed (or elected) at quarterly trustee meetings. Each trustee signs up to serve a three-year term with the option to stand for a second term, the maximum time any trustee can serve is six years (2 x three-year terms) which means the trustees are refreshed with new skills and expertise on a regular basis..

RISK MANAGEMENT
The Trustees have examined the major strategic, financial, reputational, and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

Trustees review the risk register at each quarterly Finance and Audit sub-committee meeting whilst also examining cash flow and budgetary risks and updated by the executive team as an active tool. The Trustees are satisfied that systems are in place to mitigate exposure to major risks.

Key risks and mitigations are identified as:

- loss of trustees with appropriate skills to monitor and be accountable for the successful delivery of the business plan. Future trustee recruitment will be carried out in order to recruit six new trustees. We will also ensure that there is an induction and development programme in place to ensure all trustees are aware of their legal obligations in respect to monitoring and being accountable for the successful delivery of the Business Plan

- the impact of the very challenging funding environment could result in our fundraising targets not being met and therefore having to adjust our budgeted income. We are building contingency into our budgets, protecting our reserves (as per our reserves policy), and implementing our fundraising strategy. The ongoing impact of the current context will need to be consistently reviewed.

- safeguarding continues to be a key risk given our work with schools, young people, and communities. To mitigate this risk, there is a safeguarding working group in place consisting of executive and trustees that monitors and reports on the action plan. The action plan builds on the company's established practice of ensuring our projects are risk assessed, appropriate measured implemented and clear reporting mechanisms understood. New Adventures has an excellent track record in this area, and we will continue to adapt and grow with changing circumstances.

- increased inflation and its impact on the cost of living has a detrimental impact on New Adventures' operations from audiences' disposable income, production costs, to salaries and staffing. New Adventures will continue to have regular budget reviews with all budget holders to ensure costs are kept under control and continue to protect reserves. Our Chief Operating Officer continues to ensure tracking of fund is sufficient and to provide financial responsibility oversight and cohesion whilst ensuring the Leadership Team is in regular contact and will continue to monitor the situation.

Both the Leadership team and Trustees have a keen awareness of the principal risks and are continuing to monitor these and other more minor risks facing the organisation.

GOING CONCERN

The audited accounts for 2023/24 continue to reflect a healthy reserve position for the company, in line with our reserves policy and demonstrating the company's continued resilience.

The year-end closed in surplus, and the reserves position and future forecasts and plans enable the Charity to be confident that it can continue to deliver impact for the next 24 months at a minimum during which time building new and longstanding relationship with Trusts and Foundations for future fundraising, continued audience and venue confidence in our work and new strategic partnerships will be the priority to maintain this positive position beyond 2023/24.

The Trustees have reached this conclusion based on the current cash position, sound financial forecasting and regular contact between the executive and the finance committee. Following this assessment and after making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

CHARITABLE OBJECTIVES

The objectives of the charity as set out in the Memorandum and Articles are:

- To advance the education of young people, dance artists and the public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Matthew Bourne.
- To advance the arts for the benefit of the general public by encouragement of access to and engagement with the art of dance.

OVERVIEW

For 38 years, New Adventures has made a major contribution to the popularity of dance in Britain, creating works that have altered the public perception of what is possible when it comes to telling stories without words.

We are passionate about diversifying the dance landscape and investing in the future of dance through delivering inclusive projects for people of all ages, abilities, and backgrounds alongside development opportunities for emerging artists. We want to ensure our work represents contemporary Britain and we are committed to there being no barriers to our work.

Alongside our transformative programmes for those with little or no dance experience and those from under-represented backgrounds, we work extensively with emerging talent to springboard their careers into our company and the wider sector. Based in the Southeast, we deliver extensively in this region and beyond alongside our Placemaking venue partners

In 2023-24, we continued our Mission and Goals, to inspire our work, focus our strategic ambition and strengthen our unique business model:

MISSION

Opening a world of joy, wonder, connection, and creativity

GOALS, which are mutually reinforcing

1. Staging world class performances, in Matthew Bourne's signature dance-theatre style, in usual and unusual places
2. Widening access to the arts
3. Nurturing and supporting talent that represents UK society

Our Take Part programmes and projects were carefully planned with the support of our Trustees, staff, freelance workforce, partners, theatres, audience members, participants, and other stakeholders.

Collaboration remains key to our operating model and this year we have continued to develop strategic partnerships that enable us to support local arts ecologies, work with communities and widen access to our work across the UK and beyond. We have also continued to invest in our freelance workforce who are a valued and vital part of the New Adventures family.

In 2023-24:

- 401,990 people (previous year 2023,768) attended 397 New Advanture performance (previous year 341) as an audience member.
- We had over 303 Take Part activley sessions, with 6,680 attendances.
- 1,643,736 peple (previous year 941,863) engagged with our work online through REEL Advantures.
- We supported 100 dancers via paid employment on tour for a total of over 4,700 weeks.

ON STAGE

During the year, we toured for a cumulative total of over 47 weeks with three productions to every region of England, plus the rest of the UK and internationally:

Sleeping Beauty
Remount, UK and International Tour

'Clever Clever Storytelling' – Independent

Matthew Bourne's Sleeping Beauty continued into 2023/24.

This large-scale tour finished at 4 venues (Theatre Royal Norwich, Festival Theatre Edinburgh, Theatre Royal Newcastle, Royal Theater Carré Amsterdam) over a period of 4 weeks, delivering 40+ performances and reaching 34,599+ audiences both in the UK and Europe. It featured 29 dancers and engaged 19 offstage workers and crew.

Romeo and Juliet
Remount, UK Tour

A seismic youthquake. A Romeo and Juliet for the millennial generation' – The Stage

After dazzling audiences when it was first staged in 2019, Romeo and Juliet now joins the New Adventures repertoire alongside the very best of Bourne's world renowned dance theatre productions.
Experience Shakespeare's timeless story of forbidden love with a scintillating injection of raw passion and youthful vitality. Confined against their will by a society that seeks to divide, our two young lovers must follow their hearts as they risk everything to be together. A masterful re-telling of an ageless tale of teenage discovery

and the madness of first love.

The show toured to 13+ venues over a period of 17+ weeks, delivering 128+ performances and reaching 123,044+ audiences nationwide. It featured 35 dancers and engaged 19 offstage workers and crew and provided over 1,072 weeks of employment across the tour. Over 60% of the dancers came through one of our talent development programmes.

The show received average ratings of 91% for 'Captivation' and 90% for 'Enjoyment' from audiences at Curve Theatre, Leicester, 334 of whom responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

Romeo and Juliet
Remount, International Tour

As well as a UK tour, the production embarked on an international tour in January 2024. The show toured to 2+ venues (Ahmanson Theater, LA and Théâtre du Châtelet, Paris) over a period of 7+ weeks, delivering 53+ performances and reaching 60,692+ audiences nationwide.

Edward Scissorhands
Remount, UK Tour

'Stunning! The wonders keep coming in Bourne's magical version of the Tim Burton classic.' – The Observer

Edward Scissorhands returned to UK theatres for the first time in 9 years in November 2023.

Presented by New Adventures, Martin McCallum and Marc Platt, Matthew Bourne's magical dance production of Edward Scissorhands has carved a place in the hearts of audiences world-wide since its premiere in 2005. Based on the classic Tim Burton movie and featuring the hauntingly beautiful music of Danny Elfman and Terry Davies, Bourne and his New Adventures Company return to this witty, bittersweet story of an incomplete boy left alone in a strange new world.

The show toured to 12+ venues over a period of 19+ weeks, delivering 138+ performances and reaching 181,180+ audiences nationwide. It featured 36 dancers and engaged 35 offstage workers and crew and provided over 800 weeks of employment across the tour. Over 50% of the dancers came through one of our talent development programmes.

The show received average ratings of 93% for 'Captivation' and 94% for 'Enjoyment' from audiences at Alhambra Theatre, Bradford, 326 of whom responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

TALENT DEVELOPMENT

New Adventures continues to commit to discovering and nurturing raw and emerging talent across the UK and continues to develop New Adventures company members' careers both on and off stage. We provide on-going development opportunities for freelancers, industry professionals and aspiring dancers.

Emerging Artist Apprenticeship
In 2023-24, New Adventures launched our fourth Emerging Artist Apprenticeship, designed to support and develop dancers through their final year of training via mentoring and residency opportunities, leading to a paid apprenticeship contract on an upcoming production.

Xavier Andriambolanoro Sotiya has taken part in two Swan Schools in 2023 and made their professional debuts in Matthew Bourne's Edward Scissorhands.

Throughout the apprenticeship, Xavier Andriambolanoro Sotiya was mentored by New Adventures Resident Artist and principal dancer Glenn Graham as well as receiving sports psychology sessions and other physical coaching from our dancer artists.

'Being a mentor is not just about imparting knowledge; it's about igniting a spark within someone, empowering them to embrace their potential, and watching them soar to heights they never thought possible. Mentoring our emerging artist has been a privilege and an honour, seeing them develop and grow into the artist they are today. I'm very much looking forward to following their journey and seeing them unlock their artistry.'- Resident Artist

'My time on the emerging artist program was extremely inspirational and educational I've learnt so much and things that I may have never learnt. to anyone who is blessed to have this opportunity, you should learn to become a sponge take every single golden piece of information and knowledge and use it in your everyday career.' - Emerging Artist 2023-24

Our two previous 2022-23 Emerging Artists were performing in Romeo and Juliet and Edwards Scissorhands in 2023.

Cygnet School
In residence at The Marlowe, Canterbury, our pre-vocational training programme for young people, Cygnet School, launched in July 2021 to provide a much-needed pathway between New Adventures' existing participation work and Talent Development opportunities.

This year's Cygnet's School cohort was/is comprised of 13 young people aged 12-19, each passionate about dance, developing new skills and exploring dance as a professional pathway. The programme is fully subsidised for all the participants ensuring that there are no barriers to access.

Over the course of 12 months this group came together for monthly residential weekends, exploring the unique aspects of New Adventures' work, style, and training. Led by New Adventures' Dance Artists.

The Cygnets spent the year developing their technique, musicality, and group cohesion within each monthly session. They got the opportunity to go behind the scenes and were led on a backstage tour at both the Mercury and Marlowe Theatre. As well as gaining knowledge of theatre practices, they have explored different dance styles with a commercial dance workshop from Laines Theatre Arts and somatic practice from a master's student at Canterbury Christ Church University.

The participants also saw the New Adventures professional company perform on stage at the Marlowe and gained insight into the inner workings of theatres and the dance industry, learning about different career pathways in the arts.

The 13 Cygnets stayed at Canterbury Christ Church University for a week in July for their summer residency, developing a Sleeping Beauty piece throughout the week, which they performed to friends and family at The Marlowe.

The New Adventures team teaching and working with the young people include Resident Dance Artist Glenn Graham, Dance Artists and Overture alumni, the New Adventures' talent development programme aimed at dance teachers and community dance artists.

We have continued working with Professor Angela Pickard from Canterbury Christ Church University to evaluate the programme.

This Talent Development programme received average ratings of 98% for 'Insight' and 96% for 'Achievement' from participants via the survey sent using Arts Council England's Impact and Insight Toolkit. 100% of them said they would participate again, 78% said they experienced joy, and they described their experience with the following three words – inspiring, fun and amazing.

'Cygnet School is a unique, fully subsidised, pre-vocational dance programme for young, adolescent dancers. Community and belonging are at the heart of the programme's provision, where each dancer is valued, supported and challenged, as an individual and a creative, as well as nurtured as a member of the whole Cygnet School. The Cygnet School team utilise their experience as professional dance artists with New Adventures and apply enabling pedagogy (the choices of methods of teaching and learning), to develop a studio environment where the cygnets experience joy, connection and creativity, and are motivated to achieve high quality artistic outcomes. The Cygnet School is making a difference to the lives of these young people inside and outside of the studio - it is opening doors to new worlds of creative possibilities and adventures.'- Cygnet School Evaluation Report

Overture
Our 9th year of the Overture programme consisted of a mix of residential and online professional development opportunities across 2023-24 for dance artists and dance teachers from a variety of genres who have been working in community or education settings for fewer than five years. The group of artists are chosen for their diverse range of work and experience within the community dance sector across England.

Facilitated by our Take Part Creative Director and an external facilitator, the cohort of dance artists participate in two residential weekends at the New Adventures base in Farnham Maltings, Surrey over an eight-month period, alongside digital sessions, and a visit to the current New Adventures production on tour.

Each residential consists of practical workshops, discussions, and skills-sharing as well as inspirational guest teachers from a variety of industry backgrounds. With workshops in areas such as personal development, coaching and networking, New Adventures aim to provide the cohort with a range of skills to support them in reaching the next level of their careers as community dance artists.

'Overture has been an anchor to guide creative development and given me confidence and ownership over my creative voice.' – Overture participant

Pro-Class
Pro Class took place two times at Trinity Laban in May 2023 and January 2024, with over 332 dancers taking part in sessions over the course of one week. These three-hour sessions consisted of technique class followed by exploring repertoire from a New Adventures production or looking at the creative process and methodology of the work. The open sessions were open to any dancers in training and graduates, and the invited sessions were held for selected dancers from conservatories and Swan School to continue their development and stay connected.

This Talent Development programme received average ratings of 94% for 'Insight' and 92% for 'Achievement' from 44 participants that took part in the survey sent using Arts Council England's Impact and Insight Toolkit. 97% of them said they would participate again, 97% said they experienced joy, and they described their experience with the following three words – inspiring, fun and challenging.

'An amazing chance to delve into the style and artistry behind New Adventures shows in a low-pressure supportive environment.'- Pro-Class Participant

Swan School
Twice in 2023 – once in April at East London Dance and again in August at Central School of Ballet, 56 dancers were invited to take part in two four-day intensive that gave them an exclusive insight into the working practices and repertoire of New Adventures.

Identified through our Conservatoire programme, attending shows and annual auditions, dancers are invited to Swan School because we are interested in their development and preparation for the industry. The dancers are given exclusive insight into the working practices of New Adventures and take part in panelled discussions and workshops with invited industry professionals. This residency is designed to broaden the dancers' industry knowledge and provide them with a range of skills to support them as they embark on their artistic journeys.

The intensive culminates in a sharing to the senior members of New Adventures' artistic team.

So far thirty-two previous Swan School alumni have gone on to perform with the company in various productions.

An Autumn Adventure
Over three days, 30 graduates and undergraduates of vocational dance training courses were introduced to our repertoire and invited to explore New Adventures' trademark creative processes. The days are made up of class, repertoire, and creative tasks with emphasis on areas unique to the company which could include duet work, storytelling through movement and character work. This year also included sessions on Pilates, Professional Working Practice, an 'Optimising Your Performance' Dance Psychology workshop and an Audition Workshop.

This Talent Development programme received average ratings of 97% for 'Insight' and 97% for 'Artistic Skills' from 29 participants that took part in the survey sent using Arts Council England's Impact and Insight Toolkit. 100% of them said they would participate again, 96% said they experienced joy, and they described their experience with the following three words – inspiring, fun and insightful.

'This experience has inspired me to keep pushing myself expressively and provided me with time and space to develop physically, creatively and as a professional in the dance industry.'– An Autumn Adventure Participant

Spring Forward
Through professional guidance and bursaries, Spring Forward supports company members both on stage and offstage to learn new skills, access training, personal development or spend time in research and development for choreographic projects.
Spring Forward offers bursaries up to a maximum of £2000 and in 2023 we had a total number of 11 successful applications. The support and training are being undertaken in a variety of different areas of the sector including:

- Acting Courses / Workshops / Masterclass
- Developing a Creative Project / Research & Development
- Floristry
- Management and Leadership Course
- Plastering Course
- Postgraduate Psychology Conversion MSC
- Professional Development as a Choreographer & Artistic Director
- Sports Therapy / Personal Training Courses
- Theatre Producing Course

'The benefits of the Spring Forward Bursary have extended far beyond funding for my project. The support from the New Adventures team throughout the process has been incredibly valuable and has contributed greatly to my development as a creative artist.' – Spring Forward Recipient

Company Support and Dancer Rehab
In May and October 2023, the Romeo and Juliet and Edward Scissorhands companies took part in a fitness and training week that was scheduled prior to the rehearsal period. The week included morning company class, with afternoon sessions focusing on a curated training programme that included: Safeguarding, Disability Equality, Unconscious Bias, Allyship & Anti-Racism, Trans and Non-Binary Allyship and Managing Stress and Anxiety training.

Members of both companies benefitted from sessions from a sports psychologist to assist with rehab after injuries and from both management and peer-to-peer support during long absences.

Masterclass
In July, August and December 2023, we had our open access 1-day Masterclasses, focused on Romeo and Juliet and Edward Scissorhands taking place Leicester Curve, The Place and Sadlers Wells. At each masterclass 30 participants had the opportunity to experience the rehearsal day of a New Adventures company dancer. The day was spent working through Company Class, learning repertoire and creative tasks, and culminating in watching the evening performance of the production.

For the Romeo and Juliet masterclass we received average ratings of 98% for 'Insight' and 89% for 'Artistic Skills' from 8 participants that took part in the survey sent using Arts Council England's Impact and Insight Toolkit. 100% of them said they would participate again, 88% said they experienced joy, and they described their experience with the following three words – inspiring, fun and powerful.

For the Edward Scissorhands masterclass we received average ratings of 79% for 'Insight' and 81% for 'Artistic Skills' from 5 participants that took part in the survey sent using Arts Council England's Impact and Insight Toolkit. 80% of them said they would participate again, 100% said they experienced joy, and they described their experience with the following three words – inspiring, fun and educational.

'The workshop exceeded my expectations, and the environment was really friendly and comfortable to be in.' – Romeo and Juliet Masterclass Participant

'I learnt a lot about New Adventures and the focus on storytelling. I really enjoyed hearing more about the company's history too.' – Edward Scissorhands Masterclass Participant

Conservatoires
We work closely with dance schools and conservatoires to help nurture, develop, and support the next generation of talent. This work includes workshops, mock auditions, residencies, career talks and Q&As. In 2023-24, our Dance Artists delivered over 17 workshops (previous year 10) and worked with young people from 14 places (previous year 15) including Performer's College, London Contemporary Dance School, Elmhurst Ballet School, LIPA, Urdang Academy, The Dang, Royal Ballet School, Italia Conti, Royal Academy of Dance, The BRIT School, Tring, Central School of Ballet, Rambert School of Ballet & Contemporary and Northern School of Contemporary Dance.

'It was a brilliant day! The teachers were fantastic, and I really enjoyed myself and found it helpful in terms of my next step into the industry.' Conservatoire Participant

During 2023-24, 2,680 people took part in 147 Talent Development sessions

YOUNG PEOPLE, SCHOOLS, AND COMMUNITIES

New Adventures continues to commit to delivering creatively ambitious and inclusive projects in our signature dance-theatre style, working with a range of partners such as schools and colleges, local authorities, and cultural institutions.

A. Young People

We have continued to produce a bespoke Digital Resource Pack for all our productions. Demystifying how we create movement material and delving into our repertoire, the resource packs are full of exercises and activities adapted for a Primary School level, GCSE, A Level & BTEC students and those with a general level of dance experience.

B. Schools

In collaboration with Culture Box Surrey:

DanceVenturers
DanceVenturers was a creative residency where we offered an immersive, task-based adventure across curriculum areas including history, science, and literacy at Phillip Southcote School a Secondary SEND. Led by two of our New Adventures artists, each week students explored a different world through quest-based creative tasks, movement, and play.

Students co-created their own story, building their own narrative using props, costume and characters encountered in the different worlds. Each week the students shaped their story into episodes that were filmed. A final film of the students' work was edited and presented back to the group as part of a final sharing.

'It's been amazing to see the students grow in their confidence, their bravery, to see the kindness that they've worked with between each other as well has been incredible. The respect that they've shown us and all the things that we have brought in and each other, and their courage to just have a go, which is really supported by the school, it has been an amazing environment to work in.' - Practitioner

'The cross-curricular nature of the sessions is definitely a bonus and provides an exciting theme to effectively engage the pupils. Today they completed tasks based around ancient Egypt using movement to complete fun and collaborative tasks such as building a pyramid. They thoroughly enjoyed this task, and all the pupils took part equally, which was lovely to see' - Teacher

Workshops
We continue to deliver workshops across the UK in schools and colleges.

In total, 32 residencies and workshops took place, where we explored and shared repertoire from Edward Scissorhands

Our 8 venue partners included Leicester, Plymouth, Canterbury, Birmingham, Southampton, Bradford Norwich and Newcastle.

During 2023-24, 1174 people took part in 47 workshop sessions and 2 careers talks.

On average, over 70% participants on the Edward Scissorhands Schools Tour said they left the workshop feeling joyful, and over 60% of them said they had fun. This was in response to the post-project survey sent using Arts Council England's Impact and Insight Toolkit.

'To watch some of my class totally embrace the Matthew Bourne choreography has been a real joy. The workshops leaders have been so inspiring, patient and encouraging it has been a very long time since we have had a professional dance company come into the school to deliver workshops and we were very excited to have this opportunity. I hope we can do more in the future' – Partner Venue

C. Communities

In collaboration with Farnham Maltings:

Next Adventures
We continued to deliver our regular monthly dance session for over 55s, hosting monthly workshops in Farnham. In an inclusive and encouraging environment, the participants learn some repertoire and are led through creative and improvisational tasks. The sessions are led by Dance Artist Emily Piercy.

'I love the mixture of technique, rep and creativity. It's a good level of challenge, getting my body to move again, challenging memory with the exercises, freeing my mind to be creative. A fabulous step for into retirement that I didn't think I could take.' – Next Adventures Participant

During 2023-24, 274 people took part in 12 Next Adventure sessions.

Doorstep Duets

Doorstep Duets was originally created in 2021 by New Adventures and Farnham Maltings as a response to social isolation. The aim of the project is to bring dance directly into the community, providing joy, escapism and connection and make dance more accessible to everyone.

In 2023, we created a new short piece for the Doorstep Duets tour: Back to Us by New Adventures' Resident Artist. The creation of this piece was overseen by New Adventures Associate Artistic Director and New Adventures Take Part Creative Director.

In association with Farnham Maltings, we worked with several venues and arts organisations across the Southeast of England, to bring the pieces to their local communities, including Farnham Maltings, Dance Network Association, DanceEast Ashford Council, Kent County Council, Canterbury Council, Marlowe Theatre, Dance Woking, Future Foundry, Dover Town Council, Port of Dover, Surrey Libraries, Sussex Dance Network, Mercury Theatre and Dance Network Association.

The production offered free opportunities for people to enjoy world-class performance in their local neighbourhood, on their street, in local parks, and through community-based organisations.

'Fun, enthusiastic, great storytelling and well worth watching. Well done to everyone involved!.' – Doorstep Duets Audience Member

During 2023-24, 156 people took part in 4,000 Communities sessions. There were 74 Doorstep Duets performances, seen by 6.642 people.

AUDIENCES

New Adventures continues its commitment to working collaboratively with our large number of presenting venues to maintain our strong and loyal audience base and attract and develop new audiences. We continue to develop and find new ways to expand our reach through digital, broadcasting and performances in non-traditional spaces.

One of our three core company values is Audience. Our audiences are why we do what we do. Entertaining and engaging audiences with our storytelling is our passion. We strive to be widely accessible and welcoming to both our loyal and new audiences. As a company we are driven by a desire to make great art that is seen by as many people as possible.

We were able to connect with audiences in a live capacity once again, as well as venues and partners around the UK and beyond via REEL Adventures. We have continued to build strong and sustained partnerships with our key touring venues, working together to reach local audiences, increase access and encourage more people to experience and be inspired by dance in all its forms.

Access Performances

In January 2024, New Adventures produced its third Sensory Adapted Performance (SAP) performance, this time of Edward Scissorhands. A Sensory Adapted Performance is an extension of a Relaxed Performance, creating a less formal and more supportive theatre environment and including some modifications to the show. SAPs are suitable for those who may be on the autism spectrum, have sensory sensitivities, epilepsy, learning disabilities and/or difficulties, experience neurodiversity, and anyone that might benefit from a more supportive environment.

There were 298 total bookers, with 107 attending for first time (36%). 25 total bookers also attended the Sleeping Beauty SAP (8%) in January of 2023.

Throughout all our productions, we offered 28 Audio Described performances and touch tours with a 50% increase in take up, advertised via a dedicated Access page on our website and that of partner venues. A Visual Guide and Sensory Introduction film of Edward Scissorhands were made available for anyone who would benefit from familiarising themselves with what to expect before attending a performance.

We continued to work with presenting venues to allocate 30 free audience development tickets at each venue, specifically ring-fenced for targeted groups including those who have not previously attended the theatre, young people, as well as participants in our engagement projects. 11 post-show events offered the general audience unique insight into the making of the show, with all these events being BSL interpreted and over 3000 people attending.

'I cannot thank you enough!!!! Also, massive props to Sadlers, it is the most accessible venue I have ever been in, and the sensory adapted performance was amazing, well thought and beautiful'
Edward Scissorhands Relaxed Performance Audience Member

2023-24 Total Attendances by Region

Southeast	48,217
North	55,403
Southwest	24,931
Midlands	27,863
London	146,290
TOTAL England	302,704
Rest of UK	38,394
TOTAL UK	341,098

DIGITAL: REEL ADVENTURES

New Adventures continues its commitment to increasing the reach of our shows through broadcasts, cinema, digital downloads, and online collaborations. We continue to create innovative digital content that provides engaging insights into the unique world of New Adventures on and off stage and experiment with new ways of communicating that reflect our company ethos and ambition.

We have increased the ways in which audiences can watch our shows online through continued partnerships with broadcasters and other content providers to allow audiences to stream our productions on demand.

Broadcasts and Online Streaming
Our latest production to broadcast was Sleeping Beauty and had 320,000 viewers on BBC (including streams through BBC iPlayer). Nutcracker! continued to be available as a stream on BBC iPlayer and had 470,000 viewers.

Working alongside multiple international partners (broadcast networks and online platforms), six productions were broadcast and/or streamed outside of the UK (The Car Man, The Red Shoes, Cinderella, Nutcracker!, Romeo and Juliet, Swan Lake) in 24 countries. We estimate 58,542 viewers across the world.

In total, we estimate 848,542 views of New Adventures productions via broadcast or streaming.

Cinema Screenings
6,758 people in the UK saw Sleeping Beauty at the cinema. 17,077 people in the UK saw Swan Lake at the cinema. 271 people in the UK saw The Red Shoes at the cinema.

In total, 24,270 people across the world saw a Matthew Bourne production at the cinema.

Online Engagement
On our digital platforms, we focus on giving audiences an opportunity to connect with the joy, wonder and creativity of New Adventures wherever they are in the world. We have introduced a three-pillar strategy, communicating our what, our why and our how across social platforms.

Our strategy puts the audience first (rather than the platform), places dance at the forefront and prioritises quality over quantity. We have increased time spent on community management to nurture our relationship with loyal fans and make stronger connections with audiences and future talent.

In 2023-2024, we have had net audience growth of 17,167* and have increased our reach by 60.3% (26,155,024 impressions). On our core platforms (Facebook and Instagram), we posted 645 times, 25,667 people shared our posts, 58,969 posts were saved, we received 19,631 comments and 135,489 post link clicks. That's a total of 239,756 meaningful engagements** with New Adventures.

Romeo and Juliet content has been particularly engaging. Content has combined aesthetically and musically striking footage with headlines that connect with audiences emotionally around universally resonant themes.
In 2023-2024 we moved sales messaging below the opening copy hook, recognising that organic social content is rarely effective as a sales tool. We will be moving away from promotional wording on posts when our objective for the post is emotional engagement, promotional messaging will be used more strategically when it is most likely to have impact.

2023-2024 Total Digital

Broadcast and streaming (views)	848,542
Cinema Screening (tickets sold)	24,270
Online (meaningful engagements**)	239,756
TOTAL	1,112,568

*We expect this to be higher as for IG, data has only been collected since October 2023.
**We recognise saves, shares, comments and post link clicks as 'meaningful engagements'.

SECTOR LEADERSHIP: SUSTAINABILITY

Green Adventures, the company's environmental sustainability strand, was launched in July 2018. Since then, we have been making changes across all areas of the company and engaging with our venue partners and audiences around sustainability. New Adventures is committed to continuing this learning and the achievements it is making both internally and externally with tour venues. We continue to foster the sharing of ideas and innovation with our partner venues and the wider industry.

A team of Green Adventures representatives, drawn from a variety of roles from across New Adventures, continue meet quarterly to drive our continued our commitment to embedding environmental best practice in our productions, touring, Take Part work, operationsand office.

Company dancer and freelance Environmental Sustainability Manager, Andrew Ashton, continued his role. Andrew sustained his work throughout the tour of Edward Scissorhands tour whilst also performing in the production. He connected with all our partner venues around sustainability initiatives, our Green Rider and encouraged the company on tour to adopt environmentally friendly thinking both on stage and off in line with The Theatre Green Book.

We continued to provide advice and guidance to other UK based arts organisations, sharing our learning to date, as part of our Sector Leadership role around sustainable touring. We look forward to building on our achievements and setting new actions for the future optimising our unique position to guide and support tour venues, partners, and our freelance workforce.

EQUITY, DIVERSITY, INCLUSION

New Adventures is committed to ensuring all our work, on and off stage, is inclusive and representative of contemporary England. We continue to create an environment which provides equality of opportunity and support for everyone to do their best work and reach their full potential.

One of our core company values is Family and we have a long-held and shared commitment to supporting, developing, and investing in all members of the New Adventures company and everyone involved with our work in whatever capacity: performers, creatives, crew, staff, dance artists, audiences, participants, trustees, students, and partners. We are committed to doing more by listening, learning, and delivering on making the changes we want to see in the world we live and work in.

This year we have continued to work with our sector support partners to help us achieve these aims, including Creative Access, Tonic, PiPA (Parents and Carers in the Performing Arts) and Stage Sight. Our freelancers, staff team and Trustees are actively engaged in Equity, Inclusion and Anti-Racism work. Anyone joining New Adventures is expected to support and promote our Equity, Diversity, and Inclusion policy.

Prior to both the Romeo and Juliet and Edward Scissorhands tour, the company took part in Safeguarding, Unconscious Bias, Allyship & Anti-Racism, Trans and Non-Binary Allyship and Disability Awareness training. Dance Artists and members of the New Adventures office team also took part in this training, plus training in Neurodiversity.

Equity, Diversity, and Inclusion is a standing item on the agenda of all Board meetings and Kenneth Olumuyiwa Tharp CBE was the EDI Trustee lead. During 2023-24 the board was 22% global majority, 66% female including chair and 22% LGBTQIA+. We continue to strive to represent society on stage and we're proud of our recruitment and annual auditions process, which include regular non-binary sessions for auditions.

Subsidised or free places are offered on all our talent development projects and we continue to review the level at which these are offered. Our Overture programme is fully subsidised for participants, with additional support offered as required to support caring or access needs.

In 2023-24 we have focused on identifying with the following protected and non-protected characteristics: race, gender, sexual orientation and differing socio-economic backgrounds.

We have also:

- Provided opportunities for people of all ages, backgrounds, and abilities to participate in high quality dance experiences. Worked to increase the diversity of the workforce, on stage and off stage, to be as reflective of the diversity of contemporary British society as possible.
- Supported raw and emerging talent, specifically targeting under-represented groups within the creative industries, alongside strengthening, and developing our EDI work to ensure long term inclusion and change. New programmes include the Emerging Artist Apprenticeship and Cygnet School.

- Collaborated with Conservatoires, CAT schemes and the wider dance community to support emerging diverse talent and break down the barriers that may prevent a career in dance.
- Invested our resources to make our onstage work more accessible e.g., through regular and high-quality audio described performances and our Sensory Adapted Performance.
- Made our Take Part work more accessible and inclusive.
- Supported those with caring responsibilities to enable them to work for the company and participate in our projects.
- Our EDI working group continued to meet quarterly and provided a rolling training programme on a range of EDI topics for those working on the shows, delivering workshops and the wider New Adventures family. This group now also includes Access.
- Ensured the Equity, Diversity, Inclusion and Access Trustee Lead are enabled to be effective in driving this work forward.
- Toured Doorstep Duets across the Southeast to accessible locations, care homes, assisted living, community spaces and doorsteps to ensure that high quality performance can be accessed by everyone

ORGANISATIONAL RESILIENCE / STAFFING

New Adventures is committed to continuing to strengthen our organisational resilience to enable our small team to deliver an extensive programme of performances and projects efficiently with maximum impact.

At the close of the year there were 15 members of staff, 8 freelance contractors, 29 dancers and 19 backstage crew engaged. We supported a total of 90 freelancers throughout the year.

The company continued to provide training and professional development opportunities for staff, dancers, and the wider New Adventures freelance workforce. The mental health and wellbeing of our workforce is supported via access to an Employee Assistance Programme, which provides a 24/7 confidential support resource and access to free counselling.

New Adventures are a significant employer of artists and arts professionals. We are committed to ensuring that we pay in-line with, or better than, recognised codes of practice and union agreements. We will never ask people to work for free for us. Any training undertaken will either be paid or form part of an education / professional development programme. Any roles and responsibilities requested from our freelancers beyond those for which they are contracted will be recognised and paid. We are open to flexible working and job shares as appropriate and continue to develop and review our policies in this area.

We place huge value on our staff and freelancers and recognise the importance of professional development. Our training budget accounts for first aid and safeguarding training as well as professional and personal development opportunities from coaching and fundraising to digital and marketing. We invest in all our staff and offer dancer development days to our company dancers and dance artists. As part of our EDI commitment, we deliver mandatory EDI/anti-racism training to everyone on joining the company or starting a new contract. All staff and freelancers working for New Adventures will be required to undertake this training on a regular basis alongside our compulsory Safeguarding training.

FUNDERS

During 2023-24, our work was made possible by the following funders:

Arts Council England, The Dorfman Foundation, The Backstage Trust, The Noel Coward Foundation, The Band Trust, The Weatherall Foundation, The Head Family, The Theatre Development Trust and The Mackintosh Foundation.

Our Corporate partners were: Edwardian Hotels London, Fortnum & Mason, Buccellati London and BCLP

COMPANY STRUCTURE

New Adventures Charity is the parent company and wholly owned trading subsidiaries are set up for all our productions. Creatives, dancers, crew, and tour management are engaged on fixed term contracts for each show. We also have a subsidiary for New Adventures' partners including sponsors and film distribution.

The financial results of the trading subsidiaries are consolidated into those of the charity in these statements. The subsidiary companies for the year 2023-24 were:

New Adventures Red Shoes Limited
New Adventures Midnight Bell Limited (dissolved 6 June 2023)
New Adventures Swan Lake Limited (dissolved 6 June 2023)
New Adventures Nutcracker Limited (dissolved 21st May 2024)
New Adventures Sleeping Beauty Limited
New Adventures Partnerships Limited
New Adventures Verona Limited (incorporated 6 September 2022)
New Adventures Scissors Limited (incorporated 4 April 2023)
N A Swans Limited (incorporated 7 February 2024)

FINANCIAL OVERVIEW

New Adventures is a registered charity. The subsidiaries and charity received a combined income of £14,777,089 in the financial year 2023/24 (2023: £8,219,635).

Of this £1,515,031 10% (2023: £1,439,579 17%) was grant and donation income from Arts Council England and other funders and supporters. £202,627 1% (2023: £222,818 3%) was income from charitable activities. £11,747,407 79% (2023: £5,891,808 72%) was earned income including from our productions of Sleeping Beauty, Romeo and Juliet and Edward Scissorhands. £79,839 1% (£11,518 1%) was bank interest earned. £1,232,185 8% (2023: £653,912 7%) was received through the Theatre Tax Relief scheme.

Of this income, £12,289,936 87% (2023: £6,205,450 76%) was spent on developing, producing, and touring our productions, £1,136,398 8% (2023: £1,402,243 17%) was spent on charitable activities including Talent Development, Schools and Young People and Communities projects and REEL Adventures projects, £281,356 2% (2023: £145,817 2%) was spent on fundraising costs, with the remaining £385,878 3% (2023: £404,722 5%) spent on support costs including access provision for our activity.

At year end the Charity held total consolidated funds of £4,403,887 (2023: £3,720,366) comprising restricted funds of £124,573 (2023: £72,974), designated funds of £3,737,500 (2023: £2,997,000) and unrestricted general funds of £541,814 (2023: £650,392).

We have four restricted reserves at the end of 2023-24, to be used towards Year Three and Year Four of Cygnet School, the Magic Me Legacy project, the Sensory Adapted Performance and the Wigs Hair and Makeup Placement.

We have designated funds from our reserves for our forthcoming productions and artistic work, a designated fund for Capital, a designated Digital fund for our ambitions with our future REEL Adventures digital work and associated filming costs, a Resilience and Risk Reserve to safeguard the company against any unforeseen risks or risk we are mitigating on our Risk Register, and an Offstage Projects reserve. The operational reserve of the charity is set at an agreed level of £541,814.

Our Arts Council England annual NPO grant of £1,317,810 enabled us to achieve 1,274,802 engagements nationally and internationally in 2023-24 resulting in a per engagement subsidy of just £1.03.

FUNDRAISING COMPLIANCE STATEMENT

The charity seeks to comply with best practice on fundraising and is compliant with the Code of Fundraising Practice of the Fundraising Regulator.

All fundraising activities are monitored and reviewed quarterly by the Development SubCommittee.

New Adventures values support from a variety of sources. All donors are entitled to know how we use their donations to fund our work, and we provide regular updates on how their contributions are enabling our charitable activities.

The Charity does not seek to generate funds from the public at large, apart from through its supporter programme via our website. The Charity does not use professional fundraisers.

If there is an issue of concern regarding the acceptance of a gift or sponsorship, New Adventure's Executive Leadership Team will contact the trustees. All final decisions will be governed by the trustees. It is the duty of the trustees to advise of any potential conflicts of interest with regards to funding or partnerships.

FUTURE DEVELOPMENTS

As an Arts Council National Portfolio organisation, we are continuing to look to the future whilst investing in the delivery of our Mission and Goals that include:

1. retain our position as one of Britain's biggest dance exports
2. make environmental responsibility core to our post pandemic recovery
3. ensure all our work is inclusive and representative
4. continue to strengthen our organisational resilience

Edward Scissorhands finished its UK tour in May 2024 with its final week in Amsterdam. Edward Scissorhands was filmed during the UK tour and will be released in over 500+ cinemas in September 2024.

Summer 2024 sees the award-winning production of Romeo and Juliet, continue its international tour to Korea, China and Taiwan.

Following this, in November 2024 Swan Lake returns for its 30th anniversary with a 2024/25 UK tour. This audacious reinvention of Tchaikovsky's masterpiece caused a sensation when it premiered almost 30 years ago and has since become the most successful dance theatre production of all time. In celebration of that ongoing impact, Swan Lake will take flight once more in this major revival for the next generation.

Alongside our work on stage, our plans include:

- Maintaining our delivery to the Southeast region, through strengthening our ties with our home venue, Farnham Maltings, and deepening our engagement and working in partnership with local organisations to create projects with children, young people, and communities.
- investing in and supporting our onstage, off-stage, and backstage freelance workforce, alongside this we will be running a regional placement programme for the duration of the Swan Lake tour with our placemaking partners.
- Maintaining our talent development of dancers, both pre-professional and sustaining careers.
- Maintaining our digital reach through broadcasts, screenings, and online streaming, as well as exploring other opportunities for digital exploitation and access.
- Developing our placemaking work by strengthening our ties with seven of our key venue partners across England and deepening our engagement and working in partnership with local organisations to create projects with children, young people, and communities.

- Further embedding our Equity, Diversity, and Inclusion (EDI) work across the organisation and in the work that we do.
- Continuing our commitment to the environment via Green Adventures, building on our achievements and setting new actions for the future.
- Continuing to embed our four Working Groups:Digital, EDIA, Green Advantures and Data and Dashboard in the work we do, supporting our delivery of Arts Council England's Investment Principles

Beyond this we will continue to develop our bold ambitions to grow our talent development programme and our engagement work with young people and communities. This includes continuing with Cygnet School, a programme that focuses on grassroots dance development and harnessing raw potential.

Following the success of Doorstep Duets, we are working in partnership with Farnham Maltings to deliver a 4-week summer tour taking the joy and wonder of live performance to communities across the Southeast region.

We continue to be excited by the opportunities offered through Let's Create, Arts Council England's 10-year strategy, which we have sustained throughout our work and our ambitions moving forward.

Following the success of Doorstep Duets, we are working in partnership with Farnham Maltings to deliver a 4-week summer tour taking the joy and wonder of live performance to communities across the Southeast region.

We continue to be excited by the opportunities offered through Let's Create, Arts Council England's 10-year strategy, which we have sustained throughout our work and our ambitions moving forward.

RESERVES POLICY STATEMENT

It is the policy of the Charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to six-months recurring core expenditure. The Trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the Charity's current activities while consideration is given to ways in which additional funds may be raised. This General Fund is retained at the agreed £500,000 minimum but is calculated more accurately on a quarterly basis. It is also forecast to be maintained through current financial plans to 2027.

At year end the Charity held free reserves (calculated as unrestricted funds less fixed assets and any capital and grant commitments) totalling £537,930, thereby meeting the reserves policy.

In addition, the charity holds a balance of Designated Funds to support investment in future strategic development and projects. These funds are currently being used to support the company in its next phase of development at a level that the trustees perceive as the necessary and realistic scale of investment required to achieve our future activities and plans over a 12–24-month period.

The use of Designated Funds to support the charity will be carefully monitored by the Trustees to ensure ongoing viability informs all decision making.

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

DISCLOSURE OF INFORMATION TO AUDITORS

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- That Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable group's auditors in connection with preparing their report and to establish that the charitable group's auditors are aware of that information.

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees and signed on their behalf by:

BA Emmanus

Brenda Emmanus OBE
Chair
Date: 16/9/24.

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2024

Trustees	B A Emmanus, Chair P J M Williams, Director E J Bolton, Director J M Brunjes, Director J C Riddell, Director H Morris, Director J A A Ward, Director
Company registered number	06548321
Charity registered number	1125342
Registered office	Farnham Maltings Bridge Square Farnham GU9 7QR
Independent auditors	Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY

Opinion

We have audited the financial statements of New Adventures Charity (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2024 which comprise the consolidated statement of financial activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the Group's and of the parent charitable company's affairs as at 31 March 2024 and of the Group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material

misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report including the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report and the Strategic Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report including the Strategic Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the Group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the group and the industry in which it operates and considered the risk of acts by the charity and the group that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006, UK tax legislation, Charities Act and Charity Commission guidelines.

Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or noncompliance with laws and regulations throughout the audit.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditors' report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew Thomas (senior statutory auditor)
for and on behalf of
Nyman Libson Paul LLP
Chartered Accountants
Statutory Auditors
124 Finchley Road
London
NW3 5JS

Date:

NEW ADVENTURES CHARITY
(A company limited by guarantee)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2024

	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Designated funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:						
Donations	4	1,358,411	156,620	-	1,515,031	1,439,579
Charitable activities	5	202,627	-	-	202,627	222,818
Trading activities	6	11,747,407	-	-	11,747,407	5,891,808
Investments	7	79,839	-	-	79,839	11,518
Other income	8	1,232,185	-	-	1,232,185	653,912
Total income and endowments		14,620,469	156,620	-	14,777,089	8,219,635
Expenditure on:						
Raising funds:	9					
Voluntary income		281,356	-	-	281,356	145,817
Trading activities		12,289,936	-	-	12,289,936	6,205,450
Charitable activities:						
Other charitable activities		1,417,255	105,021	-	1,522,276	1,806,965
Total expenditure		13,988,547	105,021	-	14,093,568	8,158,232
Net income		631,922	51,599	-	683,521	61,403
Transfers between funds	18	(740,500)	-	740,500	-	-
Net movement in funds		(108,578)	51,599	740,500	683,521	61,403
Reconciliation of funds:						
Total funds brought forward	19	650,392	72,974	2,997,000	3,720,366	3,658,963
Net movement in funds	19	(108,578)	51,599	740,500	683,521	61,403
Total funds carried forward		541,814	124,573	3,737,500	4,403,887	3,720,366

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2024

	Note		2024 £		2023 £
Fixed assets					
Tangible assets	14		3,884		7,111
Current assets					
Debtors	16	2,845,439		2,050,237	
Cash at bank and in hand		6,386,023		4,746,360	
		9,231,462		6,796,597	
Creditors: amounts falling due within one year	17	(4,831,459)		(3,083,342)	
Net current assets			4,400,003		3,713,255
Total net assets			4,403,887		3,720,366
Charity funds					
Designated funds	18		3,737,500		2,997,000
Restricted funds	18		124,573		72,974
Unrestricted funds	18		541,814		650,392
Total funds			4,403,887		3,720,366

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

BA Emmanus

Brenda Emmanus OBE
Trustee
Date: 16/9/24.

The notes on pages 31 to 52 form part of these financial statements.

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CHARITY BALANCE SHEET
AS AT 31 MARCH 2024

	Note		2024 £		2023 £
Fixed assets					
Tangible assets	14		3,884		7,111
Investments	15		6		7
			3,890		7,118
Current assets					
Debtors	16	1,500,961		577,153	
Cash at bank		3,190,306		3,510,033	
		4,691,267		4,087,186	
Creditors: amounts falling due within one year	17	(229,713)		(373,945)	
Net current assets			4,461,554		3,713,241
Total net assets			4,465,444		3,720,359
Charity funds					
Designated funds	18		3,737,500		2,997,000
Restricted funds	18		124,573		72,974
Unrestricted funds	18		603,371		650,385
Total funds			4,465,444		3,720,359

The charity's net movement in funds for the year was £745,085 (2023 - £58,403).

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

BA Emmanus.

Brenda Emmanus OBE
Trustee
Date: 16/9/24.

The notes on pages 31 to 52 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	Note	2024 £	2023 £
Cash flows from operating activities			
Net cash used in operating activities	21	1,639,663	(138,682)
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(6,425)
Net cash provided by/(used in) investing activities		-	(6,425)
Change in cash and cash equivalents in the year		1,639,663	(145,107)
Cash and cash equivalents at the beginning of the year		4,746,360	4,891,467
Cash and cash equivalents at the end of the year	22	6,386,023	4,746,360

The notes on pages 31 to 52 form part of these financial statements

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

1. Company status

New Adventures Charity is a charitable company limited by guarantee and is incorporated in England. The members of the company are the Trustees named on page 22. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The Charity's aims and objectives are detailed in the Trustees report of the financial statements. The charity's registered office is Farnham Maltings, Bridge Square, Farnham, England, GU9 7QR.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements 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 2019) and the Companies Act 2006.

New Adventures Charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidates the financial statements of the charity and its subsidiary undertakings. The results of the subsidiaries are consolidated on a line by line basis.

The results of subsidiaries acquired during the year are included from the effective date of acquisition.

The results of subsidiaries sold are included up to the effective date of disposal.

The functional and presentational currency of the charity is GBP.

The charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own statement of financial activities in these financial statements.

2.2 Going concern

The audited accounts for 2023/24 continue to reflect a healthy reserve position for the company, in line with our reserves policy and demonstrating the company's continued resilience

The year-end closed in surplus, and the reserves position and future forecasts and plans enable the Charity to be confident that it can continue to deliver impact for the next 24 months at a minimum during which time building new and longstanding relationship with Trusts and Foundations for future fundraising, continued audience and venue confidence in our work and new strategic partnerships will be the priority to maintain this positive position beyond 2023/24.

The Trustees have reached this conclusion based on the current cash position, sound financial forecasting and regular contact between the executive and the finance committee. Following this assessment and after making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

2. Accounting policies (continued)

2.3 Income

All income is recognised once the charity has an entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Income relating to venue fees is recognised at the end of the week in which the show is staged and is exclusive of VAT. Revenue from admission is reported as the amount received by the producer after the theatres have deducted relevant commission and banking charges.

Income relating to grants from the Arts Council England is recognised in accordance with the agreed funding in the year.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Governance costs are those incurred in connection with the administration of the charity and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year-end are noted as a commitment, but not accrued as an expenditure.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of charitable activities.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management costs.

2.5 Taxation

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

2. Accounting policies (continued)

2.6 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.7 Tangible fixed assets and depreciation

All assets costing more than £1,000 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the statement of financial activities.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Office equipment	-	25% straight line

2.8 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.9 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

2. Accounting policies (continued)

2.10 Production costs

Production costs comprise all costs incurred in the staging of the ballet performances of *The Red Shoes, Swan Lake, Nutcracker, Sleeping Beauty, Midnight Bell, Romeo & Juliet* and *Edward Scissorhands*. These costs are recognised in the Statement of Financial Activities in the period the production commences. If the production is yet to commence at the reporting date, all costs are carried forward in the balance sheet as Work in Progress.

2.11 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.12 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.13 Creditors

Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

2.14 Holiday pay accrual

A liability is recognised to the extent of any unused holiday pay entitlement which is accrued at the reporting date and carried forward to future periods. This is measured at the undiscounted salary cost of the future holiday entitlement so accrued at the reporting date.

2.15 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The subsidiaries only enter into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable, loans from other third parties.

The subsidiaries have no material exposures to interest rate, credit or foreign exchange risk by virtue that there are no external borrowings. The ticket provider bears all the risk with the ticket holder and all material foreign exchange transactions are denominated in sterling whereby the counterparty bear all the risk.

2. Accounting policies (continued)

2.16 Pensions

The charity contributes to defined contribution pension schemes. Contributions payable to the charity's pension schemes are charged to the Statement of Financial Activities in the period to which they relate.

3. Judgements in applying accounting policies and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The Trustees do not believe there to be judgements or estimates that would be considered critical to the financial statements.

4. Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Other donations	40,601	156,620	197,221
Grants from The Arts Council	1,317,810	-	1,317,810
	1,358,411	156,620	1,515,031

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Other donations	42,469	79,300	121,769
Grants from The Arts Council	1,317,810	-	1,317,810
	1,360,279	79,300	1,439,579

5. Income from charitable activities

	Unrestricted funds 2024 £	Total funds 2024 £
Project income	179,018	179,018
Other income	23,609	23,609
	202,627	202,627

	Unrestricted funds 2023 £	Total funds 2023 £
Project income	222,818	222,818

6. Income from trading activities

	Unrestricted funds 2024 £	Total funds 2024 £
Show venue fees - UK	11,726,432	11,726,432
Show other income	4,172	4,172
Storage fee income	16,803	16,803
	11,747,407	11,747,407

6. Income from trading activities (continued)

(continued)

	Unrestricted funds 2023 £	Total funds 2023 £
Show venue fees - UK	5,863,183	5,863,183
Show other income	11,590	11,590
Storage fee income	17,035	17,035
	5,891,808	5,891,808

7. Investment income

	Unrestricted funds 2024 £	Total funds 2024 £
Interest receivable	79,839	79,839

	Unrestricted funds 2023 £	Total funds 2023 £
Interest receivable	11,518	11,518

8. Other income resources

	Unrestricted funds 2024 £	Total funds 2024 £
Theatre tax credits	1,232,185	1,232,185

	Unrestricted funds 2023 £	Total funds 2023 £
Theatre tax credits	653,912	653,912

9. Expenditure on raising funds

	Unrestricted funds 2024 £	Total funds 2024 £
Consultancy fees and other direct costs	202,765	202,765
Staff costs	78,591	78,591
Total 2024	281,356	281,356

	Unrestricted funds 2023 £	Total funds 2023 £
Consultancy fees and other direct costs	91,821	91,821
Staff costs	53,996	53,996
Total 2023	145,817	145,817

9. Expenditure on raising funds (continued)

Trading expenses

	Unrestricted funds 2024 £	Total funds 2024 £
Show producer fees	1,423,290	1,423,290
Show production costs	2,681,672	2,681,672
Show running costs	5,805,403	5,805,403
Staff costs	2,379,571	2,379,571
Total 2024	12,289,936	12,289,936

	Unrestricted funds 2023 £	Total funds 2023 £
Show producer fees	1,216,775	1,216,775
Show production costs	1,010,411	1,010,411
Show running costs	2,477,754	2,477,754
Staff costs	1,500,510	1,500,510
Total 2023	6,205,450	6,205,450

10. Expenditure on charitable activities

	Direct costs 2024 £	Support costs 2024 £	Total funds 2024 £
Various charitable activities	1,136,398	385,878	1,522,276

10. Expenditure on charitable activities (continued)

	Direct costs 2023 £	Support costs 2023 £	Total funds 2023 £
Various charitable activities	1,402,243	404,722	1,806,965

Analysis of direct costs

	Total funds 2024 £	Total funds 2023 £
Wages and salaries	540,482	516,900
Offstage activity costs	281,070	556,739
Storage Set up	17,085	-
Merchandise costs	1,503	1,901
Advertising and marketing	43,379	36,339
Storage costs	126,375	111,550
Other staff costs	118,686	171,688
Green adventures	7,818	7,126
	1,136,398	1,402,243

Analysis of support costs

	Total funds 2024 £	Total funds 2023 £
Wages and salaries	164,886	202,028
Other staff costs	62,217	62,457
General office costs	90,809	79,247
Depreciation	3,227	3,227
Rent	52,475	47,600
Governance costs - Accountancy and audit costs	12,264	10,163
	385,878	404,722

11. Auditors' remuneration

	2024 £	2023 £
Auditor's remuneration	7,000	7,000

12. Staff costs

	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
Wages and salaries	2,963,983	2,122,299	686,906	676,909
Social security costs	130,233	120,536	74,499	74,397
Pension costs	69,313	30,599	22,554	21,618
	3,163,529	2,273,434	783,959	772,924

The average number of persons employed by the charity during the year was as follows:

	Group 2024 No.	Group 2023 No.
Employees	138	43

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2024 No.	Group 2023 No.
In the band £70,001 - £80,000	2	-
In the band £80,001 - £90,000	1	2
In the band £100,001 - £110,000	1	-
In the band £110,001 - £120,000	-	1

The total employment benefits received by key management personnel including employer's national insurance and employer's pension contributions were £375,550 (2023: £300,729).

13. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2023 - £NIL).

During the year ended 31 March 2024, no Trustee expenses have been incurred (2023 - £NIL).

14. Tangible fixed assets

Group and Charity

	Office equipment £
Cost	
At 1 April 2023	30,446
At 31 March 2024	30,446
Depreciation	
At 1 April 2023	23,335
Charge for the year	3,227
At 31 March 2024	26,562
Net book value	
At 31 March 2024	3,884
At 31 March 2023	7,111

15. Fixed asset investments

charity	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2023	7
Additions	1
Disposals	(2)
At 31 March 2024	6
Net book value	
At 31 March 2024	6
At 31 March 2023	7

Principal subsidiaries

The following were subsidiary undertakings of the charity:

Company Name	Holding	Included in consolidation
New Adventures Red Shoes Limited	100%	Yes
New Adventures Midnight Bell Limited	100%	Yes
New Adventures Swan Lake Limited	100%	Yes
New Adventures Nutcracker Limited	100%	Yes
New Adventures Sleeping Beauty Limited	100%	Yes
New Adventures Partnerships Limited	100%	Yes
New Adventures Verona Limited	100%	Yes
New Adventures Scissors Limited	100%	Yes

15. Fixed asset investments (continued)

The financial results of the subsidiaries for the year were:

	Income £	Expenditure £	Profit/(Loss) for the year £	Net assets £
New Adventures Red Shoes Limited	-	-	-	1
New Adventures Nutcracker Limited	13,702	(13,702)	-	1
New Adventures Sleeping Beauty Limited	873,571	(873,571)	-	1
New Adventures Partnerships Limited	127,738	(181,026)	(61,564)	1
New Adventures Verona Limited	5,708,407	(5,708,407)	-	1
New Adventures Scissors Limited	6,295,496	(6,295,496)	-	1

16. Debtors

	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
Due within one year				
Trade debtors	965,956	1,131,908	93,168	69,808
Amounts owed by group undertakings	-	-	87,085	454,081
Other debtors	1,685,470	788,418	700	19,519
Prepayments and accrued income	194,013	129,911	1,320,008	33,745
	2,845,439	2,050,237	1,500,961	577,153

17. Creditors: Amounts falling due within one year

	Group 2024 £	Group 2023 £	Charity 2024 £	Charity 2023 £
Trade creditors	1,247,285	203,482	49,383	52,338
Amounts owed to group undertakings	-	-	-	2,502
Corporation tax	-	6,404	-	-
Other taxation and social security	580,110	588,563	33,105	22,817
Other creditors	71,908	86,849	24,170	12,618
Accruals and deferred income	2,932,156	2,198,044	123,055	283,670
	4,831,459	3,083,342	229,713	373,945

18. Statement of funds

Statement of funds - current year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Unrestricted funds					
General Funds	650,392	14,620,469	(13,988,547)	(740,500)	541,814
Designated funds					
Production and Artistic Fund	250,000	-	-	100,000	350,000
Capital Fund Reserve	500,000	-	-	(200,000)	300,000
Digital Reserve	200,000	-	-	(82,500)	117,500
R&J Legacy Reserve	27,000	-	-	(27,000)	-
Resilience and Risk	200,000	-	-	-	200,000
Offstage and Placemaking	170,000	-	-	(100,000)	70,000
Edward Scissorhands Production	800,000	-	-	(800,000)	-
Swan Lake Production	-	-	-	650,000	650,000
Future Large Scale Production 1	-	-	-	800,000	800,000
Future Large Scale Production 2	-	-	-	500,000	500,000
Future Mid-Large Scale Production 1	850,000	-	-	(400,000)	450,000
Future Mid-Large Scale Production 2	-	-	-	300,000	300,000
	2,997,000	-	-	740,500	3,737,500

18. Statement of funds (continued)

Restricted funds

Restricted Funds - all funds	-	2,100	(1,700)	-	400
Cygnet School 1	72,974	60,000	(43,639)	-	89,335
Emerging Artists	-	5,000	(5,000)	-	-
Sensory Adapted Performance	-	15,000	(8,072)	-	6,928
Doorstep Duets	-	30,520	(30,520)	-	-
Wigs Hair and Makeup Placement	-	34,000	(6,090)	-	27,910
Cygnet School 2	-	10,000	(10,000)	-	-
	72,974	156,620	(105,021)	-	124,573

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Total of funds	3,720,366	14,777,089	(14,093,568)	-	4,403,887

Statement of funds - prior year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Unrestricted funds					
General Funds	245,213	8,140,335	(8,074,574)	339,418	650,392

18. Statement of funds (continued)

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Designated funds					
Production and Artistic Fund	1,750,000	-	-	(1,500,000)	250,000
Capital Fund Reserve	500,000	-	-	-	500,000
Core Costs Reserve	475,000	-	-	(475,000)	-
Digital Reserve	350,000	-	-	(150,000)	200,000
R&J Legacy Reserve	60,000	-	-	(33,000)	27,000
Resilience and Risk	200,000	-	-	-	200,000
Offstage and Placemaking	50,000	-	-	120,000	170,000
Edward Scissorhands Production	-	-	-	800,000	800,000
Future Large Scale Production 1	-	-	-	850,000	850,000
	3,385,000	-	-	(388,000)	2,997,000

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Restricted funds					
Magic Me	28,750	2,500	(31,250)	-	-
Cygnet School 1	-	60,800	(36,408)	48,582	72,974
Emerging Artists	-	16,000	(16,000)	-	-
	28,750	79,300	(83,658)	48,582	72,974
Total of funds	3,658,963	8,219,635	(8,158,232)	-	3,720,366

18. Statement of funds (continued)

Designated funds

Production and Artistic Fund
A designated fund for future production and development work on new shows or new artistic ambitions. £100,000 transferred out as designated funds have been assigned more specifically.

Capital Fund
A designated fund for any arising capital expenditure connecting to our office and storage facility. £200,000 transferred out to reduce designated fund.

Digital Reserve
A designated fund for our ambitions with future creation of REEL Adventures digital work and associated filming costs. £82,500 transferred out for Edward Scissorhands filming costs to reduce designated fund.

Romeo + Juliet Legacy
A designated fund for our continued legacy work with our Romeo + Juliet local cast alongside our UK and International 2023/24 tour of the production. £27,000 used in 2023/24 to support our emerging artist apprentices who toured with the production.

Resilience and Risk
A designated fund to safeguard the charity against any unforeseen risks or risks we are mitigating on our Risk Register – previously these reserves had been associated with the pandemic.

Offstage and Placemaking
A designated fund for future costs in relation to the development of our Offstage projects and delivering Placemaking activity with seven of our partnership venues. £100,000 transferred out to reduce designated fund now that this project is underway.

Edward Scissorhands Production
A designated fund for our future 2023/24 production and UK tour of Edward Scissorhands. £800,000 transferred out from Production and Artistic Fund.

Swan Lake Production
A designated fund for our future 2024/25 production and UK tour of Swan Lake.£650,000 transferred in.

Future Large-Scale Production 1
A designated fund for a future large-scale production including UK and possible International tours. £800,000 transferred in.

Future Large-Scale Production 2
A designated fund for a future large-scale production including UK and possible International tours. £500,000 transferred in.

Future Mid/Large-Scale Production 1
A designated fund for a future mid/large-scale production including UK and possible International tours. £400,000 transferred out.

Future Mid/Large-Scale Production 2
A designated fund for a future mid/large-scale production including UK and International tours. £300,000 transferred in.

18. Statement of funds (continued)

Restricted Funds

Magic Me - Funds were used towards the project, Magic Me. New Adventures Dance Artists ran a series of workshops with a group of residents from St Fillans Care Home in Colchester. The aim was to learn about the residents, discover stories about their lives and explore storytelling through movement. New Adventures then directed and choreographed a short film inspired by the lives and stories of the residents, which was devised with professional dancers from the company.

Cygnet School - Funds to be used towards Year Two and Year Three of Cygnet School. In residence at The Marlowe, Canterbury, our pre-vocational training programme for young people, Cygnet School, launched in July 2021 to provide a much-needed pathway between New Adventures' existing participation work and Talent Development opportunities.

Emerging Artists - Funds to be used towards the Emerging Artist Project. New Adventures' second and third Emerging Artist Apprenticeships, designed to support and develop two dancers through their final year of training via mentoring and residency opportunities, leading to a paid apprenticeship contract on an upcoming production.

19. Summary of funds

Summary of funds - current year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
General funds	650,392	14,620,469	(13,988,547)	(740,500)	541,814
Designated funds	2,997,000	-	-	740,500	3,737,500
Restricted funds	72,974	156,620	(105,021)	-	124,573
	3,720,366	14,777,089	(14,093,568)	-	4,403,887

Summary of funds - prior year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
General funds	245,213	8,140,335	(8,074,574)	339,418	650,392
Designated funds	3,385,000	-	-	(388,000)	2,997,000
Restricted funds	28,750	79,300	(83,658)	48,582	72,974
	3,658,963	8,219,635	(8,158,232)	-	3,720,366

20. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2024 £	Restricted funds 2024 £	Designated funds 2024 £	Total funds 2024 £
Tangible fixed assets	3,884	-	-	3,884
Current assets	5,369,389	124,573	3,737,500	9,231,462
Creditors due within one year	(4,831,459)	-	-	(4,831,459)
Total	541,814	124,573	3,737,500	4,403,887

Analysis of net assets between funds - prior period

	Unrestricted funds 2023 £	Restricted funds 2023 £	Designated funds 2023 £	Total funds 2023 £
Tangible fixed assets	7,111	-	-	7,111
Current assets	3,726,623	72,974	2,997,000	6,796,597
Creditors due within one year	(3,083,342)	-	-	(3,083,342)
Total	650,392	72,974	2,997,000	3,720,366

21. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2024 £	Group 2023 £
Net income for the period (as per Statement of Financial Activities)	683,521	61,403
Adjustments for:		
Depreciation charges	3,227	3,227
(Increase)/decrease in debtors	(795,202)	(703,300)
Increase/(decrease) in creditors	1,748,117	499,988
Net cash provided by/(used in) operating activities	1,639,663	(138,682)

22. Analysis of cash and cash equivalents

	Group 2024 £	Group 2023 £
Cash in hand	6,386,023	4,746,360
Total cash and cash equivalents	6,386,023	4,746,360

23. Analysis of changes in net debt

	At 1 April 2023 £	Cash flows £	At 31 March 2024 £
Cash at bank and in hand	4,746,360	1,639,663	6,386,023
	4,746,360	1,639,663	6,386,023

24. Pension commitments

The group operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £69,313 (2023: £30,599).

Contributions totalling £11,645 (2023: £4,239) were payable to the fund at the reporting date and are included in creditors.

25. Related party transactions

During the year the charity paid a production grant of £Nil (2023: £350,000) and various costs totalling £4,994 (2023: £53,256) to its subsidiary New Adventures Sleeping Beauty Limited and received various fees totalling £77,521 (2023: £183,488) and donations under the deed of covenants totalling £45,288 (2023: £432,393) from New Adventures Sleeping Beauty Limited.

At the reporting date, the charity owed £Nil (2023: £49,527) to New Adventures Sleeping Beauty Ltd, and was owed £5,578 (2023: £453,513) by New Adventures Sleeping Beauty Ltd.

During the year the charity received various fees totalling £Nil (2023: £28,014) and donations under the deed of covenants totalling £13,702 (2023: £36,837) from its subsidiary New Adventures Nutcracker Limited

At the reporting date, the charity was owed £Nil (2023: £21,688) by New Adventures Nutcracker Limited which is included within debtors.

During the year the charity paid a production grant of £350,000 to its subsidiary New Adventures Verona Limited and received various fees totalling £171,500 and donations under the deed of covenants totalling £690,711 from New Adventures Verona Limited.

At the reporting date, the charity was owed £729,343 in aggregate by New Adventures Verona Limited.

During the year the charity paid a production grant of £800,000 to its subsidiary New Adventures Scissors Limited and received various fees totalling £192,900 and donations under the deed of covenants totalling £601,036 from New Adventures Scissors Limited.

At the reporting date, the charity was owed £628,620 in aggregate by New Adventures Scissors Limited.

During the year the charity received donations under the deed of covenants totalling £Nil (2023: £8,031) from its subsidiary company New Adventures Red Shoes Limited.

At the reporting date the charity was owed £81,508 (2023: owed to £2,500) by subsidiary New Adventures Partnership Limited and received a donation under the deed of covenants totalling £Nil (2023: £53,352) from New Adventures Partnership Limited.

During the year the charity received donations in aggregate of £Nil (2023: £180) from its trustees.

NEW ADVENTURES CHARITY

England & Wales - Charity number 1125342

Accounts

Registered number: 06548321
Charity number: 1125342

NEW ADVENTURES CHARITY

(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

NEW ADVENTURES CHARITY
(A company limited by guarantee)

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NEW ADVENTURES CHARITY

(A company limited by guarantee)

CHAIR'S INTRODUCTION FOR THE YEAR ENDED 31 MARCH 2023

Staging world class productions and nurturing extraordinary talent has been the signature of this remarkable dance theatre company and I am delighted that for another year, New Adventures has held strong to this vision with a cracking twelve months of success. Critical acclaim, reaching targets and inspired audiences have all been a part of this year's success story.

Three outstanding productions have contributed to a mammoth year where we have been bowled over by of our creative team and dancers, led by Matthew and his genius.

Nutcracker! was revived and how glorious it was – as bold and bright as exploding fireworks on stage, it was indeed a spectacle of stylish entertainment. *Sleeping Beauty* was New Adventures' autumn offering to dance fans and our Christmas present to Sadler's Wells. The whole team were troopers – delivering over 140 performances across the country with post-show feedback strong, and positive enough to fuel confidence in everyone and affirm that all creative decisions were good ones. Away from our regular venues, New Adventures played its part in the Royal Albert Hall's 150th anniversary celebrations with the sensuous, stylish, and incomparable *The Car Man*.

One of the challenges when you are at the top of your game is staying there. It has been so reassuring observing how committed Matthew Bourne has been to build a legacy of supporting young talent, creating a modern company that appeals to the widest possible demographic, while continuing to produce award-winning, innovative art.

On a personal level, one of the most satisfying elements of this year as Chair has not only been the support and encouragement of the Trustees and the management team as we work collaboratively to fulfil our obligations to our audiences and the Arts Council but witnessing the incredibly ambitious raw talent working so hard to justify their place in New Adventures. The three productions have been fitting platforms to showcase and celebrate the efforts of this formidable new generation of dancers.

The company's commitment to discovering and nurturing emerging artists is a fundamental part of what we do, and our partnerships and patrons will hopefully serve to support this important work generously and graciously in the future.

One of my most memorable events of the year was our fundraising event in January on-stage at Sadler's Wells that allow us to meet our supporters and potential donors in a unique environment. What made it so special was the opportunity to hear some of our dancers share their own remarkable stories. Storytelling is something Matthew has mastered, and each company member now has their own enlightening stories and journeys which we should encourage them to share.

'Nourishing and affirmative' is how one Overture participant described their experience of the programme and it is this sort of response we must continue to thrive for. The programme is now in its 8th year assisting professional dance artists and teachers with their personal and professional development. Over 270 dancers took part in Pro-Class at Studio Wayne McGregor and Trinity Laban last year, allowing performance focused training and the sharpening of skills. Swan School was equally successful, allowing participants exclusive insight into the working practices of New Adventures. An impressive number of the Schools' alumni have gone on to perform with the company in various productions and fed back more positive responses to add to the ever-growing pile.

It has been an incredibly busy year of celebrating and collaborating; performing and building partnerships; navigating challenges and focusing on our ambitious ideals. With our Executive Director, Imogen Kinchin, still on an extended leave of absence, Sue Wyatt concluded her term with us as Interim ED and we thank her for the knowledge and professionalism that she shared with us. With Sue leaving, we welcomed Jennie Green into a new position as Deputy Managing Director. Jennie is well loved and respected by the New Adventures team and will provide the stability needed as she works with Aysha Powell and Robert Noble to steer the ship.

CHAIR'S INTRODUCTION (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

The arts and entertainment business is a precarious one and we rely strongly on the great creative and business brains from all levels and parts of the New Adventures family – so I extend much gratitude to you all...to Matthew and all performers for your consistent brilliance; to the production and artistic teams that keep the shows on the road and communities and audiences engaged; the leadership team and staff that keep the big wheels turning; our fundraisers and partners who have a tough job of bringing in funds in this tough economy; our Trustees for their brilliant minds and expertise, and of course our audiences who at the heart of everything that we do.

With the Arts Council's 10-year strategy as a focus, and our own brazen vision as leaders in the field, let us boldly go forward into another year – Let's Create!

Brenda Emmanus OBE
Chair, New Adventures

B A Emmanus
28/9/23

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their annual report together with the audited financial statements for 1 April 2022 to 31 March 2023. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Since the charity and the group qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

PUBLIC BENEFIT STATEMENT

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

GOVERNANCE AND MANAGEMENT

Constitution
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.

The charity is a company limited by guarantee and not having a share capital, incorporated on 29 March 2008 and governed by the Memorandum and Articles of Association. In accordance with the Memorandum and Articles of Association, there must be at least three Trustees.

Method of appointment or election of Trustees
The charity's elected Trustees are appointed at a meeting of the Board of Trustees, following an open recruitment process, based on relevant attributes including personal competence, specialist skills and availability. Before being elected to the board, a potential Trustee must complete a Conflict-of-Interest form.

Policies adopted for the induction and training of Trustees
New Trustees are provided with copies of the Charity Commission guidelines on Trustee Responsibilities, the charity's governing document, the last annual report and accounts and other important information. All Trustees take part in a formal induction process to ensure they have a sufficient understanding of the charity's activities and resources to enable them to fulfil their duties.

We work to ensure that our Trustees have the relevant skills and experience and carry out a trustee skills audit on an annual basis. We recognise the importance of advocacy and work closely with our trustees to equip them with the right tools to promote and represent our work as well as training opportunities. All new and existing trustees undertook a full day of governance and safeguarding training alongside Business Planning work. Trustees are encouraged to undertake training both where gaps in knowledge and experience are identified and to maintain collective expertise in good governance.

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

Organisational structure and decision making
The Trustees meet on a quarterly basis and are responsible for ensuring the charitable aims and objectives and the programme of activity is delivered by the Leadership Team, as set out and agreed in funding agreements and in the 3-year company budget.

The Trustees of the charity determine its general policy and are legally responsible for the overall management of the charity. Day-to-day management is delegated to the leadership team comprising of the Artistic Director, Group Managing Director, and Executive Director.

The trustees have a Finance & Audit Committee and a Development Committee, both can have external members with relevant experience and skills. Both meet four times a year, prior to the trustee meetings.

Our current trustees comprise of 6 females and 3 males, 2 of the trustees identify as ethnically diverse and the ages range from 35 to 74. We are proud to be led by a female Chair Brenda Emmanus OBE.

Pay policy for senior staff
Annual remuneration for all full and part time staff is approved at trustee level. Management salaries are appropriate for the level and responsibility of the Charity, and considers the employee's job description, and are set in line with industry custom and practice. The Trustees do not receive any remuneration.

Appointment and retirement of trustees
Trustees are appointed (or elected) at quarterly trustee meetings. Each trustee signs up to serve a three-year term with the option to stand for a second term, the maximum time any trustee can serve is six years (2 x three-year terms) which means the trustees are refreshed with new skills and expertise on a regular basis.

RISK MANAGEMENT

The Trustees have examined the major strategic, financial, reputational, and operational risks which the charity faces and confirm that systems have been established to enable regular reporting so that the necessary steps can be taken to lessen these risks.

Trustees review the risk register at each quarterly Finance and Audit sub-committee meeting whilst also examining cash flow and budgetary risks. The risk register is updated by the executive team and used as an active tool. The Trustees are satisfied that systems are in place to mitigate exposure to major risks.

Key risks and mitigations are identified as:

- the impact of the very challenging funding environment as we continue to emerge from the uncertainty of the pandemic could result in our fundraising targets not being met and therefore having to adjust our budgeted income. We are building contingency into our budgets, protecting our reserves (as per our reserves policy), and implementing our fundraising strategy alongside our newly recruited fundraising team. The ongoing impact of the current context will need to be consistently reviewed.

- safeguarding continues to be a key risk given our work with schools, young people, and communities. To mitigate this risk, there is a safeguarding working group in place consisting of executive and trustees that monitors and reports on the action plan. The action plan builds on the company's established practice of ensuring our projects are risk assessed, appropriate measures implemented and clear reporting mechanisms understood. New Adventures has an excellent track record in this area, and we will continue to adapt and grow with changing circumstances.

- increased inflation and its impact on the cost of living has a detrimental impact on New Adventures' operations from audiences' disposable income, production costs, to salaries and staffing. New Adventures will continue to have regular budget reviews with all budget holders to ensure costs are kept under control

and continue to protect reserves. A Chief Operating Officer was recruited in April 2022 to ensure tracking of funds is sufficient and to provide financial responsibility oversight and cohesion whilst ensuring the Leadership Team is in regular contact and continues to monitor the situation.

Both the executive team and Trustees have a keen awareness of the principal risks and are continuing to monitor these and other more minor risks facing the organisation.

GOING CONCERN

The audited accounts for 2022/23 continue to reflect a healthy reserve position for the company, in line with our reserves policy and demonstrating the company's continued resilience.

The year-end closed in surplus, and the reserves position and future forecasts and plans enable the Charity to be confident that it can continue to deliver impact for the next 24 months at a minimum. During this time building new and longstanding relationships with Trusts and Foundations for future fundraising, continued audience and venue confidence in our work and new strategic partnerships will be the priority to maintain this positive position beyond 2023/24.

The Trustees have reached this conclusion based on the current cash position, sound financial forecasting and regular contact between the executive and the finance committee. Following this assessment and after making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

CHARITABLE OBJECTIVES

The objectives of the charity as set out in the Memorandum and Articles are:

- To advance the education of young people, dance artists and the general public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Matthew Bourne.
- To advance the arts for the benefit of the general public by encouragement of access to and engagement with the art of dance

OVERVIEW

For 37 years, New Adventures has made a major contribution to the popularity of dance in Britain, creating works that have altered the public perception of what is possible when it comes to telling stories without words.

We are passionate about diversifying the dance landscape and investing in the future of dance through delivering inclusive projects for people of all ages, abilities, and backgrounds alongside development opportunities for emerging artists. We want to ensure our work represents contemporary Britain and we are committed to there being no barriers to our work.

Alongside our transformative programmes for those with little or no dance experience and those from under-represented backgrounds, we work extensively with emerging talent to springboard their careers into our company and the wider sector. Based in the Southeast, we deliver across all regions and beyond.

In 2022-23, we revitalised our Mission and Goals, to inspire our work, focus our strategic ambition and strengthen our unique business model.

MISSION

Opening a world of joy, wonder, connection and creativity.

GOALS, which are mutually reinforcing

1. Staging world class performances, in Matthew Bourne's signature dance-theatre style, in usual and unusual places
2. Widening access to the arts
3. Nurturing and supporting talent that represents UK society

We continued our post-pandemic return to the stage in June 2022 to create and tour world-class dance-theatre productions nationally and internationally and play an integral role bringing joy and wonder to communities in the continued recovery of the creative and cultural sector.

Our Take Part programmes and projects were carefully planned with the support of our Trustees, staff, freelance workforce, partners, theatres, audience members, participants, and other stakeholders.

Collaboration remains key to our operating model and this year we have continued to develop strategic partnerships that enable us to support local arts ecologies, work with communities and widen access to our work across the UK and beyond. We have also continued to invest in our freelance workforce who are a valued and vital part of the New Adventures family.

In 2022-23:

- 235,768 people attended 341 New Adventures performances as an audience member
- We had over 185 Take Part activity sessions, with 7,301 attendances
- 941,863 people engaged with our work online through REEL Adventures
- We supported 59 dancers via paid employment on tour for a total of 1,192 weeks.

ON STAGE

Nutcracker!
Remount, UK Tour

'A witty, wonderful, rip-roaring spectacular' – Daily Telegraph

This highly successful 30th anniversary tour came to an end. *Nutcracker!* follows Clara's bittersweet journey from a darkly comic Christmas Eve at Dr. Dross' Orphanage, through a shimmering, ice-skating winter wonderland to the scrumptious candy kingdom of Sweetieland, influenced by the lavish Hollywood musicals of the 1930s.

Sleeping Beauty
Remount, UK Tour

'*Clever Clever Storytelling*' – Independent

Matthew Bourne's *Sleeping Beauty* reawakened in 2022, celebrating 10 years since its premiere at Sadler's Wells, when it became the fastest selling production in the company's history.

This large-scale tour opened at one of our key partner venues, Theatre Royal Plymouth, before it transferred to Sadler's Wells, and then toured throughout the first half of 2023. We continue our long-standing position as producers of the Sadler's Wells Christmas show and this regular presence has mutual far-reaching benefits for both organisations, including a level of financial security for both parties.

The show toured to 13+ venues over a period of 19+ weeks, delivering 140+ performances and reaching 186,265+ audiences nationwide. It featured 29 dancers and engaged 19 offstage workers and crew.

The show received average ratings of 91% for 'Captivation' and 93% for 'Beauty' from audiences at Alhambra Theatre, Bradford, 396 of whom responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

The Car Man
UK Performance, Royal Albert Hall

'A Sizzling Bourne Adventure. Sultry Perfection.' – The Observer

As part of the Royal Albert Hall's 150th anniversary celebrations, June 2022 saw New Adventures bring a new staging of the multi-award-winning production of *The Car Man* on the historic and iconic stage. The show was completely reimagined for the gladiatorial arena of the Royal Albert Hall, featuring an expanded company of 65 dancers and musicians, a live orchestra, and epic new designs.

The show performed for two weeks, delivering 14 performances, and reaching 26,844 audience members. It featured 39 dancers and engaged 19 offstage workers and crew.

The show received a rating of 92% for 'Captivation' and 88% for 'Excellence' from audiences, 324 of whom responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

TALENT DEVELOPMENT

New Adventures is committed to discovering and nurturing raw and emerging talent across the UK and continues to develop New Adventures company members' careers both on and off stage. We provide on-going development opportunities for freelancers, industry professionals and aspiring dancers.

Emerging Artist Apprenticeship
In 2022-23, New Adventures launched our second and third Emerging Artist Apprenticeship, designed to support and develop two dancers through their final year of training via mentoring and residency opportunities, leading to a paid apprenticeship contract on an upcoming production.

Hannah Kremer and Perreira Franque both made their professional debuts in Matthew Bourne's *Sleeping Beauty.*

Hannah Kremer first performed with New Adventures as part of the local cast in Matthew Bourne's *Romeo and Juliet* at Sadler's Wells in August 2019. Since then, she has taken part in Swan School and several other residencies within our Talent Development programme.

Perreira Franque's first involvement with New Adventures was through a mock audition day, designed to support second and third years in training with their audition technique and a deeper understanding of the demands of a professional dance company. He then went on to take part in Swan School in 2021.

Throughout the apprenticeship, Hannah and Perreira were mentored by New Adventures Resident Artist and principal dancer Glenn Graham.

'I'm delighted to be mentoring a new generation of dancers because it is something I never had. We hope the programme offers rigour and resilience...giving dancers the opportunity to learn all that touring life and the company environment has to offer.' Glenn Graham, Resident Artist

'Without the apprenticeship programme, I would have felt like I was stepping into the unknown, or unchartered territory with less of a safety net, and without people who were on my side with an understanding.'- Hannah Kremer, Emerging Artist 2022-23

'Without the programme I would have felt overwhelmed, zero confidence, not trusting in my ability, no insight how the company dynamics work, unprepared.' - Perreira Franque, Emerging Artist 2022-23

Cygnet School
In residence at The Marlowe, Canterbury, our pre-vocational training programme for young people, Cygnet School, launched in July 2021 to provide a much-needed pathway between New Adventures' existing participation work and Talent Development opportunities.

This year's Cygnet's School cohort was/is comprised of 15 young people aged 12-19 (and up 25 for disabled dancers), each passionate about dance, developing new skills and exploring dance as a professional pathway. The programme is fully subsidised for all the participants ensuring that there are no barriers to access.

Over the course of 12 months this group came together for monthly residential weekends, exploring the unique aspects of New Adventures' work, style, and training. Led by New Adventures' Dance Artists the group focussed on technique, storytelling and creativity in workshops themed around physicality, expression, gesture, and character relationships. Each young person has had an individualised development plan, and sessions also include health and wellbeing training.

The participants also saw the New Adventures professional company perform on stage at Sadler's Wells and gained insight into the inner workings of theatres and the dance industry, learning about different career pathways in the arts.

At the end of the year-long programme, the Cygnet Company explored putting their learning into practice in a performed sharing of a collaboratively devised dance piece.

The New Adventures team teaching and working with the young people include Resident Dance Artist Glenn Graham, Dance Artist Sophia Hurdley, and Support Dance Artist Grace Black, who is an alumnus of Overture, the New Adventures' talent development programme aimed at dance teachers and community dance artists.

We have been working with Professor Angela Pickard from Canterbury Christ Church University to evaluate the programme.

'The young dancers are supported to develop confidence and a range of professional skills as performers and teachers/artists. These skills enable the dancers to continue dance development/training and/or can be applied to a range of other opportunities/disciplines. Cygnet School has increased the young dancers' social, physical, and cultural capital.'- Cygnet School Evaluation Report, written by Professor Angela Pickard

Overture
Our 8th year of the Overture programme consisted of a mix of residential and online professional development opportunities across 2022-23 for dance artists and dance teachers from a variety of genres who have been working in community or education settings for fewer than five years. The group of artists are chosen for their diverse range of work and experience within the community dance sector across England.

Facilitated by Take Part Creative Director Kerry Biggin and Artist Director of UNIT, Tom Hobden, the cohort of dance artists participate in two residential weekends at the New Adventures base in Farnham Maltings, Surrey over an eight-month period, alongside digital sessions, and a visit to the current New Adventures production on tour.

Each residential consists of practical workshops, discussions, and skills-sharing as well as inspirational guest teachers from a variety of industry backgrounds. With workshops in areas such as personal development, coaching and networking, New Adventures aim to provide the cohort with a range of skills to support them in reaching the next level of their careers as community dance artists.

'*Overture has been absolutely amazing. Nourishing and affirmative. It just amazing that New Adventures understands the need to roll this out and offer it to emerging community artists at a time in their development that can either make or break their future ambitions.*' – Overture participant

Pro-Class
Pro Class took place in two locations over the last year: at Studio Wayne McGregor in May 2022, with over 127 dancers taking part in sessions over the course of one week; and at Trinity Laban in January 2023 with over 146 dancers taking part in sessions over the course of one week. These three-hour sessions consisted of technique class followed by exploring repertoire from a New Adventures production or looking at the creative process and methodology of the work. The first sessions were open to any dancers in training and graduates, and the latter sessions were held for selected dancers from conservatoires, Swan School, or local casts from our 2019 production, *Romeo & Juliet*, to continue their development and stay connected.

'*Thank you very much for today's workshop…it was wonderful to have such a performance-focused three hours with the emphasis on projecting to the audience. I really value the advice on individuality and the way we represent ourselves as dancers in class and on stage.*'- Pro-Class Participant

Swan School
In August 2022, 26 dancers were invited to take part in a four-day intensive that gave them an exclusive insight into the working practices and repertoire of New Adventures.

Identified through our Conservatoire programme and annual auditions, dancers are invited to Swan School because we are interested in their development and preparation for the industry. The dancers are given exclusive insight into the working practices of New Adventures and take part in panelled discussions and workshops with invited industry professionals. This residency is designed to broaden the dancers' industry knowledge and provide them with a range of skills to support them as they embark on their artistic journeys.

The intensive culminated in a sharing to the senior members of New Adventures' artistic team.

So far eighteen Swan School alumni have gone on to perform with the company in various productions.

On average, participants rated Swan School 94% for '[improving] Confidence', 94% for '[widening] Networks' and 89% for 'Imagination'. This was in response to the post-project survey sent using Arts Council England's Impact and Insight Toolkit.

A Winter Adventure
Over three days, 32 graduates and undergraduates of vocational dance training courses were introduced to our repertoire and invited to explore New Adventures' trademark creative processes. The days are made up of class, repertoire, and creative tasks with emphasis on areas unique to the company which could include duet work, storytelling through movement and character work. This year also included sessions on Building Robust Confidence, an Introduction to Sports Psychology workshop and an Audition Workshop.

'Thank you for creating a safe positive space where I have reignited my passion for dance'.– A Winter Adventure Participant

Spring Forward
Through professional guidance and bursaries, Spring Forward supports company members both on stage and offstage to learn new skills, access training, personal development or spend time in research and development for choreographic projects.

Spring Forward offers bursaries up to a maximum of £2000 and in 2022 we had a total number of 9 successful applications. The support and training is being undertaken in a variety of different areas of the sector including Afro and Textured Hair Course, Brand Identity and Website Design Course, Professional Development for Dance with Elders, Choreographic Collaboration and Training Courses.

Thanks to Spring Forward, the bursary has enabled me to continue developing myself as a Sports Therapist. There is always more to learn, which I really enjoy, and the wider my scope, the more opportunities I open both presently for my clients and for myself in the future with work opportunities. I am excited to see where this can help take me.' – Spring Forward Recipient

Company Support and Dancer Rehab
In October 2022, the Sleeping Beauty company took part in a fitness and training week that was scheduled prior to the rehearsal period. The week included morning company class, with afternoon sessions focusing on a curated training programme that included: Safeguarding, Unconscious Bias, Allyship & Anti-Racism, Trans and Non-Binary Allyship and Managing Stress and Anxiety training.

Masterclass
In June and December 2022, we had our open access 1-day Masterclass, focused on The Car Man and Sleeping Beauty. At each masterclass 30 participants had the opportunity to experience the rehearsal day of a New Adventures company dancer. The day was spent working through Company Class, learning repertoire and creative tasks, and culminating in watching the evening performance of the production.

Thank you so much for today! Learning more about the creative process was very challenging and interesting. Truly loved being part of it, thank you all for being so inspiring.' – Masterclass Participant

Conservatoires
We work closely with dance schools and conservatoires to help nurture, develop, and support the next generation of talent. This work includes workshops, mock auditions, residencies, career talks and Q&As. In 2022-23, our Dance Artists delivered over 10 workshops and worked with young people from Rambert, Royal Ballet, Performers, LIPA, Trinity Laban, London Contemporary Dance School, Elmhurst Ballet School, Josh Arnott Dance and Northern Contemporary Ballet.

During 2022-23, 1272 people took part in 1751 Talent Development sessions.

YOUNG PEOPLE, SCHOOLS, AND COMMUNITIES

A. Young People

We have continued to produce a bespoke Digital Resource Pack for all our productions. Demystifying how we create movement material and delving into our repertoire, the resource packs are full of exercises and activities adapted for a Primary School level, GCSE, A Level & BTEC students and those with a general level of dance experience.

B. Schools

In collaboration with Surrey Arts:

Lord Of The Flies Residency - Kings College, Guildford

A project aimed to break down stigma and stereotypes around dance and boys. Its full ambitions were to:

- Provide access to Year 7 & 8 boys at Kings School to take part in dance, regardless of previous experience or socio-economic background.
- To support Kings to champion the performing arts, and dance in particular, as an important part of young

people's all-round education.

- To raise aspirations and build confidence in the young people who take part.
- To challenge perceptions of dance by engaging a diverse range of young people and their friends and families with New Adventures' work.
- To see more young people showing a desire to take part in dance or another performing arts activity after the end of the project.

In collaboration with Culture Box Surrey:

DanceVenturers
DanceVenturers was a creative residency where we offered an immersive, task-based adventure across curriculum areas including history, science, and literacy at Phillip Southcote School a Secondary SEND. Led by two of our New Adventures artists, each week students explored a different world through quest-based creative tasks, movement, and play.

Students co-created their own story, building their own narrative using props, costume and characters encountered in the different worlds. Each week the students shaped their story into episodes that were filmed. A final film of the students' work was edited and presented back to the group as part of a final sharing.

Workshops
We continue to deliver workshops across the UK in schools and colleges. We tailor workshops to suit Early Years through to Key Stages 1 —5.

In total, 19 residencies and workshops took place, where we explored and shared repertoire from *Swan Lake, Romeo & Juliet, The Midnight Bell, and Nutcracker!*

Partner schools included: Carshalton High School, Highworth Grammar School, Knights Templar School, St Ivo Academy, Tring Park, Elmhurst Ballet School, Bristol Met Academy and Roger Ascham Primary Schools.

During 2022-23, 789 people took part in 4888 Schools sessions.

On average, participants on the Sleeping Beauty Schools Tour rated the programme 90% for 'Enjoyment', 82% for 'Motivation' and 82% for 'Creativity'. This was in response to the post-project survey sent using Arts Council England's Impact and Insight Toolkit.

C. Communities

In collaboration with Farnham Maltings:

Next Adventures
We continued to deliver our regular monthly dance session for over 55s, hosting monthly workshops in Farnham. In an inclusive and encouraging environment, the participants learn some repertoire and are led through creative and improvisational tasks. The sessions are led by Dance Artist Emily Piercy.

'Emily is amazing. She engages, encourages, and empathises. The sessions provide a window into the marvellous mind of Matthew Bourne. I am so pleased I found the group.' – Participant

During 2022-23, there are 327 attendances in our 17 Next Adventure sessions.

Moving In Time
In partnership with Magic Me, the UK's leading intergenerational arts charity, New Adventures Dance Artists ran a series of movement workshops at St Fillans Care Home, Colchester with a group of residents, many of whom are living with dementia. During the workshops, the residents told personal stories and shared treasured items

from their past, inspiring the stories presented in a short film we produced – a film that aims to change pre-conceptions of what dance in care homes can be.

Director and Choreographer Anjali Mehra, along with six dancers, created a heart-warming film with the care home residents that celebrates who they are and the journeys that shaped them. Each moment in the film was inspired by the connections made during the movement sessions or the stories that the residents shared with New Adventures.

'I believe art, dance and other creative activities are essential in dementia care. I believe activity should be at the heart of care and all of it should be an emotional connection - and I see this throughout the movie. I loved how the ladies and gents held each other and danced - and you guys carried on the movements in the variety of songs. I really, really loved it all!' – Moving In Time Viewer

Doorstep Duets

Doorstep Duets was originally created in 2021 by New Adventures and Farnham Maltings as a response to social isolation. The aim of the project is to bring dance directly into the community, providing joy, escapism and connection and make dance more accessible to everyone.

In 2022, we created two new short pieces for the Doorstep Duets tour: Ding Dong by New Adventures' Dance Artist Sophia Hurdley and High Tide by New Adventures' Dance Artist Daisy May Kemp. The creation of these two pieces was overseen by New Adventures Associate Artistic Director, Etta Murfitt MBE and New Adventures Take Part Creative Director, Kerry Biggin.

In association with Farnham Maltings and House Network we worked with a number of venues and arts organisations across the Southeast of England, to bring the pieces to their local communities, including: Farnham Maltings; Surrey County Council; Dance Woking; The Old Market, Brighton and Hove; Sussex Dance Network; Margate Pride; Gulbenkian, Canterbury; The Alex, Faversham; Mercury Theatre, Colchester; Dance Network Association; Watford Borough Council; Dacorum Community Dance; BEEE Creative and Greenwich and Docklands International Festival (GDIF).

The production offered free opportunities for people to enjoy world-class performance in their local neighbourhood, on their street, in local parks, and through community-based organisations.

'I just wanted to say how brilliant Doorstep Duet and High Tide were today in the Market Square. Utterly charming and uplifting. Thank you so much for taking the initiative and giving Faversham such a great event.' – Doorstep Duets Audience Member

Doorstep Duets received an average rating of 93% for 'Captivation' and 93% for 'Distinctiveness, from audiences who responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

Workshops
Workshops are delivered in numerous community settings with participants of any age and ability. In 2022-23, workshops took place both in person and online.

Re:Connect, our monthly series of workshops for over 55s, was in such high demand additional sessions were programmed. Participants explored choreography and shared repertoire from Nutcracker!

Workshops were also taking place in partnership with Out of Whack, Warwick Arts Centre's over-60s contemporary dance company when The Midnight Bell was in situ at the venue.

During 2022-23, 205 people took part in 1,013 Communities sessions. There were 166 Doorstep Duets performances, seen by 5,437 people.

AUDIENCES

New Adventures is committed to working collaboratively with our large number of presenting venues to maintain our strong and loyal audience base and attract and develop new audiences. We continue to develop and find new ways to expand our reach through digital, broadcasting and performances in non-traditional spaces.

One of our three core company values is Audience. Our audiences are why we do what we do. Entertaining and engaging audiences with our storytelling is our passion. We strive to be widely accessible and welcoming to both our loyal and new audiences. As a company we are driven by a desire to make great art that is seen by as many people as possible.

We were able to connect with audiences in a live capacity once again, as well as venues and partners around the UK and beyond via REEL Adventures. We have continued to build strong and sustained partnerships with our key touring venues, working together to reach local audiences, increase access and encourage more people to experience and be inspired by dance in all its forms.

In January 2023, New Adventures produced its second Sensory Adapted Performance (SAP) performance, this time of *Sleeping Beauty*. A Sensory Adapted Performance is an extension of a Relaxed Performance, creating a less formal and more supportive theatre environment and including some modifications to the show. SAPs are suitable for those who may be on the autism spectrum, have sensory sensitivities, epilepsy, learning disabilities and/or difficulties, experience neurodiversity and anyone that might benefit from a more relaxed environment.

Throughout *Sleeping Beauty*, we offered 16 Audio Described performances and 1 during *The Car Man*, advertised via a dedicated Access page on our website and that of partner venues. A Visual Guide and Sensory Introduction film of *Sleeping Beauty* were made available for anyone who would benefit from familiarising themselves with what to expect before attending a performance.

We continued to work with presenting venues to allocate 30 free audience development tickets at each venue, specifically ring-fenced for targeted groups including those who have not previously attended the theatre, young people, as well as participants in our engagement projects. 9 post-show talks offered the general audience unique insight into the making of the show, with 7 of these events being BSL interpreted.

'*We just wanted to say a massive thank you for organising the relaxed performance of Sleeping Beauty yesterday. It was such a wonderful experience, and I am always so moved to be in an environment which supports and accepts children with needs so kindly and wholeheartedly. If the world could be as accommodating it would be a much kinder, easier, and safer place for our children to grow up in. Let's hope the world can learn from your example of how it can be done! Thank you for all that you do, making theatre an environment our family can enjoy, experience, and relax together in!*' - Sleeping Beauty Relaxed Performance Audience Member

2022-23 Total Attendances by Region

Southeast	33,775
North	32,930
Southwest	28,402
Midlands	25,492
London	107,178
Total England	227,777
Rest of UK	7,991
Total UK	235,768

DIGITAL: REEL ADVENTURES

New Adventures is committed to increasing the reach of our shows through broadcasts, cinema, digital downloads, and online collaborations. We continue to create innovative digital content that provides engaging insights into the unique world of New Adventures on and off stage and experiment with new ways of communicating that reflect our company ethos and ambition.

We have increased the ways in which audiences can watch our shows online through continued partnerships with broadcasters and other content providers, including a recent partnership via Illuminations with BroadwayHD to stream our productions on demand.

Broadcasts, Screening and Online

We continued to work with broadcast and streaming partners and theatres to increase ways for audiences to experience our work.

BBC

Nutcracker! was broadcast on the BBC on Christmas Day 2022 with 443,000 views and was then available to watch on demand via BBC iPlayer, with 107,326 views.

Sky Arts, Other Broadcasts & Online Streaming

Sky Arts New Zealand broadcast *The Red Shoes* and *Swan Lake*, reaching approximately 100,000 viewers.

Our shows were streamed alongside multiple international partners from theatres, broadcast networks, online platforms and to their audiences via the Kanopy, Films Media Group/Infobase, Theatre HD, Arts VOD, Theatrix and Amazon Prime.

Our work was seen in countries including Australia, USA, Mexico, Japan, and Mexico.

Cinema Screenings

Five of our productions – *Nutcracker!, The Red Shoes, The Car Man, Cinderella,* and *Swan Lake* - were screened 578 times in cinemas worldwide, seen by 17,970 people.

Online Engagement

We continue to create high quality film and photography content across our digital platforms to reach audiences both in the UK and internationally, many of whom are unable to see our live shows.

We began the year creating a range of content around *The Car Man* at the Royal Albert Hall. The highlight piece of content was our *Making History* film. This included interviews with Matthew Bourne, Etta Murfitt, Projection Designer Duncan McLean, Orchestrator Terry Davies, and dancer Zizi Strallen and discussed how the production would be re-worked to celebrate the 150th anniversary of the Royal Albert Hall. The film was part-funded by the Royal Albert Hall. The film reached over 15,000 people on our platforms and more on Royal Albert Hall's own channels. The time investment in this film was not reflected in the reach of this piece of content, however it has spurred us to explore the objectives, expectations, and overall value of more in-depth filmed content, including who we are making this for and how it is distributed.

Interestingly, the online engagement with our content around *The Car Man* clearly demonstrated the value of straight-forward, non-composite dance clips. An extended dance clip of Zizi Strallen from the DVD recording of *The Car Man* reached over 323,000 people on Facebook and had 19,400 post engagements. On Instagram, a collaborative post with Zizi Strallen of the same clip reached 85,653 accounts, had 99,661 plays and 4685 likes.

A short promotional film for our Overture programme was released in June 2022. It reached over 10,000 accounts, engaged approximately 450 people and applications to the programme were higher in 2022 than in previous years.

For *Doorstep Duets* 2022, we profiled our two female choreographers in two separate filmed interviews, together reaching 32,552 accounts on Instagram and Facebook. In addition, we created a trailer and clips from the work on tour, provoking comments from viewers calling for Doorstep Duets to be presented in a town near them.

In October 2022, we posted our first clip on TikTok. We asked for people to tell us their favourite dance film and we shared the *Swan Lake* clip from the film Billy Elliot. Unsurprisingly this was a phenomenally successful post. On TikTok alone, the post has been played over 500,000 times. On Facebook, the clip reached 879,496 accounts, had 23,971 reactions, 3,643 comments and 3,608 shares. We continued to experiment with Tik Tok throughout the year, with a focus on our *'Sleeping Beauty* Fairy transitions'. These playful clips have had good engagement across TikTok and Instagram, for example the 'Autumnus' transition had 68,397 plays on Instagram and 3329 likes.

Official production trailers and photography continue to drive strong engagement on organic channels. The new *Edward Scissorhands* trailer, released in March 2023, was particularly successful reaching over 50,000 accounts on Instagram and Facebook. We are also seeing strong engagement with raw photography and footage from rehearsals and in the studio and we intend to develop this area further in 2023-24.

Finally, our Google ads have had 107,940 impressions, 14,629 clicks and a 13.55% click-through rate. To achieve these results, we would usually have had to spend $27,000, but these ads are funded via our Google AdGrant.

2022-23 Total Digital

Broadcasts	643,000
Online Activity/Product	259,171
Online Streaming	111,818
Cinema Screening	17,970
Total	941,863

During 2022-23, our work reached over 6 countries.

SECTOR LEADERSHIP: SUSTAINABILITY

New Adventures is committed to continuing the learning and achievements from 2018-22. We continue to foster the sharing of ideas and innovation with our partner venues and the wider industry.

Green Adventures, the company's environmental sustainability strand, was launched in July 2018. Since then, we have been making changes across all areas of the company and engaging with our venue partners and audiences around sustainability.

A team of Green Champions, drawn from a variety of roles from across New Adventures, meet quarterly to drive our continued our commitment to embedding environmental best practice in our productions, touring, operations, and office.

Company dancer and Environmental Manager, Andrew Ashton, continued not only his role as Green Champion Lead but also came on board as our freelance Environmental Manager. Andrew sustained his work throughout the tour of *Sleeping Beauty* to connect with our partner venues around sustainability initiatives and encourage the company on tour to adopt environmentally friendly thinking both on stage and off in line with The Theatre Green Book.

We continued to provide advice and guidance to other UK based arts organisations, sharing our learning to date, as part of our Sector Leadership role around sustainable touring. We look forward to building on our achievements and setting new actions for the future optimising our unique position to influence tour venues, partners, and supply chains.

EQUITY, DIVERSITY, INCLUSION

New Adventures is committed to ensuring all our work, on and off stage, is inclusive and representative of contemporary England. We continue to create an environment which provides equality of opportunity and support for everyone to do their best work and reach their full potential.

One of our core company values is Family and we have a long-held and shared commitment to supporting, developing, and investing in all members of the New Adventures company and everyone involved with our work in whatever capacity: performers, creatives, crew, staff, dance artists, audiences, participants, trustees, students, and partners. We are committed to doing more by listening, learning, and delivering on making the changes we want to see in the world we live and work in.

This year we have continued to work with our sector support partners to help us achieve these aims, including Creative Access, Tonic, PiPA (Parents and Carers in the Performing Arts) and Stage Sight. Our freelancers, staff team and Trustees are actively engaged in Equity, Inclusion and Anti-Racism work. Anyone joining New Adventures is expected to support and promote our Equity, Diversity, and Inclusion policy.

Prior to the *Sleeping Beauty* tour, the company took part in Safeguarding, Unconscious Bias, Allyship & Anti-Racism, Trans and Non-Binary Allyship and Managing Stress and Anxiety training. Dance Artists and members of the New Adventures office team also took part in this training, plus training in Motivation & Positivity in Practice, Gender Awareness, Neurodiversity in Dance and Disability in Dance.

Equity, Diversity, and Inclusion is a standing item on the agenda of all Board meetings and Kenneth Olumuyiwa Tharp CBE is the EDI Trustee lead. During 2022-23, the Board was 22% ethnically diverse, 66% female (including the Chair) and 22% LGBTQIA+.

Subsidised or free places are offered on all our talent development projects and we continue to review the level at which these are offered. Our Overture programme is fully subsidised for participants, with additional support offered as required to support caring or access needs.

In 2022-23 we have focused on identifying with the following protected and non-protected characteristics: race, gender, sexual orientation and differing socio-economic backgrounds. We are developing a focus on disability following increasing our work in this area with, for example, increased representation in this area on our Overture programme and Cygnet School.

We have also:

- Provided opportunities for people of all ages, backgrounds, and abilities to participate in high quality dance experiences.
- Worked to increase the diversity of the workforce, on stage and off stage, to be as reflective of the diversity of contemporary British society as possible.
- Supported raw and emerging talent, specifically targeting under-represented groups within the creative industries, alongside strengthening, and developing our EDI work to ensure long term inclusion and change. New programmes include the Emerging Artist Apprenticeship and Cygnet School.l
- Collaborated with Conservatoires, CAT schemes and the wider dance community to support emerging diverse talent and break down the barriers that may prevent a career in dance.
- Invested our resources to make our onstage work more accessible e.g., through regular and high-quality audio described performances.
- Made our Take Part work more accessible and inclusive.
- Supported those with caring responsibilities to enable them to work for the company and participate in our projects.
- Our EDI working group continued to meet quarterly and provided a rolling training programme on a range of EDI topics for those working on the shows, delivering workshops and the wider New Adventures family. This

group now also includes Access.
- Ensured the Equity, Diversity, Inclusion and Access Trustee Lead is enabled to be effective in driving this work forward.
- Toured *Doorstep Duets* across the Southeast to accessible locations, care homes, assisted living, community spaces and doorsteps to ensure that high quality performance can be accessed by everyone.

ORGANISATIONAL RESILIENCE / STAFFING

New Adventures is committed to continuing to strengthen our organisational resilience to enable our small team to deliver an extensive programme of performances and projects efficiently with maximum impact.

New Adventures is run by a small core staff team made up of:

Senior Leadership Team/
Artistic Director
Executive Director / Interim Executive Director
Group Managing Director

Senior Management Team/
Associate Artistic Director
Associate Executive Director
Chief Operating Officer
Take Part Creative Director

Take Part Team/
Communities Producer
Talent Development Producer

Communications Team/
Audience and Communications Manager / Interim Communications Manager
Communications Assistant – Creative Access
Creative Content Producer

Finance, Operations & Development Team/
Development and HR Manager
Finance and Operations Manager
Inclusion, Access, and Development Coordinator

Freelance/
Development Associate
Environmental Manager
Finance and Operations Consultant
PA to the Artistic Director
Resident Artistic Associate
Resident Dance Artist x 2
Schools and Young People Producer
Technical Director

At the close of the year there were 16 members of staff, 8 freelance contractors, 29 dancers and 19 backstage crew engaged. We supported a total of 90 freelancers throughout the year.

The company continued to provide training and professional development opportunities for staff, dancers, and the wider New Adventures freelance workforce. The mental health and wellbeing of our workforce is supported via access to an Employee Assistance Programme, which provides a 24/7 confidential support resource and access to free counselling.

New Adventures are a significant employer of artists and arts professionals. We are committed to ensuring that we pay in-line with, or better than, recognised codes of practice and union agreements. We will never ask people to work for free for us. Any training undertaken will either be paid or form part of an education / professional development programme. Any roles and responsibilities requested from our freelancers beyond those for which they are contracted will be recognised and paid. We are open to flexible working and job shares as appropriate and continue to develop and review our policies in this area.

We place huge value on our staff and freelancers and recognise the importance of professional development. Our training budget accounts for first aid and safeguarding training as well as professional and personal development opportunities from coaching and fundraising to digital and marketing. We invest in all our staff and offer dancer development days to our company dancers and dance artists. As part of our EDI commitment, we will be delivering mandatory EDI/anti-racism training to everyone on joining the company or starting a new contract. All staff and freelancers working for New Adventures will be required to undertake this training on a regular basis alongside our compulsory Safeguarding training.

FUNDERS

During 2022-23, our work was made possible by the following funders:

Arts Council England, teamArchie, The Dorfman Foundation, Yves Guihannec Foundation, Magic Me, Ashley Head

Our Corporate partners were: Edwardian Hotels London, Fortnum & Mason, Buccellati London, Goldman Sachs International, BCLP and Cazenove Capital.

COMPANY STRUCTURE

New Adventures Charity is the parent company and wholly owned trading subsidiaries are set up for all our productions. Creatives, dancers, crew, and tour management are engaged on fixed term contracts for each show. We also have a subsidiary for New Adventures' partners including sponsors and film distribution.

The financial results of the trading subsidiaries are consolidated into those of the charity in these statements. The subsidiary companies for the year 2022-23 were:

New Adventures Red Shoes Limited
New Adventures Midnight Bell Limited (dissolved 6 June 2023)
New Adventures Swan Lake Limited (dissolved 6 June 2023)
New Adventures Nutcracker Limited
New Adventures Sleeping Beauty Limited
New Adventures Partnerships Limited
New Adventures Verona Limited (incorporated 6 September 2022)

FINANCIAL OVERVIEW

New Adventures is a registered charity. The subsidiaries and charity received a combined income of £8,219,635 in the financial year 2022/23 (2022: £7,097,518).

Of this £1,439,579 – 17.5% (2022: £1,475,012 – 20.8%) was grant and donation income from Arts Council England and other funders and supporters. £222,818 – 2.7% (2022: £219,255 – 3.1%) was income from charitable activities. £5,891,808 – 71.7% (2022: 4,996,497 – 70.4%) was earned income including from our productions of Nutcracker! and Sleeping Beauty. £11,518 – 0.1% (2022: £3,274 – 0%) was bank interest earned. £653,912 (8%) (2022: £403,480 – 5.7%) was received through the Theatre Tax Relief scheme

Of this income, £6,205,450 – 76.1% (2022: £5,991,264 – 73.4%) was spent on developing, producing, and touring our productions, £1,402,243 – 17.2% (2022: £922,161 – 11.3%) was spent on charitable activities including Talent Development, Schools and Young People and Communities projects and REEL Adventures projects, £145,817 – 1.8% (2022: £86,023 – 1.2%) was spent on fundraising costs, with the remaining £404,722 – 5.0% (2022: £447,670 – 5.5%) spent on support costs including access provision for our activity.

We have one restricted reserve at the end of 2022-23, to be used towards Year Two and Year Three of Cygnet School.

We have designated funds from our reserves for our forthcoming productions and artistic work, a designated fund for Capital – a fund in which the leadership team and trustees are going to reignite a conversation around in 2023/24, a designated Digital fund for our ambitions with our future REEL Adventures digital work and associated filming costs, a designated fund for our continued legacy work with our Romeo + Juliet local cast, and a Resilience and Risk Reserve to safeguard the company against any unforeseen risks or risk we are mitigating on our Risk Register – previously these reserves had been associated with the pandemic. The operational reserve of the charity is set at an agreed level of £624,250.

Our Arts Council England annual NPO grant of £1,317,810 enabled us to achieve 1,184,932 engagements nationally and internationally in 2022-23 resulting in a per engagement subsidy of just £1.11.

FUNDRAISING COMPLIANCE STATEMENT

The charity seeks to comply with best practice on fundraising and is compliant with the Code of Fundraising Practice of the Fundraising Regulator.

All fundraising activities are monitored and reviewed monthly.

New Adventures values support from a variety of sources. All donors are entitled to know how we use their donations to fund our work and we provide regular updates on how their contributions are enabling our charitable activities.

The Charity does not seek to generate funds from the public at large, apart from through its supporter programme called 'Discovery Circle'. The Charity does not use professional fundraisers.

If there is an issue of concern regarding the acceptance of a gift or sponsorship, New Adventure's Executive Leadership Team will contact the trustees. All final decisions will be governed by the trustees. It is the duty of the trustees to advise of any potential conflicts of interest with regards to funding or partnerships.

FUTURE DEVELOPMENTS

Having successfully gained a place within the Arts Council National Portfolio for another 3 years, we are looking to a future where we can invest in the delivery of our Mission and Goals whilst also:

1. retaining our position as one of Britain's biggest dance exports
2. making environmental responsibility core to our post pandemic recovery
3. ensuring all our work is inclusive and representative
4. continuing to strengthen our organisational resilience

In July 2023, the award-winning production of *Romeo and Juliet*, a masterful re-telling of an ageless tale of teenage discovery and the madness of first love, will go on a 13 venue UK tour followed by an international tour.

Following this, *Edward Scissorhands* returns to UK theatres for the first time in 9 years in November 2023, for a 13 venue UK tour. Based on the classic Tim Burton movie and featuring the hauntingly beautiful music of Danny Elfman and Terry Davies, Bourne and his New Adventures company return to this witty, bitter-sweet story of an incomplete boy left alone in a strange new world.

Alongside our work on stage, our plans include:

- Investing in and supporting our onstage, off-stage, and backstage freelance workforce.
- Maintaining our talent development of dancers, both pre-professional and sustaining careers.
- Maintaining our delivery to the Southeast region, through strengthening our ties with our home venue, Farnham Maltings, and deepening our engagement and working in partnership with local organisations to create projects with children, young people, and communities.
- Maintaining our digital reach through broadcasts, screenings, and online streaming, as well as exploring other opportunities for digital exploitation and access.
- Developing our placemaking work by strengthening our ties with 7 of our key venue partners across England and deepening our engagement and working in partnership with local organisations to create projects with children, young people, and communities.
- Further embedding our Equity, Diversity, and Inclusion (EDI) work across the organisation and in the work that we do.
- Continuing our commitment to the environment via Green Adventures, building on our achievements and setting new actions for the future.
- Continuing to embed our 4 Working Groups: Digital; Equity, Diversity, Inclusion and Access; Environmental Sustainability; and Data & Dashboard in the work we do, supporting our delivery of Arts Council England's Investment Principles.

Beyond this we will continue to develop our bold ambitions to grow our talent development programme and our engagement work with young people and communities. This includes continuing with Year 3 of Cygnet School, a three-year programme that focuses on grassroots dance development and harnessing raw potential.

Following the success of *Doorstep Duets*, we are working in partnership with Farnham Maltings to deliver a 4-week summer tour taking the joy and wonder of live performance to communities across the Southeast region.

We are excited by the opportunities offered through Let's Create, Arts Council England's 10-year strategy, which we will have begun embedding into our work and our ambitions moving forward.

RELATED PARTY TRANSACTIONS

New Adventures has a Trustee Declarations of Interest that is reviewed and updated quarterly at the Board meeting.

New Adventures received remuneration of £450 for a 3-hour workshop from Elmhurst Ballet School where Jessica Ward, a trustee, is Principal. A contract was in place and all transactions were carried out at arm's length and there were no balances outstanding at the year end.

During the year the charity received donations in aggregate of £180 (2022: £6,030) from its trustees.

There were no other related party transactions in the current or prior period outside of the transactions between the group companies.

RESERVES POLICY STATEMENT

At the year end, total funds were £3,720,366 (2022:£3,658,963). This breaks down into the Unrestricted Reserves, Restricted and Designated funds as follows:

Restricted funds -The charity holds a balance of £72,974 (2022: £28,750) in restricted funds. These funds are to be used towards Year Three of our Cygnet School project.

Unrestricted general funds - The charity holds a balance of £650,392 (2022: £245,213) unrestricted operational funds. Of this balance, free reserves (calculated as unrestricted general funds less fixed assets and commitments) totalled £643,281. It is the policy of the charity that the free reserves which have not been designated for a specific use should be maintained at a level equivalent to six-months recurring core expenditure.

Designated funds - The charity holds a balance of £2,997,000 (2022: £3,385,000) in designated funds. The designated funds are separated into projects for which those funds have been committed, they are:

Production and Artistic Fund
A designated fund for future production and development work on new shows or new artistic ambitions.

Edward Scissorhands Production
A designated fund for our future 2023/24 production and UK tour of Edward Scissorhands.

Future Mid/Large-Scale Productions
A designated fund for future mid/large-scale productions including UK and International tours.

Capital Fund
A designated fund for future capital expenditure.

Digital Reserve
A designated fund for our ambitions with future creation of REEL Adventures digital work and associated filming costs.

Romeo + Juliet Legacy
A designated fund for our continued legacy work with our Romeo + Juliet local cast alongside our UK and International 2023/24 tour of the production.

Offstage and Placemaking
A designated fund for future costs in relation to the development of our Offstage projects and delivering Placemaking activity with seven of our partnership venues.

Resilience and Risk
A designated fund to safeguard the company against any unforeseen risks or risks we are mitigating on our Risk Register – previously these reserves had been associated with the pandemic.

The financially responsible management of these funds is a critical aspect of our risk management strategy and allows the organisation to ensure that both artistic ambition and public benefit objectives are met in the medium and long term and to support investment in future strategic development and projects. The trustees perceive these designated funds as the necessary and realistic scale of investment required to achieve our future activities and plans over a 12–24 month period.

The use and purpose of the designated funds is kept under regular review and balances are released or redesignated when the designation is fulfilled or is no longer required.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the Trustees' report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and the charity and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the group and the charity's transactions and disclose with reasonable accuracy at any time the financial position of the group and the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DISCLOSURE OF INFORMATION TO AUDITORS

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- That Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable group's auditors in connection with preparing their report and to establish that the charitable group's auditors are aware of that information.

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees and signed on their behalf by:

B A Emmanus

Brenda Emmanus OBE
Chair
Date: 28/9/23

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2023

Trustees	B A Emmanus, Director J Siddall, Director A A Smith Jones, Director (Resigned 6 March 2023) K O Tharp, Director P J M Williams, Director E J Bolton, Director J M Brunjes, Director J C Riddell, Director H Morris, Director J A A Ward, Director
Company registered number	06548321
Charity registered number	1125342
Registered office	Farnham Maltings Bridge Square Farnham GU9 7QR
Independent auditors	Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY

Opinion

We have audited the financial statements of New Adventures Charity (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2023 which comprise the consolidated statement of financial activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2023 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or

otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the group and the industry in which it operates and considered the risk of acts by the charity and the group that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006, UK tax legislation, Charities Act and Charity Commission guidelines.

Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or noncompliance with laws and regulations throughout the audit.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditors' report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Andrew Thomas (senior statutory auditor)
for and on behalf of
Nyman Libson Paul LLP
Chartered Accountants
Statutory Auditors
124 Finchley Road
London
NW3 5JS

Date:

NEW ADVENTURES CHARITY

(A company limited by guarantee)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2023

	Note	Unrestricted funds 2023 £	Restricted funds 2023 £	Designated funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:						
Donations	4	1,360,279	79,300	-	1,439,579	1,475,012
Charitable activities	5	222,818	-	-	222,818	219,255
Trading activities	6	5,891,808	-	-	5,891,808	4,996,497
Investments	7	11,518	-	-	11,518	3,274
Other income	8	653,912	-	-	653,912	403,480
Total income and endowments		8,140,335	79,300	-	8,219,635	7,097,518
Expenditure on:						
Raising funds:	9					
Voluntary income		145,817	-	-	145,817	86,023
Trading activities		6,205,450	-	-	6,205,450	5,991,264
Charitable activities:	10					
Other charitable activities		1,723,307	83,658	-	1,806,965	1,369,831
Total expenditure		8,074,574	83,658	-	8,158,232	7,447,118
Net income/(expenditure)		65,761	(4,358)	-	61,403	(349,600)
Transfers between funds	18	339,418	48,582	(388,000)	-	-
Net movement in funds		405,179	44,224	(388,000)	61,403	(349,600)
Reconciliation of funds:						
Total funds brought forward		245,213	28,750	3,385,000	3,658,963	4,008,563
Net movement in funds		405,179	44,224	(388,000)	61,403	(349,600)
Total funds carried forward		650,392	72,974	2,997,000	3,720,366	3,658,963

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2023

	Note		2023 £		2022 £
Fixed assets					
Tangible assets	14		7,111		3,913
Current assets					
Debtors	16	2,050,237		1,346,937	
Cash at bank and in hand		4,746,360		4,891,467	
		6,796,597		6,238,404	
Creditors: amounts falling due within one year	17	(3,083,342)		(2,583,354)	
Net current assets			3,713,255		3,655,050
Total net assets			3,720,366		3,658,963
Charity funds					
Designated funds	18		2,997,000		3,385,000
Restricted funds	18		72,974		28,750
Unrestricted funds	18		650,392		245,213
Total funds			3,720,366		3,658,963

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

B A Emmanus

Brenda Emmanus OBE
Trustee
Date: 28/9/23

The notes on pages 33 to 53 form part of these financial statements.

NEW ADVENTURES CHARITY

(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CHARITY BALANCE SHEET
AS AT 31 MARCH 2023

	Note		2023 £		2022 £
Fixed assets					
Tangible assets	14		7,111		3,913
Investments	15		7		6
			7,118		3,919
Current assets					
Debtors	16	577,153		502,007	
Cash at bank		3,510,033		3,506,035	
		4,087,186		4,008,042	
Creditors: amounts falling due within one year	17	(373,945)		(350,005)	
Net current assets			3,713,241		3,658,037
Total net assets			3,720,359		3,661,956
Charity funds					
Designated funds	18		3,525,373		3,385,000
Restricted funds	18		72,974		28,750
Unrestricted funds	18		122,012		248,206
Total funds			3,720,359		3,661,956

The charity's net movement in funds for the year was £58,403 (2022 - £(346,600)).

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

BA Emmanus

Brenda Emmanus OBE
Trustee
Date: 28/9/23

The notes on pages 33 to 53 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
Cash flows from operating activities		
Net cash used in operating activities	(138,682)	624,218
Cash flows from investing activities		
Purchase of tangible fixed assets	(6,425)	(2,687)
Net cash used in investing activities	(6,425)	(2,687)
Change in cash and cash equivalents in the year	(145,107)	621,531
Cash and cash equivalents at the beginning of the year	4,891,467	4,269,936
Cash and cash equivalents at the end of the year	4,746,360	4,891,467

The notes on pages 33 to 53 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1. Company status

New Adventures Charity is a charitable company limited by guarantee and is incorporated in England. The members of the company are the Trustees named on page 21. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The Charity's aims and objectives are detailed in the Trustees report of the financial statements. The charity's registered office is Farnham Maltings, Bridge Square, Farnham, England, GU9 7QR.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements 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 2019) and the Companies Act 2006.

New Adventures Charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidates the financial statements of the charity and its subsidiary undertakings. The results of the subsidiaries are consolidated on a line by line basis.

The results of subsidiaries acquired during the year are included from the effective date of acquisition.

The results of subsidiaries sold are included up to the effective date of disposal.

The functional and presentational currency of the charity is GBP.

The charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own statement of financial activities in these financial statements.

2.2 Going concern

The audited accounts for 2022/23 continue to reflect a healthy reserve position for the company, in line with our reserves policy and demonstrating the company's continued resilience.

The year-end closed in surplus, and the reserves position and future forecasts and plans enable the Charity to be confident that it can continue to deliver impact for the next 24 months at a minimum. During this time building new and longstanding relationships with Trusts and Foundations for future fundraising, continued audience and venue confidence in our work and new strategic partnerships will be the priority to maintain this positive position beyond 2023/24.

The Trustees have reached this conclusion based on the current cash position, sound financial forecasting and regular contact between the executive and the finance committee. Following this assessment and after making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements.

2. Accounting policies (continued)

2.3 Income

All income is recognised once the charity has an entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Income relating to venue fees is recognised at the end of the week in which the show is staged and is exclusive of VAT. Revenue from admission is reported as the amount received by the producer after the theatres have deducted relevant commission and banking charges.

Income relating to grants from the Arts Council England is recognised in accordance with the agreed funding in the year.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Governance costs are those incurred in connection with the administration of the charity and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year-end are noted as a commitment, but not accrued as an expenditure.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of charitable activities.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management costs.

2.5 Taxation

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

2. Accounting policies (continued)

2.6 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.7 Tangible fixed assets and depreciation

All assets costing more than £1,000 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the statement of financial activities.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Office equipment	-	25% straight line

2.8 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.9 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

2. Accounting policies (continued)

2.10 Production costs

Production costs comprise all costs incurred in the staging of the ballet performances of *The Red Shoes, Swan Lake, Nutcracker, Sleeping Beauty and Midnight Bell.* These costs are recognised in the Statement of Financial Activities in the period the production commences. If the production is yet to commence at the reporting date, all costs are carried forward in the balance sheet as Work in Progress.

2.11 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.12 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.13 Creditors

Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

2.14 Holiday pay accrual

A liability is recognised to the extent of any unused holiday pay entitlement which is accrued at the reporting date and carried forward to future periods. This is measured at the undiscounted salary cost of the future holiday entitlement so accrued at the reporting date.

2.15 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The subsidiaries only enter into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable, loans from other third parties.

The subsidiaries have no material exposures to interest rate, credit or foreign exchange risk by virtue that there are no external borrowings. The ticket provider bears all the risk with the ticket holder and all material foreign exchange transactions are denominated in sterling whereby the counterparty bear all the risk.

2. Accounting policies (continued)

2.16 Pensions

The charity contributes to defined contribution pension schemes. Contributions payable to the charity's pension schemes are charged to the Statement of Financial Activities in the period to which they relate.

3. Judgements in applying accounting policies and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

The Trustees do not believe there to be judgements or estimates that would be considered critical to the financial statements.

4. Income from donations and legacies

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Other donations	42,469	79,300	121,769
Grants from The Arts Council	1,317,810	-	1,317,810
	1,360,279	79,300	1,439,579

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Other donations	79,637	77,565	157,202
Grants from The Arts Council	1,317,810	-	1,317,810
	1,397,447	77,565	1,475,012

5. Income from charitable activities

	Unrestricted funds 2023 £	Total funds 2023 £
Project income	222,818	222,818
Other income	-	-
	222,818	222,818

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Project income	209,427	-	209,427
Other income	-	9,828	9,828
	209,427	9,828	219,255

6. Income from trading activities

	Unrestricted funds 2023 £	Total funds 2023 £
Show venue fees - UK	5,863,183	5,863,183
Show other income	11,590	11,590
Storage fee income	17,035	17,035
	5,891,808	5,891,808

6. Income from trading activities (continued)

(continued)

	Unrestricted funds 2022 £	Total funds 2022 £
Show venue fees - UK	4,952,492	4,952,492
Show other income	18,338	18,338
Storage fee income	25,667	25,667
	4,996,497	4,996,497

7. Investment income

	Unrestricted funds 2023 £	Total funds 2023 £
Interest receivable	11,518	11,518

	Unrestricted funds 2022 £	Total funds 2022 £
Interest receivable	3,274	3,274

8. Other income resources

	Unrestricted funds 2023 £	Total funds 2023 £
Theatre tax credits	653,912	653,912

	Unrestricted funds 2022 £	Total funds 2022 £
Theatre tax credits	403,480	403,480

9. Expenditure on raising funds

	Unrestricted funds 2023 £	Total funds 2023 £
Consultancy fees and other direct costs	91,821	91,821
Staff costs	53,996	53,996
Total 2023	145,817	145,817

	Unrestricted funds 2022 £	Total funds 2022 £
Consultancy fees and other direct costs	43,259	43,259
Staff costs	42,764	42,764
Total 2022	86,023	86,023

9. Expenditure on raising funds (continued)

Trading expenses

	Unrestricted funds 2023 £	Total funds 2023 £
Show producer fees	1,216,775	1,216,775
Show production costs	1,010,411	1,010,411
Show running costs	2,477,754	2,477,754
Staff costs	1,500,510	1,500,510
Total 2023	6,205,450	6,205,450

	Unrestricted funds 2022 £	Total funds 2022 £
Show producer fees	23,365	23,365
Show production costs	1,819,932	1,819,932
Show running costs	2,575,035	2,575,035
Staff costs	1,572,932	1,572,932
Total 2022	5,991,264	5,991,264

10. Expenditure on charitable activities

	Direct costs 2023 £	Support costs 2023 £	Total funds 2023 £
Various charitable activities	1,402,243	404,722	1,806,965

10. Expenditure on charitable activities (continued)

	Direct costs 2022 £	Support costs 2022 £	Total funds 2022 £
Various charitable activities	922,161	447,670	1,369,831

Analysis of direct costs

	Total funds 2023 £	Total funds 2022 £
Wages and salaries	516,900	473,364
Offstage activity costs	556,739	200,994
Storage Set up	-	9,828
Merchandise costs	1,901	1,918
Advertising and marketing	36,339	71,394
Storage costs	111,550	117,284
Other staff costs	171,688	46,779
Green adventures	7,126	600
	1,402,243	922,161

Analysis of support costs

	Total funds 2023 £	Total funds 2022 £
Wages and salaries	202,028	195,863
Other staff costs	62,457	56,396
General office costs	79,247	165,377
Depreciation	3,227	2,976
Rent	47,600	12,201
Governance costs - Accountancy and audit costs	10,163	14,857
	404,722	447,670

11. Auditors' remuneration

	2023 £	2022 £
Auditor's remuneration	7,000	7,000

12. Staff costs

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Wages and salaries	2,122,299	2,131,634	676,909	627,084
Social security costs	120,536	106,231	74,397	64,499
Pension costs	30,599	47,058	21,618	20,408
	2,273,434	2,284,923	772,924	711,991

The average number of persons employed by the charity during the year was as follows:

	Group 2023 No.	Group 2022 No.
Employees	43	48

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2023 No.	Group 2022 No.
In the band £60,001 - £70,000	-	1
In the band £80,001 - £90,000	2	-
In the band £90,001 - £100,000	-	2
In the band £110,001 - £120,000	1	-

The total employment benefits received by key management personnel including employer's national insurance and employer's pension contributions were £300,729 (2022: £271,403).

13. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2022 - £NIL).

During the year ended 31 March 2023, no Trustee expenses have been incurred (2022 - £NIL).

14. Tangible fixed assets

Group and Charity

	Office equipment £
Cost	
At 1 April 2022	24,021
Additions	6,425
At 31 March 2023	30,446
Depreciation	
At 1 April 2022	20,108
Charge for the year	3,227
At 31 March 2023	23,335
Net book value	
At 31 March 2023	7,111
At 31 March 2022	3,913

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

15. Fixed asset investments

charity	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2022	6
Additions	1
At 31 March 2023	7
Net book value	
At 31 March 2023	7
At 31 March 2022	6

The following were subsidiary undertakings of the charity:

Company Name	Holding	Included in consolidation
New Adventures Red Shoes Limited	100%	Yes
New Adventures Midnight Bell Limited	100%	Yes
New Adventures Swan Lake Limited	100%	Yes
New Adventures Nutcracker Limited	100%	Yes
New Adventures Sleeping Beauty Limited	100%	Yes
New Adventures Partnerships Limited	100%	Yes
New Adventures Verona Limited	100%	Yes

The financial results of the subsidiaries for the year were:

	Income £	Expenditure £	Profit/(Loss) for the year £	Net assets £
New Adventures Red Shoes Limited	8,031	(8,031)	-	1
New Adventures Midnight Bell Limited	1,680	(1,680)	-	1
New Adventures Swan Lake Limited	4,787	(4,787)	-	1
New Adventures Nutcracker Limited	640,786	(640,786)	-	1
New Adventures Sleeping Beauty Limited	5,625,653	(5,625,653)	-	1
New Adventures Partnerships Limited	168,154	(165,154)	3,000	1

15. Fixed asset investments (continued)

New Adventures Verona Limited	-	-	-	1

16. Debtors

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Due within one year				
Trade debtors	1,131,908	602,649	69,808	21,577
Amounts owed by group undertakings	-	-	454,081	392,197
Other debtors	788,418	461,711	19,519	21,223
Prepayments and accrued income	129,911	282,577	33,745	67,010
	2,050,237	1,346,937	577,153	502,007

17. Creditors: Amounts falling due within one year

	Group 2023 £	Group 2022 £	Charity 2023 £	Charity 2022 £
Trade creditors	203,482	154,894	52,338	24,671
Amounts owed to group undertakings	-	-	2,502	75,047
Corporation tax	6,404	-	-	-
Other taxation and social security	588,563	368,066	22,817	18,194
Other creditors	86,849	810,885	12,618	41,718
Accruals and deferred income	2,198,044	1,249,509	283,670	190,375
	3,083,342	2,583,354	373,945	350,005

18. Statement of funds

Statement of funds - current year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Unrestricted funds					
General Funds	245,213	8,140,335	(8,074,574)	339,418	650,392
Designated funds					
Deferred Production and Artistic Fund	1,750,000	-	-	(1,500,000)	250,000
Capital Fund Reserve	500,000	-	-	-	500,000
Core Costs Reserve	475,000	-	-	(475,000)	-
Digital Reserve	350,000	-	-	(150,000)	200,000
R&J Legacy Reserve	60,000	-	-	(33,000)	27,000
Post Pandemic Reserve	200,000	-	-	-	200,000
Offstage Projects Reserve	50,000	-	-	120,000	170,000
Edward Scissorhands Production	-	-	-	800,000	800,000
Future Mid/large Scale Production	-	-	-	850,000	850,000
	3,385,000	-	-	(388,000)	2,997,000
Restricted funds					
Magic Me	28,750	2,500	(31,250)	-	-
Cygnet School	-	60,800	(36,408)	48,582	72,974
Emerging Artists	-	16,000	(16,000)	-	-
	28,750	79,300	(83,658)	48,582	72,974
Total of funds	3,658,963	8,219,635	(8,158,232)	-	3,720,366

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
Unrestricted funds					
General Funds	103,678	7,010,125	(6,918,590)	50,000	245,213
Designated funds					
Deferred Production and Artistic Fund	1,950,000	-	-	(200,000)	1,750,000
Organisational Development Reserve	30,000	-	-	(30,000)	-
Capital Fund Reserve	500,000	-	-	-	500,000
Core Costs Reserve	475,000	-	-	-	475,000
Digital Reserve	300,000	-	-	50,000	350,000
R&J Legacy Reserve	60,000	-	-	-	60,000
Post Pandemic Reserve	50,000	-	-	150,000	200,000
Offstage Projects Reserve	70,000	-	-	(20,000)	50,000
	3,435,000	-	-	(50,000)	3,385,000
Restricted funds					
Storage fund	-	9,828	(9,828)	-	-
Magic Me	8,750	20,000	-	-	28,750
Cygnet School	60,000	20,000	(80,000)	-	-
Emerging Artists	6,135	-	(6,135)	-	-
Nutcracker Reserve	395,000	-	(395,000)	-	-
Relaxed performance	-	21,565	(21,565)	-	-
Emerging Artists	-	16,000	(16,000)	-	-
	469,885	87,393	(528,528)	-	28,750

18. Statement of funds (continued)

Designated funds

Production and Artistic Fund
A designated fund for future production and development work on new shows or new artistic ambitions. £1,500,00 transferred out as designated funds have been assigned more specifically.

Edward Scissorhands Production
A designated fund for our future 2023/24 production and UK tour of Edward Scissorhands. £800,000 transferred in from Production and Artistic Fund.

Future Mid/Large-Scale Production
A designated fund for a future mid/large-scale productions including UK and International tours. £850,000 transferred in from Production and Artistic Fund.

Capital Fund
A designated fund for future capital expenditure.

Digital Reserve
A designated fund for our ambitions with future creation of REEL Adventures digital work and associated filming costs. £150,000 transferred out to reduce designated fund.

Romeo + Juliet Legacy
A designated fund for our continued legacy work with our Romeo + Juliet local cast alongside our UK and International 2023/24 tour of the production. £33,000 used in 2022/23 to support local cast alumni in our productions.

Offstage and Placemaking
A designated fund for future costs in relation to the development of our Offstage projects and delivering Placemaking activity with seven of our partnership venues. £120,000 transferred in to further provide for future charitable activity.

Resilience and Risk
A designated fund to safeguard the charity against any unforeseen risks or risks we are mitigating on our Risk Register – previously these reserves had been associated with the pandemic.

Core Costs Reserve - transferred out to free reserves

Restricted Funds

Magic Me - Funds were used towards the project, Magic Me. New Adventures Dance Artists ran a series of workshops with a group of residents from St Fillans Care Home in Colchester. The aim was to learn about the residents, discover stories about their lives and explore storytelling through movement. New Adventures then directed and choreographed a short film inspired by the lives and stories of the residents, which was devised with professional dancers from the company.

Cygnet School - Funds to be used towards Year Two and Year Three of Cygnet School. In residence at The Marlowe, Canterbury, our pre-vocational training programme for young people, Cygnet School, launched in July 2021 to provide a much-needed pathway between New Adventures' existing participation work and Talent Development opportunities.

Emerging Artists - Funds to be used towards the Emerging Artist Project. New Adventures' second and third Emerging Artist Apprenticeships, designed to support and develop two dancers through their final

18. Statement of funds (continued)

year of training via mentoring and residency opportunities, leading to a paid apprenticeship contract on an upcoming production.

19. Summary of funds

Summary of funds - current year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
General funds	245,213	8,140,335	(8,074,574)	339,418	650,392
Designated funds	3,385,000	-	-	(388,000)	2,997,000
Restricted funds	28,750	79,300	(83,658)	48,582	72,974
	3,658,963	8,219,635	(8,158,232)	-	3,720,366

Summary of funds - prior year

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
General funds	103,678	7,010,125	(6,918,590)	50,000	245,213
Designated funds	3,435,000	-	-	(50,000)	3,385,000
Restricted funds	469,885	87,393	(528,528)	-	28,750
	4,008,563	7,097,518	(7,447,118)	-	3,658,963

20. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2023 £	Restricted funds 2023 £	Designated funds 2023 £	Total funds 2023 £
Tangible fixed assets	7,111	-	-	7,111
Current assets	3,726,623	72,974	2,997,000	6,796,597
Creditors due within one year	(3,083,342)	-	-	(3,083,342)
Total	650,392	72,974	2,997,000	3,720,366

Analysis of net assets between funds - prior year

	Unrestricted funds 2022 £	Restricted funds 2022 £	Designated funds 2022 £	Total funds 2022 £
Tangible fixed assets	3,913	-	-	3,913
Current assets	2,824,654	28,750	3,385,000	6,238,404
Creditors due within one year	(2,583,354)	-	-	(2,583,354)
Total	245,213	28,750	3,385,000	3,658,963

21. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2023 £	Group 2022 £
Net income/expenditure for the year (as per Statement of Financial Activities)	61,403	(349,600)
Adjustments for:		
Depreciation charges	3,227	2,976
Loss on the sale of fixed assets	-	653
(Increase)/decrease in production costs	-	291,304
(Increase)/decrease in debtors	(703,300)	(1,072,096)
Increase/(decrease) in creditors	499,988	1,750,981
Net cash provided by/(used in) operating activities	(138,682)	624,218

22. Analysis of cash and cash equivalents

	Group 2023 £	Group 2022 £
Cash in hand	4,746,360	4,891,467
Total cash and cash equivalents	4,746,360	4,891,467

23. Analysis of changes in net debt

	At 1 April 2022 £	Cash flows £	At 31 March 2023 £
Cash at bank and in hand	4,891,467	(145,107)	4,746,360
	4,891,467	(145,107)	4,746,360

24. Pension commitments

The group operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £30,599 (2022: £47,058).

Contributions totalling £4,239 (2022: £4,176) were payable to the fund at the reporting date and are included in creditors.

25. Related party transactions

During the year the charity paid production grant of £350,000 and various costs totalling £53,256 to its subsidiary New Adventures Sleeping Beauty Limited and received various fees totalling £183,488 and donations under the deed of covenants totalling £432,393 from New Adventures Sleeping Beauty Limited.

At the reporting date, the charity owed £49,527 to New Adventures Sleeping Beauty Ltd, which is included within creditors and was owed £453,513 by New Adventures Sleeping Beauty which is included within debtors.

During the year the charity received various fees totalling £28,014 (2022: £178,201) and donations under the deed of covenants totalling £36,837 (2022: £376,058) from its subsidiary New Adventures Nutcracker Limited

At the reporting date, the charity was owed £21,688 (2022: £390,767) by New Adventures Nutcracker Limited which is included within debtors.

During the year the charity received donations under the deed of covenants totalling £8,031 from its subsidiary company New Adventurs Red Shoes Limited.

At the reporting date the charity owed £2,500 to (2022: £500 owed by) subsidiary New Adventures Partnership Limited and received a donation under the deed of covenants totalling £53,352 (2022: £nil) from New Adventures Partnership Limited.

During the year the charity received donations under the deed of covenants totalling £4,787 from its subsidiary company New Adventures Swan Lake Limited and £1,680 from its subsidiary company New Adventures Midnight Bell Limited.

The charity received remuneration of £450 for a 3-hour workshop from Elmhurst Ballet School where Jessica Ward, a trustee, is Principal. A contract was in place and all transactions were carried out at arm's length and there were no balances outstanding at the year end.

During the year the charity received donations in aggregate of £180 (2022: £6,030) from its trustees.

NEW ADVENTURES CHARITY

England & Wales - Charity number 1125342

Accounts

Registered number: 06548321
Charity number: 1125342

NEW ADVENTURES CHARITY

(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

WEDNESDAY
ABDI6R2W
A18 28/09/2022 #68
COMPANIES HOUSE

NEW ADVENTURES CHARITY
(A company limited by guarantee)

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CHAIR'S INTRODUCTION
FOR THE YEAR ENDED 31 MARCH 2022

Consistently brilliant is the best way to describe New Adventures because a year on from writing my last statement I can once again state just how proud I am of the achievements of this company over the twelve months.

The world continues to change, and New Adventures remains exceptionally agile and resilient through a continued difficult time for the Creative Industries. Having been decimated by the pandemic, the Arts now faces unprecedented financial pressure from inflation, and dance which is fuelled by the energy and patronage of audiences continues to suffer tremendously.

But challenges can produce great character and we have returned to deliver world class performance on stage in 2021-22. Matthew Bourne, alongside his creative team of associate artists, has created The Midnight Bell - a bold new large to mid-scale production. The World Premiere enticed audiences back to theatres, reaching an audience of 42,733, and reminded us of our universal passion for dance. Critics were also seduced by the passion and originality of this new work.

This was followed by our annual large-scale production, a tour of Nutcracker! - back with a fresh touch, beautiful costumes and staging, and fabulous dance talent to boot - it was seen by 149,703 people across all regions of England and the UK.

We continue to expand our Take Part strand of work, to find and develop creative ways to engage communities, work with schools and young people and support talent development. This is proving to be a significant part of our New Adventures USP. Our development of dancers both pre-professional and then sustaining careers, reached a total of 1,273 people in 2021-22. We launched Cygnet School for ten underserved young dancers in the South East, and Doorstep Duets, our response to social isolation saw us take dance to 67 places, seen by 4,578 people. Both these new initiatives will continue this year.

We continue to develop REEL Adventures, our online digital strand of work and a vital and successful source of connection between ourselves, our audiences, and the dance world. The programme includes professional classes and workshops which attracted over 600 participants in 2021-22. Sky Arts broadcast Swan Lake and Romeo and Juliet and the BBC broadcast The Red Shoes, with over half a million broadcast and on-line views in total. There were also 102 cinema screenings that were seen by over 10,000 people. This is no mean feat at all.

In 2022-23 we have already delivered a memorable arena version of The Car Man at The Royal Albert Hall, as part of their 150th anniversary celebrations, and a summer tour of Doorstep Duets, across the South East region, reaching 9 levelling up places. We are about to begin rehearsals for our large-scale production of a reimagined Sleeping Beauty, touring to 16 venues across the UK, and we are planning a return to International touring next year. No rest for the talented and blessed!

I want to record my thanks to the whole New Adventures family. Our brilliant leadership team, incredible staff, magnificent tour management teams and all our freelance artists, dancers, technicians, and others, who ensure we 'open up a world of JOY, WONDER, CONNECTION and CREATIVITY'

CHAIR'S INTRODUCTION (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

We have been faced with some personal bad news, and that was the unfortunate medical challenges facing our phenomenal Executive Director Imogen Kinchin. Her tenacity and spirit has kept us optimistic of her recovery and we continue to send our love and support to Imogen and her family as she continues her journey to good health. I want to take this opportunity to say a huge thank you to Kim Grant for stepping in to support Imogen and the team with the intense work around the Arts Council NPO Application. Her professionalism and skills have been admirable, and we extend immeasurable thanks to Kim for this.

I also need to extend huge gratitude to our driven and talented Trustees, who continue to provide the most incredible governance, leadership, support and protection to New Adventures. Together we work for the greater good of New Adventures and celebrate the magic that is dance.

Finally, I want to formally record our heartfelt congratulations to our Associate Artistic Director Etta Murfitt on her MBE for Services to Dance and our Group Managing Director Robert Noble on his OBE for Services to the Performing Arts awarded in the Queen's Jubilee Honours 2022. Well deserved!

Brenda Emmanus OBE
Chair, New Adventures

B A Emmanus 12.9.22

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their annual report together with the audited financial statements for 1 April 2021 to 31 March 2022. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Since the charity and the group qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

GOVERNANCE AND MANAGEMENT

Constitution
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.

The charity is a company limited by guarantee and not having a share capital, incorporated on 29 March 2008 and governed by the Memorandum and Articles of Association. In accordance with the Memorandum and Articles of Association, there must be at least three Trustees.

Method of appointment or election of Trustees
The charity's elected Trustees are appointed at a meeting of the Board of Trustees, following an open recruitment process, based on relevant attributes including personal competence, specialist skills and availability.

Policies adopted for the induction and training of Trustees
New Trustees are provided with copies of the Charity Commission guidelines on Trustee Responsibilities, the charity's governing document, the last annual report and accounts and other important information. All Trustees take part in a formal induction process to ensure they have a sufficient understanding of the charity's activities and resources to enable them to fulfil their duties.

Organisational structure and decision making
The governing body comprises the Trustees in accordance with the Articles of Association of the company.

The Trustees of the charity determine its general policy and are legally responsible for the overall management of the charity. Day-to-day management is delegated to the directors comprising of the Artistic Director, Group Managing Director and Executive Director.

The board has recently set up a Finance & Audit Committee and a Development Committee, both can have external members with relevant experience and skills. Both meet four times a year, prior to the board meetings.

Trustees have diverse relevant experience and skills to meet the needs of the charity and we regularly carry out a trustee skills audit to ensure this is maintained. We recognise the importance of advocacy and work closely with the right tools to promote and represent our work. Our current board comprises 7 females and 3 males, 3 of the trustees identify as ethnically diverse and the ages range from 20 to 75+. We are proud to be led by a female Chair Brenda Emmanus OBE.

Risk management
The Trustees have conducted a review of the major areas of risk to which the charity is exposed. Where appropriate systems have been established to mitigate those risks. Internal control risks are minimised by implementation of procedures for authorisation of transactions and projects. The key risks currently being managed include common ones for the sector, around the impact of the global pandemic, funding, inflation, staff retention and staff capacity.

CHARITABLE OBJECTIVES

The objectives of the charity as set out in the Memorandum and Articles are:

- To advance the education of young people, dance artists and the general public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Matthew Bourne.

- To advance the arts for the benefit of the general public by encouragement of access to and engagement with the art of dance.

OVERVIEW

For 35 years New Adventures has made a major contribution to the popularity of dance in Britain, creating works that have altered the public perception of what is possible when it comes to telling stories without words.

We are passionate about diversifying the dance landscape and investing in the future of dance through delivering inclusive projects for people of all ages, abilities and backgrounds alongside development opportunities for emerging artists. We want to ensure our work represents contemporary Britain and we are committed to there being no barriers to our work.

Alongside our transformative programmes for those with little or no dance experience and those from underrepresented backgrounds, we work extensively with emerging talent to springboard their careers into our company and the wider sector.

In 2021-22, we revitalised our Mission and Goals, to inspire our work, focus our strategic ambition and strengthen our unique business model:

MISSION

Opening a world of joy, wonder, connection and creativity.

GOALS, which are mutually reinforcing

1. Staging world class performances, in Matthew Bourne's signature dance-theatre style, in usual and unusual places
2. Widening access to the arts
3. Nurturing and supporting talent that represents UK society

The lingering impact of COVID-19 inevitably brought further challenges for us to navigate alongside some key achievements with the return of live performance.

After nearly two years of closures, we were able to make a joyous return to the stage in September 2021, connecting with audiences on tour once again and supporting our partner theatres to restore public confidence in the post pandemic recovery.

Our return to live performance and the in-person delivery of our Take Part programmes and projects was carefully planned with the support of our Trustees, staff, freelance workforce, partners, theatres, audience members, participants, and other stakeholders.

Collaboration is central to our operating model and this year we have continued to develop strategic partnerships that enable us to support local arts eco-systems, work with communities and widen access to our work across the UK and beyond. We have also continued to invest in our freelance workforce who are a valued and vital part of the New Adventures family.

In 2021-22:
- 191,273 people attended 321 New Adventures performances as an audience member
- Over 500 participants took part in our Take Part participatory activity across 179 sessions, with 3,613 attendances
- 941,863 people engaged with our work online through REEL Adventures
- We supported 45 dancers via paid employment on tour for a total of 1,128 weeks.

ON STAGE

During the year, we toured for a cumulative total of 32 weeks with two productions:

The Midnight Bell
World Premiere, UK Tour

'What is Matthew Bourne's The Midnight Bell? Answer: a sensation' – The Stage

The World Premiere of Matthew Bourne's The Midnight Bell, a new work inspired by the great English novelist Patrick Hamilton, exploring the underbelly of 1930s London life, opened at the Cheltenham Everyman in September 2021.

A large to mid-scale tour, the show was a brand-new more intimate production, which enabled us to reach and visit towns and cities in different parts of the UK to our annual large-scale tours.

The show toured to 13 venues over a period of 12 weeks, delivering 72 performances and reaching 42,733 audiences nationwide. It featured 12 dancers and engaged 16 offstage workers and crew, supporting a return to work for many of the freelancers who make up the New Adventures workforce.

The Midnight Bell won two awards at the 22nd National Dance Awards for 'Best Modern Choreography' and 'Outstanding Female Modern Performance' by Michela Meazza for her portrayal of Miss Roach.

The show received a rating of 91% for 'Captivation' and 84% for 'Distinctiveness' from audiences at Oxford Playhouse who responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

Nutcracker!
UK Tour

'*Bourne's faultless Nutcracker is the sweet treat we all deserve*' – The Evening Standard

Following its postponement in 2020-21, our newly designed and reimagined 30th Anniversary production of Nutcracker! opened at Theatre Royal Plymouth in November 2021 before embarking on New Adventures' 21st Christmas season at Sadler's Wells, followed by a UK tour.

The show toured to 14 venues over a period of 23 weeks, delivering 164 performances and reaching 149,703 audiences nationwide. It was brought to life by 33 dancers and 16 offstage workers and crew. 17 of 33 Nutcracker! company dancers came through one or more of New Adventures' talent development programmes.

The show received a rating of 92% for 'Captivation' and 85% for 'Distinctiveness' from audiences at The Marlowe, Canterbury, who responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.

TALENT DEVELOPMENT

New Adventures is committed to supporting the next generation of dancers and artists as well as providing continuous professional development opportunities for company members and dance artists.

Emerging Artist Apprenticeship
In 2021-22, New Adventures launched our first Emerging Artist Apprenticeship, designed to support and develop a dancer through their final year of training via mentoring and residency opportunities, leading to a paid apprenticeship contract on an upcoming production.

Our first apprentice Enrique Ngbokota took part in New Adventures talent development programmes throughout the year, including pre-rehearsal and mentoring sessions with principal dancer and Associate Artist Glenn Graham whilst performing the role of Cupid in Nutcracker!

'*Since I started my apprenticeship, being the Emerging Artist has overall been an enriching and enjoyable journey. It has taught me many invaluable lessons, one being the importance of professionalism, and just what it requires. To be able to take my first steps into the world of professional dance with this company has been amazing, and I couldn't have asked for a better opportunity to do so, as I've looked up to New Adventures for my entire training. I believe that this experience has helped to better me as a dancer and as a person and that's all I could have asked for*' - Enrique Ngbokota, Emerging Artist 2021-22

Cygnet School
Our pre-vocational training programme for young people - Cygnet School - launched in July 2021 to provide a much-needed pathway between New Adventures existing participation work and Talent Development opportunities.

Cygnet's School's cohort is comprised of 10 young people aged 12-19 (24 for disabled dancers), each passionate about dance, developing new skills and exploring dance as a professional pathway. The programme is fully subsidised for all the participants ensuring that there are no barriers to access.

Multiple 1-2 day residencies have taken place across 2021-22 at The Marlowe Theatre in Canterbury where the young people have come together with New Adventures Dance Artists to explore unique aspects of our work and style as well as develop confidence, professional skills and watch theatre together, including *Nutcracker!* at Sadler's Wells in January 2022.

Professor Angela Pickard from Canterbury Christ Church University has been working with us to evaluate the pilot year so that we can continue to develop the programme moving forward.

'Cygnet School provides a positive, professional and enabling environment for young dancers to thrive. This builds a sense of belonging and community that begins with a meet and greet session and ends with a reflective plenary. The Cygnet School team are responsive to the needs of the group and adapt planning as appropriate to ensure that the young dancers are supported to understand material and can work and achieve at their highest level. Pastoral care is integral and part of the end of day review' - Cygnet School Evaluation Report, written by Professor Angela Pickard

Workshops
We deliver a number of talent development opportunities with various organisations to help nurture, develop and support the next generation of talent. In 2021-22, our Dance Artists delivered workshops for students at Rambert. We held mock auditions with students from various conservatoires with the aim of supporting the transition from training into the profession.

Associate Artist
Principal Dancer Glenn Graham was appointed Associate Artist in July 2021 as part of a new annual leadership development programme, developing new and underrepresented leaders in the dance sector. The role involves coaching sessions, observing board meetings, shadowing the team, management and leadership training opportunities.

Using his expertise in the sector and mentored and supported by Associate Artistic Director, Etta Murfitt and Take Part Creative Director, Kerry Biggin, Glenn has been instrumental in leading some of our Talent Development programmes, delivering workshops, intensives and residencies, as well as mentoring the Emerging Artist Apprentice.

Overture
Our 7th year of the Overture programme consisted of a mix of residential and online professional development opportunities across 2021-22 for 16 dance artists and teachers from a range of dance backgrounds and experience.

The New Adventures team and a variety of industry guests shared their expertise with the cohort through workshops, talks, coaching sessions and Q&As, for the dance artists to learn and take these new skills back into their own communities around the UK.

'I just wanted to say how much Overture has helped / is helping me on my journey. What really resonated for me about the sessions is having the confidence to try things, go for things, and knowing your worth. I am truly grateful for this programme!' – Overture participant

Pro-Class
Pro Class took place at Trinity Laban in January 2022 with over 100 dancers taking part in sessions over the course of 1 week. These three-hour sessions consisted of technique class followed by exploring repertoire from a New Adventures production or looking at the creative process and methodology of the work. The first three sessions were open to any dancers in training and graduates, and a further three sessions were held for dancers from Swan School or local casts from our 2019 production, *Romeo & Juliet*, to continue their development and stay connected.

Swan School
In August 2021, 23 dancers were invited to take part in a four-day intensive that gave them an exclusive insight into the working practices and repertoire of New Adventures, with a focus on developing dancers from the global majority and partner work. This was a direct response to the lack of opportunity for partner work during training during the pandemic and explored duets for our productions. The intensive culminated in a sharing to the senior members of New Adventures' artistic team.

An Autumn and Winter Adventure
Recognising the impact of COVID-19 on training and development opportunities, our 3-day residency specifically for pandemic graduates - An Autumn Adventure - was an opportunity for the dancers to learn more about the company as well as aspects of sports psychology and mental health awareness, alongside building confidence, new skills and offering individual feedback to support their transition into the industry. The demand for An Autumn Adventure led to the creation of A Winter Adventure – a further residency which took place in December 2021 for an additional cohort of young dancers.

'*Thank you to yourself, the creatives & New Adventures for creating such an incredible opportunity & space over the Autumn Adventure Intensive. It was so wonderful to be with such a lovely group of people & grow & be inspired by the workshops & knowledge shared.*' – An Autumn Adventure participant

Spring Forward
Following the success of our Spring Forward programme in 2020, we continued to provide career development opportunities for our freelance workforce throughout 2021-22 to ensure continuity of support during the transition out of the pandemic.

Bursaries were awarded to 5 of our dancers, dance artists and freelancers to learn a new skill, undergo training or time for personal development. Training encompassed a variety of different areas including floristry, personal fitness, motion capture and operating heavy machinery.

In providing new skills, the programme enabled participants to become more resilient in what is already a precarious sector. It is now a permanent and important aspect of our talent development offer that recognises freelancers' essential contribution to both New Adventures and the wider industry.

Dancer Fitness and Rehab
In October 2021, the *Nutcracker!* company took part in a fitness and training week that was scheduled prior to the rehearsal period. The week included morning company class, with afternoon sessions focusing on a curated training programme that included: Safeguarding, Allyship and Unconscious Bias, Mental Health & Wellbeing and Gender Awareness.

Online Class
Etta Murfitt and Kerry Biggin hosted 4 classes on Zoom for an invited cohort of dancers from the global majority who we had met via residencies, mock auditions, or other Take Part initiatives. The classes presented a wonderful opportunity to keep in touch, grow this talent and work with them to develop a deeper understanding of the artistic practice and language of New Adventures. The dancers who attended these classes were also invited to attend Swan School.

Masterclass
In January 2021, we welcomed back our extremely popular open access 1-day Masterclass, focused on Nutcracker! Participants had the opportunity to experience the rehearsal day of a New Adventures company dancer. The day was spent working through Company Class, learning repertoire and creative tasks culminating in a Q&A with Matthew Bourne, Etta Murfitt, and Resident Director Neil Westmoreland. The final treat was a ticket to the evening performance of *Nutcracker!*

During 2021-22, there were 716 attendances at Talent Development sessions.

YOUNG PEOPLE, SCHOOLS & COMMUNITIES

A. Young People

In collaboration with Dance United Yorkshire:

The Stitchling
Our long-postponed film project with Dance United Yorkshire finally took place in May 2021, with Resident Artist Paul Smethurst creating a response dance film to *Edward Scissorhands*, working with the Dance United Performance Company, young people aged 14-19yrs from a diverse range of backgrounds, continuing our collaboration with the organisation following the success of *Civil Blood* in 2019.

The *Stitchling* is a re-imagining of Matthew Bourne's *Edward Scissorhands*, conceived and directed by Paul Smethurst. The piece was created with the young performers on Zoom and filmed on location in Bradford prior to its release via our online platforms in October 2021. Participants were able to gain new skills and learn about dance via this unique performance opportunity.

Conservatoires
We work closely with dance schools and conservatoires to help nurture, develop and support the next generation of talent. This work includes workshops, mock auditions, residencies, career talks and Q&As. In 2021-22, our Dance Artists worked with young people from LIPA, CAT Trinity Laban, DanceXchange, Performers College, The Marlowe, Wendy Whatling School of Dance, Central School of Ballet, Italia Conti, London Studio Centre, Rambert and the Royal Ballet School.

In April 2021, we also delivered three workshops to graduating dance students from De Mountford University (two in person and one on Zoom for distance learners). The group wanted to be inspired and physically challenged and were put through their paces with repertoire and creative tasks from *The Car Man*.

During 2021-22, there were 1,528 attendances at Young People sessions.

B. Schools

In collaboration with Sadler's Wells:

Roger Ascham Primary School, Walthamstow
Dance Artists Gavin Eden and Shelby Williams worked with less engaged and SEN students from across the school to create a response piece to the COVID-19 pandemic. In weekly sessions, the young people responded to themes they identified from being in lockdown as well as focusing on resilience and future hopes and dreams. The project was captured digitally as a short dance film, with the young people participating in the capture and editing. The final piece was shared as part of the school's art festival of creations inspired by the pandemic.

'This is incredible! What a beautiful, moving piece of work that captures a moment in history' - Sara Daniels, Education Co-Ordinator, Sadlers Wells

In collaboration with Culture Box Surrey:

DanceVenturers
Paul Smethurst and Shelby Williams worked with KS1 and KS2 primary school students from the Fordway Pupil Referral Unit in Ashford, Surrey, on a reimagined, in person iteration of the project DanceVenturers - physical phonics films that were created during the first lockdown.

Over the course of a five-week residency, delivered 3 days a week throughout November and December 2021, the sessions were an opportunity for the school's staff and students to explore and creatively devise a dance piece through play, movement, embodiment, and creativity.

Empowerment and confidence building are central to the project, as well as improved literacy, health, wellbeing, and self-expression, with the young people becoming co-directors and co-collaborators through encouragement and offering choice and autonomy over creative decision making. The non-verbal, image-based nature of the New Adventures methodology ensured that the programme was inclusive and accessible to all abilities, backgrounds, and levels of experience.

The final piece was captured digitally as a short dance film, with the young people participating in the capture and editing.

'LW (Linda Whitehorn – Head of School, Fordway PRU) reflected that this was one of the most successful events to have taken place at The Fordway and that attendance had significantly improved during the project, children's confidence had also increased significantly and that the impact of the project on the school had been unbelievable'
- Extract from DanceVenturers Evaluation Report 2021

Workshops
We continued to deliver workshops across the UK in schools and colleges. We tailor workshops to suit Early Years through to Key Stages 1 —5.

In total, 19 residencies and workshops took place, where we explored and shared repertoire from *Swan Lake, Romeo & Juliet, The Midnight Bell and Nutcracker!*

Partner schools included: Carshalton High School, Highworth Grammar School, Knights Templar School, St Ivo Academy, Tring Park, Elmhurst Ballet School, Bristol Met Academy and Roger Ascham Primary Schools.

During 2021-22, there were 958 attendances at Schools sessions.

C. Communities

In collaboration with Farnham Maltings:

Elders Sessions
We continued to deliver our regular monthly dance session for over 55s, hosting one workshop in Farnham and one session online. In an inclusive and encouraging environment, the participants learn some repertoire and get led through creative and improvisational tasks. The sessions are led by Dance Artist Emily Piercy.

Doorstep Duets
In August 2021, a new work - Doorstep Duets - was presented across the South-East and beyond with key partners including Pavillion Dance West, BEE Creative, Dacorum Community Dance, Watford Council, Dance Woking, Dance United Yorkshire, The Marlowe Theatre, Dance East, Greenwich and Docklands Festival and Dance Network Association.

This is a special project consisting of a new duet choreographed by Paul Smethurst in collaboration with Kerry Biggin, Etta Murfitt and company dancers, that is performed in communities. The duet is lively, characterful and joyful and takes audiences through different eras through dance styles and iconic music.

Doorstep Duets was created as a response to social isolation. Offering free opportunities where people can enjoy world-class performance in their local neighbourhood, on their street, in local parks, and through community-based organisations. The aim of the project is to bring joy, escapism, and connection, and make dance more accessible to everyone.

It also offered an important opportunity to offer employment and performance prospects to our freelance dancers and stage management. 12 company dancers were selected to devise and perform this project and in the first week of June, we premiered the performance in Farnham.

Beyond Farnham, new partners, audiences, locations and spaces were reached from Bournemouth to Bradford. Working with our partners, we were able to identify and engage directly with communities including schools, care home residents, a Dance for Parkinson's group, an older people's dance group, a young carers support group, to individuals who are shielding and the wider public.

The project is key in supporting our aim of taking dance performances and projects out of the traditional theatre space and developing a place-based approach with our partners.

'We managed to connect to well over 400 people in 22 locations through 26 performances across the town ranging from individual homes performing to a single shielding individual and their carer to the residents of arms houses and communities of vulnerable young people. Without doubt we met an ambition to reach people who have been badly impacted by the pandemic, who are struggling with isolation or whose spirits just needed lifting' - Gavin Stride, Director of Farnham Maltings

'The doorstep duet program has been a blessing! I honestly can't find the words to explain how it felt being able to perform again let alone being able to connect to smaller audiences on a personal level and bringing joy in a more bespoke and unique way, that most people don't think is possible for live theatre! Connecting to different communities across Farnham and bringing Art to people who can't access the Arts normally (even less of a chance in the midst of a pandemic) was magical and humbling! Seeing various people from a wide range of demographic groups, smiling and enjoying themselves is one of my driving forces to being a performer. The doorstep duet program is one major step in making the Arts more accessible for everyone in the UK!' - Isaac Bowry, Company dancer

Workshops

Workshops are delivered in numerous community settings with participants of any age and ability. In 2021-22, workshops took place both in person and online.

Re:Connect, our monthly series of workshops for over 55s, was in such high demand additional sessions were programmed. Participants explored choreography and shared repertoire from *Nutcracker!*

Workshops were also took place in partnership with Out of Whack, Warwick Arts Centre's over-60s contemporary dance company when *The Midnight Bell* was in situ at the venue.

During 2021-22, there were 413 attendances at Communities sessions. There were 106 Doorstep Duets performances, seen by 4,578 people.

AUDIENCES

One of our three core company values is Audience. Our audiences are why we do what we do. Entertaining and engaging audiences is our passion. We strive to be widely accessible and welcoming to both our loyal and new audiences. As a company we are driven by a desire to make great art that is seen by as many people as possible.

We were able to connect with audiences in a live capacity once again, as well as venues and partners around the UK and beyond via REEL Adventures. We have continued to build strong and sustained partnerships with our key touring venues, working together to reach local audiences, increase access and encourage more people to experience and be inspired by dance in all its forms.

In January 2022, New Adventures produced its first-ever relaxed performance of the show, an opportunity for disabled and neurodivergent young people and their families to experience the magic of a New Adventures production in a supportive, welcoming and exciting environment. Discounted tickets were available to ensure cost was not a barrier to access. As well as watching the performance, families were able to take part in pre-show dance workshops that explored the narrative, non-verbal nature of the New Adventures methodology, inclusive and accessible to all abilities, backgrounds and levels of experience.

Throughout *The Midnight Bell* we offered 7 Audio Described performances and 9 during *Nutcracker!* advertised via a dedicated Access page on our website and that of partner venues. A Visual Guide and Sensory Introduction film of *Nutcracker!* were made available, for anyone who would benefit from familiarising themselves with what to expect before attending a performance.

We continued to work with presenting venues to allocate 30 free Audience tickets at each venue, specifically ringfenced for targeted groups including those who have not previously attended the theatre, young people, as well as participants in our engagement projects. 4 post-show talks offered the general audience unique insight into the making of the show.

In 2021-22, we commissioned research to help us better understand our audience reach, focus our communication strategies, and inform our future aims around audience development. We are proud of our long-standing relationships with the venues, audiences and places we tour to and continue to work with organisations across the sector to develop shared strategies that will enhance our reach and deepen the special role that dance can have in placemaking.

'*Just to say an enormous thank you. I have never taken Hannah to a ballet and for her to experience this was just totally magical. Hannah absolutely loved it. Relaxed performances are just the best and I really appreciate the work you put into arranging these*' – Nutcracker! Relaxed Performance Audience Member

'My daughter is non-verbal we often cannot be entirely sure how much she is enjoying something, but on Sunday it was abundantly clear how engaged and happy she was. She was smiling and laughing all the way through the performance' - Nutcracker! Relaxed Performance Audience Member

2021-22 Total Attendances by Region

South East	24,243
South West	33,365
North	29,247
Midlands	16,134
London	74,747
Total England	177,736
Rest of UK	13,537
Total UK	191,273

DIGITAL: REEL ADVENTURES

Following the accelerated launch of REEL Adventures in 2020, in 2021-22 we continued to build on our work in this area and look to digital to support our creative ambitions, cultivate an authentic and exciting presence online and to reach new and existing audiences.

Broadcasts, Screening and On-Line

We worked with broadcast and streaming partners and theatres to increase ways for audiences to experience our work.

BBC

The Red Shoes was broadcast on the BBC during Christmas 2021 and was then available to watch on demand via BBC Iplayer, with a total of 204,067 views.

Sky Arts, Other Broadcasts & Online Streaming

Sky Arts broadcast *The Car Man, Romeo and Juliet* and *Swan Lake*, reaching approximately 187,000 viewers. *Romeo and Juliet* and *Swan Lake* were also made available for streaming online, reaching a further estimated 105,000 audience members over the year.

Our shows were streamed alongside multiple international partners from theatres to broadcast networks to online platforms to their audiences via the Digital Stage programme, Broadway HD, DigitalTheatre and Curzon Home Video.

Our work was seen in countries including Australia, USA, South Korea, China, Mexico, Japan and Brazil, with local theatre partners including Sydney Opera House in Australia and LG Arts Center in South Korea.

Our other broadcasts reached 86,000 and we also worked with our online streaming partners across the globe reaching a further 15,290.

Cinema Screenings

Five of our productions – *The Red Shoes, Romeo and Juliet, The Car Man, Cinderella* and *Swan Lake* - were screened 102 times in cinemas worldwide, seen by 10,284 people.

Online Engagement

Film content was made available across our platforms offering insight, news, interviews and other engaging content related to both our productions and Take Part activity.

Behind The Scenes content for *The Midnight Bell* and *Nutcracker!* achieved a total of 131,833 views, enabling us to connect with our community online both nationally and internationally. The distribution of our film projects with Dance United Yorkshire and Roger Asham School, as well as online Company Class, formed part of our online engagement.

A new series of films – *Two Minute Tales* – proved particularly popular and enabled us to spotlight the career paths of New Adventures' workforce, from dancers, backstage roles, the office team and artistic leadership, including Matthew Bourne and Etta Murfitt. A total of 30 Two Minute Tales were released across the tour of Nutcracker! with 105,143 views.

Exploring new channels and ways to disseminate our work was key. Our new podcast series - *Bourne to Dance* - launched on International Dance Day in April 2021, celebrating the love of dance, creativity, and storytelling.

Hosted by Resident Artist Paul Smethurst, the first series featured freelancers and creatives from across the New Adventures family, revealing their unique story of how they first encountered dance and how it has impacted their lives. Guests included Sir Matthew Bourne, principal dancer Ashley Shaw, Culture & Arts broadcasting legend Brenda Emmanus, West End star Layton Williams, theatre maker and movement director Kane Husbands and award-winning lighting designer Paule Constable.

Following the success of series one, series two was released to coincide with the tour of *Nutcracker!* in November 2021. Episodes were released weekly and featured five new guests who occupy a variety of roles within New Adventures and beyond, talking about how dance moves, inspires and excites them: Brett Morris, Helen Linsell, Kerry Biggin, Arthur Pita and Jeanette Siddall. Series One and Two reached 25,978 listeners.

2021-22 Total Digital

Broadcasts	355,200
Online Streaming	242,157
Cinema Screening	10,284
Online Engagement	334,222
Total	941,863

GLOBAL

We are proud to be recognised as one of the most successful British exports for dance and are committed to promoting British culture abroad both through live and digital presentations, online and in cinemas.

Although our international touring plans were on hold due to the pandemic, we were able to connect with new and existing international partners and audiences through digital and online platforms, screenings and broadcasts.

The Red Shoes, *Romeo and Juliet, Cinderella* and *The Car Man* were broadcast internationally to countries including Japan, New Zealand and Lithuania.

Our shows were also streamed alongside multiple international partners from theatres to broadcast networks to online platforms to their audiences via the Digital Stage programme. Our work was seen in countries including Australia, USA, South Korea, China, Mexico, Japan and Brazil, with local theatre partners including Sydney Opera House in Australia and LG Arts Center in South Korea.

During 2021-22, our work reached 11 countries, with international audiences totalling 98,511.

SECTOR LEADERSHIP: SUSTAINABILITY

Green Adventures, the company's environmental sustainability strand, was launched in July 2018. Since then, we have been making changes across all areas of the company and engaging with our venue partners and audiences around sustainability.

Post pandemic we were able to re-energise our commitment to embedding environmental best practice in our productions, touring, operations and office. A new team of Green Champions, drawn from a variety of roles from across New Adventures, met in March 2022 and will continue to meet quarterly.

We continued to support company dancer, Andrew Ashton, following his Environmental Management qualification funded via Spring Forward, in the new role of Green Champion Lead. Andrew worked strategically throughout the tour of *Nutcracker!* to re-connect with our partner venues around sustainability initiatives and encourage the company on tour to adopt environmentally friendly thinking both on stage and off.

We continued to provide advice and guidance to other UK based arts organisations, sharing our learning to date, as part of our Sector Leadership role around sustainable touring. We look forward to building on our achievements and setting new actions for the future.

EQUITY, DIVERSITY AND INCLUSION

New Adventures is committed to achieving a working environment which provides equity of opportunity and freedom from discrimination, harassment and bullying. We believe that everyone is entitled to be treated with respect and dignity.

One of our core company values is Family and we have a long-held and shared commitment to supporting, developing and investing in all members of the New Adventures company and everyone involved with our work in whatever capacity – performers, creatives, crew, staff, dance artists, audiences, participants, trustees, students and partners.

This year we have continued to work with our sector support partners to help us achieve these aims, including Creative Access, Inc Arts, Tonic, PiPA (Parents and Carers in the Performing Arts) and Stage Sight. Our freelancers, staff team and Trustees are actively engaged in Equity, Inclusion and Anti-Racism work. Anyone joining New Adventures is expected to support and promote our Equity, Diversity and Inclusion policy

Prior to *The Midnight Bell* and *Nutcracker!* tours, the company took part in Safeguarding, Unconscious Bias, Allyship and Anti-Racism and Performance Anxiety training. Dance Artists and members of the New Adventures office team also took part in this training, plus training in Embracing Neurodiversity and Mental Health First Aid or Awareness.

Equity, Diversity, and Inclusion is a standing item on the agenda of all Board meetings. During 2021-22, the Board was 30% ethnically diverse, 70% female (including the Chair) and 30% LGBTQIA+.

Subsidised or free places are offered on all our talent development projects and we continue to review the level at which these are offered. Our Overture programme is fully subsidised for participants with additional support offered as required to support caring or access needs.

The focus of our equity, diversity and inclusion work continued to be around race, age and socio-economic background. We received a Creative Case for Diversity rating from Arts Council England of 'Strong' in recognition of the company's work to increase and celebrate diversity and representation.

We actively seek out and develop those who are currently underrepresented on and offstage but acknowledge there is a lot more work to be done in this area. We have identified key areas for change and action across all areas of our work and are committed to improving and strengthening our approach to ensure our culture is inclusive and that everyone that encounters the organisation feels visible and valued.

STAFFING

New Adventures is run by a small core staff team.

The capacity of the staff team was increased in 2021-22 with the creation of an Administration Manager post and recruitment of new staff members to the existing posts of Audience & Communications Manager and Executive Assistant via Creative Access.

The new role of Inclusion, Access & Development Co-Ordinator was created to help drive our EDI, Access and fundraising ambition. A freelance Development Associate was recruited, with a particular focus on Individuals and Events, to work with existing team members to develop and deliver our fundraising strategy.

The Take Part team was restructured with Kerry Biggin taking on the role of Take Part Creative Director from January 2022, in line with our key areas of focus, with two new Producer roles created: Talent Development Producer and Communities Producer.

At the close of the year there were 13 members of staff and 33 dancers employed. We supported a total of 90 freelancers throughout the year.

The company continued to provide training and professional development opportunities for staff, dancers and the wider New Adventures freelance workforce. The mental health and wellbeing of our workforce is supported via access to an Employee Assistance Programme, which provides a 24/7 confidential support resource and access to free counselling.

FUNDERS

During 2021-22, in addition to support received from Arts Council England, a further £157k was raised from the following funders:

Julia & Hans Rausing Foundation, teamArchie, The Dorfman Foundation, The D'Oyly Carte Charitable Trust, The Garrick Charitable Trust, The Noel Coward Foundation, Paul Hamlyn Foundation, The Reed Foundation, Heather Acton and Peter Williams, The Honourable William Archer, Roger de Freitas, Linda Herd, Andrew Manley, Huw Morris, Kate Redfern, James Tod, Pieter Toerien, Jeanetta Siddall OBE.

Our Corporate partners were: Edwardian Hotels London, Fortnum & Mason and Buccellati London.

COMPANY STRUCTURE

New Adventures Charity is the parent company and wholly-owned trading subsidiaries are set up for all of our productions. Creatives, dancers, crew and tour management are engaged on fixed term contracts for each show. We also have a subsidiary for New Adventures partners including sponsors and film distribution.

The financial results of the trading subsidiaries are consolidated into those of the charity in these statements. The subsidiary companies for the year 2021-22 were:

New Adventures Red Shoes Limited
New Adventures Midnight Bell Limited
New Adventures Swan Lake Limited
New Adventures Nutcracker Limited
New Adventures Sleeping Beauty Limited
New Adventures Partnerships Limited

FINANCIAL OVERVIEW

New Adventures is a registered charity. The subsidiaries and charity received a combined income of £7,097,518 in the financial year 2021/22. Of this, £5,219,026 (73%) was earned income from our productions of The Midnight Bell and Nutcracker! and other charitable activity (including our Offstage work encompassing Talent Development, Young People and Communities and REEL Adventures), £403,480 (6%) was received through the Theatre Tax Relief scheme, and £1,475,012 (21%) was grant and donation income from Arts Council England and other funders and supporters.

Of this income, £6,726,332 (90%) was spent on developing, producing and touring our shows, £447,670 (6%) was spent on support costs, with the remaining £273,116 (4%) spent on Talent Development, Young People and Communities and REEL Adventures projects and activities. We have one restricted reserve as of the end of 2021-22, which is a fund for the postponed engagement project Magic Me which will take place in 2022-23. We have designated funds from our reserves for our forthcoming production and artistic work, a designated fund for Capital, a designated Digital fund for our ambitions with our digital work, a designated fund for our continued legacy work with our Romeo and Juliet local cast, an offstage projects fund for previously postponed activity, and a Post Pandemic Reserve to safeguard any further projects which may be affected due to the COVID-19 pandemic. The operational reserve of the charity is set at an agreed level of £475,000 plus at least £200,000 in free reserves.

Our Arts Council England annual NPO grant of £1,317,810 enabled us to achieve 1,136,749 engagements nationally and internationally in 2021-22 resulting in a per engagement subsidy of just £1.16.

FUTURE DEVELOPMENTS

Having carefully navigated the safe transition back to live theatrical experiences over the past year, we are looking to a future where we can invest in the delivery of our new Mission and Goals whilst carrying forward learning from the pandemic.

In June 2022, the multi-award-winning production of *The Car Man*, a dance thriller based on Bizet's beloved Carmen, was reimagined in a spectacular staging at the Royal Albert Hall. The limited season featured an expanded company of 65 dancers and musicians, a live orchestra, and epic new designs, as part of the venue's 150th Anniversary celebrations.

Now established as a firm favourite in the New Adventures repertoire, the award-winning production of *Sleeping Beauty* will tour to venues across the UK this autumn, celebrating 10 years since it's premiere at Sadler's Wells.

Alongside our work on stage, our plans include:

- Investing in and supporting our onstage, off-stage and backstage freelance workforce.
- Maintaining our talent development of dancers, both pre-professional and sustaining careers.
- Maintaining our delivery to the South East region, through strengthening our ties with our home venue, Farnham Maltings, and deepening our engagement and working in partnership with local organisations to create projects with children, young people and communities.
- Maintaining our digital reach through broadcasts, screenings and online streaming, as well as exploring other opportunities for digital exploitation and access.
- Developing our placemaking work by strengthening our ties with 7 of our key venue partners across England and deepening our engagement and working in partnership with local organisations to create projects with children, young people and communities.
- Further embedding our Equity, Diversity and Inclusion (EDI) work across the organisation and in the work that we do.
- Re-energising our commitment to the environment via Green Adventures, building on our achievements and setting new actions for the future.
- Embedding our 5 Working Groups: Access Digital, EDI, Green and Data & Dashboard in the work we do, supporting our delivery of Arts Council England's Investment Principles.

Beyond this we will continue to develop our bold ambitions to grow our talent development programme and our engagement work with young people and communities. This includes embarking on Year 2 of Cygnet School, a three-year programme for 12–17 year olds that focuses on grassroots dance development and harnessing raw potential.

Following the success of Doorstep Duets, we are working in partnership with Farnham Maltings to deliver an 8-week summer tour taking the joy and wonder of live performance to communities across the South East region. Following the inaugural Adventures in Film – a project which commissioned New Adventures Company members to create short dance films – and the previous successes of our New Adventures Choreographer Award, we are committed to providing career developing opportunities to dancers from a multitude of backgrounds and experiences, creating a platform for them to exercise and hone their skills as artists, producers and creative storytellers.

We are excited by the opportunities offered through Let's Create, Arts Council England's 10-year strategy, which we will have begun embedding into our work, and our ambitions moving forward.

PUBLIC BENEFIT STATEMENT

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

FUNDRAISING COMPLIANCE STATEMENT

The charity seeks to comply with best practice on fundraising, and is compliant with the Code of Fundraising Practice of the Fundraising Regulator.

All fundraising activities are monitored and reviewed on a monthly basis.

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

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the Trustees' report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and the charity and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the group and the charity's transactions and disclose with reasonable accuracy at any time the financial position of the group and the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DISCLOSURE OF INFORMATION TO AUDITORS

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable group's auditors in connection with preparing their report and to establish that the charitable group's auditors are aware of that information.

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees and signed on their behalf by:

BA Emmanus.

Brenda Emmanus OBE
Chair
Date: 12 September 2022

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2022

Trustees	B A Emmanus, Director J Siddall, Director A A Smith Jones, Director K O Tharp, Director P J M Williams, Director E J Bolton, Director (appointed 13 September 2021) J M Brunjes, Director (appointed 13 September 2021) J C Riddell, Director (appointed 13 September 2021) H Morris, Director (appointed 13 September 2021) J A A Ward, Director (appointed 13 September 2021) H Protheroe, Director (resigned 22 July 2021)
Company registered number	06548321
Charity registered number	1125342
Registered office	Farnham Maltings Bridge Square Farnham GU9 7QR
Independent auditors	Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY

Opinion

We have audited the financial statements of New Adventures Charity (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the consolidated statement of financial activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2022 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the group and the industry in which it operates and considered the risk of acts by the charity and the group that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006, UK tax legislation, Charities Act and Charity Commission guidelines.

Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or noncompliance with laws and regulations throughout the audit.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditors' report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Anthony Pins (senior statutory auditor)
for and on behalf of
Nyman Libson Paul LLP
Chartered Accountants
Statutory Auditors
124 Finchley Road
London
NW3 5JS

Date: 12 September 2022

NEW ADVENTURES CHARITY
(A company limited by guarantee)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Designated funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:						
Donations	4	1,397,447	77,565	-	1,475,012	1,740,008
Charitable activities	5	209,427	9,828	-	219,255	106,277
Trading activities	6	4,996,497	-	-	4,996,497	493,929
Investments	7	3,274	-	-	3,274	3,037
Other income	8	403,480	-	-	403,480	128,412
Total income and endowments		7,010,125	87,393	-	7,097,518	2,471,663
Expenditure on:						
Raising funds:	9					
Voluntary income		86,023	-	-	86,023	22,143
Trading activities		5,991,264	-	-	5,991,264	686,633
Charitable activities:	10					
Other charitable activities		826,446	528,528	-	1,354,974	1,217,139
Governance cost		14,857	-	-	14,857	7,588
Total expenditure		6,918,590	528,528	-	7,447,118	1,933,503
Net income/(expenditure)		91,535	(441,135)	-	(349,600)	538,160
Transfers between funds	19	50,000	-	(50,000)	-	-
Net movement in funds		141,535	(441,135)	(50,000)	(349,600)	538,160
Reconciliation of funds:						
Total funds brought forward		103,678	469,885	3,435,000	4,008,563	3,470,403
Net movement in funds		141,535	(441,135)	(50,000)	(349,600)	538,160
Total funds carried forward		245,213	28,750	3,385,000	3,658,963	4,008,563

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2022

	Note		2022 £		2021 £
Fixed assets					
Tangible assets	14		3,913		4,855
Current assets					
Production costs	16	-		291,304	
Debtors	17	1,346,937		274,841	
Cash at bank and in hand		4,891,467		4,269,936	
		6,238,404		4,836,081	
Creditors: amounts falling due within one year	18	(2,583,354)		(832,373)	
Net current assets			3,655,050		4,003,708
Total net assets			3,658,963		4,008,563
Charity funds					
Designated funds	19		3,385,000		3,435,000
Restricted funds	19		28,750		469,885
Unrestricted funds	19		245,213		103,678
Total funds			3,658,963		4,008,563

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

B A Emmanus

Brenda Emmanus OBE
Trustee
Date: 12 September 2022

The notes on pages 29 to 48 form part of these financial statements.

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CHARITY BALANCE SHEET
AS AT 31 MARCH 2022

	Note		2022 £		2021 £
Fixed assets					
Tangible assets	14		3,913		4,855
Investments	15		6		7
			3,919		4,862
Current assets					
Debtors	17	892,774		626,338	
Cash at bank		3,115,268		3,585,941	
		4,008,042		4,212,279	
Creditors: amounts falling due within one year	18	(350,005)		(208,585)	
Net current assets			3,658,037		4,003,694
Total net assets			3,661,956		4,008,556
Charity funds					
Designated funds	19		3,385,000		3,435,000
Restricted funds	19		28,750		469,885
Unrestricted funds	19		248,206		103,671
Total funds			3,661,956		4,008,556

The charity's net movement in funds for the year was £(346,600) (2021 - £538,158).

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

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

B A Emmanus

Brenda Emmanus OBE
Trustee
Date: 12 September 2022

The notes on pages 29 to 48 form part of these financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

	2022 £	2021 £
Cash flows from operating activities		
Net cash used in operating activities	624,218	(620,881)
Cash flows from investing activities		
Purchase of tangible fixed assets	(2,687)	(3,797)
Net cash used in investing activities	(2,687)	(3,797)
Change in cash and cash equivalents in the year	621,531	(624,678)
Cash and cash equivalents at the beginning of the year	4,269,936	4,894,614
Cash and cash equivalents at the end of the year	4,891,467	4,269,936

The notes on pages 29 to 48 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. Company status

New Adventures Charity is a charitable company limited by guarantee and is incorporated in England. The members of the company are the Trustees named on page 1. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The charity's registered office is Farnham Maltings, Bridge Square, Farnham, England, GU9 7QR.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements 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 2019) and the Companies Act 2006.

New Adventures Charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidates the financial statements of the charity and its subsidiary undertakings. The results of the subsidiaries are consolidated on a line by line basis.

The results of subsidiaries acquired during the year are included from the effective date of acquisition.

The results of subsidiaries sold are included up to the effective date of disposal.

The functional and presentational currency of the charity is GBP.

The charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own statement of financial activities in these financial statements.

2.2 Going concern

After reviewing the charity's forecast and projection, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity, therefore, continues to adopt the going concern basis in preparing its financial statements

2. Accounting policies (continued)

2.3 Income

All income is recognised once the charity has an entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Income relating to venue fees is recognised at the end of the week in which the show is staged and is exclusive of VAT

Income relating to donations from the Arts Council England is recognised in accordance with the agreed funding in the year.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is accounted for on an accrual basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Governance costs are those incurred in connection with the administration of the charity and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year-end are noted as a commitment, but not accrued as an expenditure.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of charitable activities.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management costs.

2.5 Government grants

Grants are accounted under the accruals model as permitted by FRS 102.

Government grants received are recognised as donation income in the SOFA as the related expenditure is incurred.

2.6 Taxation

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

2. Accounting policies (continued)

2.7 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.8 Tangible fixed assets and depreciation

All assets costing more than £1,000 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the statement of financial activities.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Office equipment	-	25% straight line

2.9 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.10 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

2. Accounting policies (continued)

2.11 Production costs

Production costs comprise all costs incurred in the staging of the ballet performances of *The Red Shoes, Swan Lake, Cinderella, Romeo and Juliet, Nutcracker and Midnight Bell.* These costs are recognised in the Statement of Financial Activities in the period the production commences. If the production is yet to commence at the reporting date, all costs are carried forward in the balance sheet as Work in Progress.

2.12 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.13 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.14 Creditors

Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

2.15 Holiday pay accrual

A liability is recognised to the extent of any unused holiday pay entitlement which is accrued at the reporting date and carried forward to future periods. This is measured at the undiscounted salary cost of the future holiday entitlement so accrued at the reporting date.

2.16 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The subsidiaries only enter into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable, loans from other third parties.

The subsidiaries have no material exposures to interest rate, credit or foreign exchange risk by virtue that there are no external borrowings. The ticket provider bears all the risk with the ticket holder and all material foreign exchange transactions are denominated in sterling whereby the counterparty bear all the risk.

3. Judgements in applying accounting policies and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates.

Accruals
The charity makes an estimate of accruals at the year end based on invoices received after the year end and work undertaken which has not been invoiced based on quotations or estimates of amounts that are due for payment.

4. Income from donations and legacies

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Other donations	79,637	77,565	157,202
Grants from Arts Council	1,317,810	-	1,317,810
	1,397,447	77,565	1,475,012

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Other donations	97,131	102,385	199,516
Grants from Arts Council	1,317,810	-	1,317,810
Government grants	222,682	-	222,682
	1,637,623	102,385	1,740,008

5. Income from charitable activities

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Project income	209,427	-	209,427
Other income	-	9,828	9,828
	209,427	9,828	219,255

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Project income	92,462	-	92,462
Other income	-	13,815	13,815
	92,462	13,815	106,277

6. Income from trading activities

Income from non charitable trading activities

	Unrestricted funds 2022 £	Total funds 2022 £
Show venue fees - UK	4,952,492	4,952,492
Show other income	18,338	18,338
Storage fee income	25,667	25,667
	4,996,497	4,996,497

6. Income from trading activities (continued)

Income from non charitable trading activities (continued)

	Unrestricted funds 2021 £	Total funds 2021 £
Show venue fees - UK	369,875	369,875
Show venue fees - Rest of World	23,447	23,447
Show other income	75,062	75,062
Storage fee income	25,545	25,545
	493,929	493,929

7. Investment income

	Unrestricted funds 2022 £	Total funds 2022 £
Interest receivable	3,274	3,274

	Unrestricted funds 2021 £	Total funds 2021 £
Interest receivable	3,037	3,037

8. Other incoming resources

	Unrestricted funds 2022 £	Total funds 2022 £
Theatre tax credits	403,480	403,480

	Unrestricted funds 2021 £	Total funds 2021 £
Theatre tax credits	128,412	128,412

9. Expenditure on raising funds

	Unrestricted funds 2022 £	Total funds 2022 £
Fundraising costs	43,259	43,259
Costs of raising voluntary income - wages and salaries	42,764	42,764
Total 2022	86,023	86,023

	Unrestricted funds 2021 £	Total funds 2021 £
Fundraising costs	22,143	22,143
Total 2021	22,143	22,143

9. Expenditure on raising funds (continued)

Trading expenses

	Unrestricted funds 2022 £	Total funds 2022 £
Show producer fees	23,365	23,365
Show production costs	1,819,932	1,819,932
Show running costs	2,575,035	2,575,035
Trading account staff costs	1,572,932	1,572,932
Total 2022	5,991,264	5,991,264

	Unrestricted funds 2021 £	Total funds 2021 £
Show producer fees	113,364	113,364
Show production costs	104,738	104,738
Show running costs	261,429	261,429
Trading account staff costs	207,102	207,102
Total 2021	686,633	686,633

10. Expenditure on charitable activities

	Direct costs 2022 £	Support costs 2022 £	Total funds 2022 £
Various charitable activities	922,161	447,670	1,369,831

10. Expenditure on charitable activities (continued)

	Direct costs 2021 £	Support costs 2021 £	Total funds 2021 £
Various charitable activities	841,044	383,683	1,224,727

Analysis of direct costs

	Total funds 2022 £	Total funds 2021 £
Offstage activity costs	200,994	265,302
Wages and salaries	473,364	414,483
Other staff costs	46,779	75,007
Storage Set up	9,828	13,815
Storage costs	117,284	46,332
Merchandise costs	1,918	4,169
Advertising and marketing	71,394	21,936
Green adventures	600	-
	922,161	841,044

Analysis of support costs

	Total funds 2022 £	Total funds 2021 £
Wages and salaries	195,863	256,793
Other staff costs	56,396	12,991
Administrative expenses	165,377	90,028
Depreciation	2,976	4,082
Rent	12,201	12,201
Governance costs - Accountancy and audit costs	14,857	7,588
	447,670	383,683

11. Auditors' remuneration

	2022	2021
	£	£
Auditor's remuneration	7,000	7,000

12. Staff costs

	Group 2022	Group 2021	Charity 2022	Charity 2021
	£	£	£	£
Wages and salaries	2,284,923	878,378	711,991	671,276
	2,284,923	878,378	711,991	671,276

The average number of persons employed by the charity during the year was as follows:

	Group 2022	Group 2021
	No.	No.
Employees	48	42

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2022	Group 2021
In the band £60,001 - £70,000	1	-
In the band of 80,001 -£90,000	-	2
In the band £90,001 - £100,000	2	-

The total employment benefits received by key management personnel including employer's national insurance and employer's pension contributions were £271,403 (2021: £246,889).

13. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 March 2022, no Trustee expenses have been incurred (2021 - £NIL).

14. Tangible fixed assets

Group and Charity

	Office equipment £
Cost	
At 1 April 2021	28,298
Additions	2,687
Disposals	(6,964)
At 31 March 2022	24,021
Depreciation	
At 1 April 2021	23,443
Charge for the year	2,976
On disposals	(6,311)
At 31 March 2022	20,108
Net book value	
At 31 March 2022	3,913
At 31 March 2021	4,855

15. Fixed asset investments

charity	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2021	7
Additions	2
Disposals	(3)
At 31 March 2022	6
Net book value	
At 31 March 2022	6
At 31 March 2021	7

The following were subsidiary undertakings of the charity:

Company Name	Holding	Included in consolidation
New Adventures Red Shoes Limited	100%	Yes
New Adventures Midnight Bell Limited	100%	Yes
New Adventures Swan Lake Limited	100%	Yes
New Adventures Nutcracker Limited	100%	Yes
New Adventures Sleeping Beauty Limited	100%	Yes
New Adventures Partnerships Limited	100%	Yes

The financial results of the subsidiaries for the year were:

	Income £	Expenditure £	Profit/(Loss) for the year £	Net assets £
New Adventures Red Shoes Limited	-	-	-	1
New Adventures Midnight Bell Limited	1,719,026	(1,719,026)	-	1
New Adventures Swan Lake Limited	58,376	(58,376)	-	1
New Adventures Nutcracker Limited	4,845,137	(4,845,137)	-	1
New Adventures Sleeping Beauty Limited	-	-	-	1

15. Fixed asset investments (continued)

New Adventures Partnerships Limited	122,943	(125,943)	(3,000)	(2,999)

16. Production costs

	Group 2022 £	Group 2021 £
Production costs	-	291,304

17. Debtors

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Due within one year				
Trade debtors	602,649	53,126	21,577	52,295
Amounts owed by group undertakings	-	-	782,964	-
Other debtors	461,711	115,536	21,223	-
Prepayments and accrued income	282,577	106,179	67,010	574,043
	1,346,937	274,841	892,774	626,338

18. Creditors: Amounts falling due within one year

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Trade creditors	154,894	30,833	24,671	24,680
Amounts owed to group undertakings	-	-	75,047	-
Other taxation and social security	368,066	23,736	18,194	23,736
Other creditors	810,885	425,102	41,718	3,507
Accruals and deferred income	1,249,509	352,702	190,375	156,662
	2,583,354	832,373	350,005	208,585

19. Statement of funds

Statement of funds - current year

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
Unrestricted funds					
General Funds 1	103,678	7,010,125	(6,918,590)	50,000	245,213
Designated funds					
Deferred Production and Artistic Fund	1,950,000	-	-	(200,000)	1,750,000
Organisational Development Reserve	30,000	-	-	(30,000)	-
Capital Fund Reserve	500,000	-	-	-	500,000
Core Costs Reserve	475,000	-	-	-	475,000
Digital Reserve	300,000	-	-	50,000	350,000
R&J Legacy Reserve	60,000	-	-	-	60,000
Post Pandemic Reserve	50,000	-	-	150,000	200,000
Offstage Projects Reserve	70,000	-	-	(20,000)	50,000
	3,435,000	-	-	(50,000)	3,385,000
Restricted funds					
Storage fund	-	9,828	(9,828)	-	-
Magic Me	8,750	20,000	-	-	28,750
Cygnet School	60,000	20,000	(80,000)	-	-
Swan School	6,135	-	(6,135)	-	-
Nutcracker Reserve	395,000	-	(395,000)	-	-
Relaxed performance	-	21,565	(21,565)	-	-
Emerging Artists	-	16,000	(16,000)	-	-
	469,885	87,393	(528,528)	-	28,750
Total of funds	4,008,563	7,097,518	(7,447,118)	-	3,658,963

19. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
Unrestricted funds					
General Funds 1	125,403	2,355,463	(1,892,188)	(485,000)	103,678
Designated funds					
Deferred Production and Artistic Fund	1,000,000	-	-	950,000	1,950,000
Organisational Development Reserve	-	-	-	30,000	30,000
Capital Fund Reserve	1,000,000	-	-	(500,000)	500,000
Core Costs Reserve	450,000	-	-	25,000	475,000
Digital Reserve	575,000	-	-	(275,000)	300,000
R&J Legacy Reserve	70,000	-	-	(10,000)	60,000
Post Pandemic Reserve	250,000	-	-	(200,000)	50,000
Offstage Projects Reserve	-	-	-	70,000	70,000
	3,345,000	-	-	90,000	3,435,000
Restricted funds					
Storage fund	-	13,815	(13,815)	-	-
Magic Me	-	8,750	-	-	8,750
Cygnet School	-	60,000	-	-	60,000
Swan School	-	6,135	-	-	6,135
Company Support	-	22,500	(22,500)	-	-
Spring Forward	-	5,000	(5,000)	-	-
Nutcracker Reserve	-	-	-	395,000	395,000
	-	116,200	(41,315)	395,000	469,885

19. Statement of funds (continued)

Designated funds

Deferred Production and Artistic Fund - Funds designated for future production work of new shows.

Organisational Development Reserve - Funds designated for future costs in relation to the development of the organisation.

Capital Fund Reserve - Funds designated for future capital expenditure.

Core Costs Reserve - Funds designated to be utilised in the event of unforeseen circumstances.

Digital Reserve - Funds designated towards digital innovation and creation.

R&J Legacy Reserve - Funds designated to fund legacy work with Romeo and Juliet local casts.

Post Pandemic Reserve - Funds designated to safeguard any activity which may be impacted by the COVID-19 Pandemic..

Offstage Projects Reserve - Funds designated to be utilised for offstage projects which were postponed due to COVID-19 restrictions.

Transfer in and out of the designated funds represents expenditure incurred in relation to the designated purposes and funds transferred back to the general unrestricted fund after reviewing the position as of the reporting date.

Restricted Funds

Storage Fund - Funds to be used towards the renovation of New Adventures' storage facility in Manchester.

Magic Me - Funds to be used towards the postponed project, Magic Me.

Cygnet School - Funds to be used towards the postponed project, Cygnet School.

Swan School - Funds to be used towards the annual Swan School Project.

Company Support - Funds to be used to support New Adventures Company members affected by the Covid-19 pandemic.

Spring Forward - Funds to be used to support New Adventures company members through the Spring Forward project.

Nutcracker Reserve - Funds to be used for an upcoming production of Nutcracker!

Relaxed Performance - Funds received via THe Big Give campaign to be used for a relaxed performance of Nutcracker!

Emerging Artists - Funds to be used towards the Emerging Artist Project.

20. Summary of funds

Summary of funds - current year

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
General funds	103,678	7,010,125	(6,918,590)	50,000	245,213
Designated funds	3,435,000	-	-	(50,000)	3,385,000
Restricted funds	469,885	87,393	(528,528)	-	28,750
	4,008,563	7,097,518	(7,447,118)	-	3,658,963

Summary of funds - prior year

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
General funds	125,403	2,355,463	(1,892,188)	(485,000)	103,678
Designated funds	3,345,000	-	-	90,000	3,435,000
Restricted funds	-	116,200	(41,315)	395,000	469,885
	3,470,403	2,471,663	(1,933,503)	-	4,008,563

21. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2022 £	Restricted funds 2022 £	Designated funds 2022 £	Total funds 2022 £
Tangible fixed assets	3,913	-	-	3,913
Current assets	2,824,654	28,750	3,385,000	6,238,404
Creditors due within one year	(2,583,354)	-	-	(2,583,354)
Total	245,213	28,750	3,385,000	3,658,963

21. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £
Tangible fixed assets	4,855	-	-	4,855
Current assets	931,196	469,885	3,435,000	4,836,081
Creditors due within one year	(832,373)	-	-	(832,373)
Total	103,678	469,885	3,435,000	4,008,563

22. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2022 £	Group 2021 £
Net income/expenditure for the year (as per Statement of Financial Activities)	(349,600)	538,160
Adjustments for:		
Depreciation charges	2,976	4,082
Loss on the sale of fixed assets	653	-
(Increase)/decrease in production costs	291,304	(291,304)
(Increase)/decrease in debtors	(1,072,096)	1,382,603
Increase/(decrease) in creditors	1,750,981	(2,254,422)
Net cash provided by/(used in) operating activities	624,218	(620,881)

23. Analysis of cash and cash equivalents

	Group 2022 £	Group 2021 £
Cash in hand	4,891,467	4,269,936
Total cash and cash equivalents	4,891,467	4,269,936

24. Analysis of changes in net debt

	At 1 April 2021	Cash flows	At 31 March 2022
	£	£	£
Cash at bank and in hand	4,269,936	621,531	4,891,467
	4,269,936	621,531	4,891,467

25. Pension commitments

The group operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £47,058 (2021: £23,417).

Contributions totalling £4,176 (2021: £1,602) were payable to the fund at the reporting date and are included in creditors.

26. Related party transactions

During the year the charity paid fees totalling £nil (2021: £100) to Arielle Smith Jones, a trustee of New Adventures Charity.

During the year the charity received donations in aggregate of £6,030 (2021: £32,260) from its trustees.

NEW ADVENTURES CHARITY

England & Wales - Charity number 1125342

Accounts

Registered number: 06548321
Charity number: 1125342

NEW ADVENTURES CHARITY

(A company limited by guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

NEW ADVENTURES CHARITY
(A company limited by guarantee)

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CHAIR'S INTRODUCTION
FOR THE YEAR ENDED 31 MARCH 2021

I am so proud of the achievements of New Adventures both over the last year and since I became Chair in 2014. The world has changed such a lot since then, and New Adventures has proved exceptionally agile and resilient in the face of those changes. As a large-scale, national and international touring company, it is extraordinary that this Annual Report contains no 'On Stage' section. Until March 2020 at the start of the pandemic such an absence was unthinkable.

Embracing technology enabled the company to pivot its engagement with artists, audiences and participants by introducing REEL Adventures, its online digital strand of work. Beginning in April 2020, the programme included professional classes which attracted between 200-650 participants each, and a diverse range of activities such as workshops, a look back through the archives and support for home schooling.

Investment in filming over many years enabled the company to extend the ways in which people could engage with its productions. With Sky Arts broadcasting *Swan Lake, Romeo and Juliet* and *The Car Man* and BBC2 broadcasting *The Red Shoes* on Christmas Day, audiences had access to a wider than usual range of our work. In addition to over 970,000 television views, over 600 cinema screenings reached over 20,000 people. Remarkably, we achieved over a million engagements in 17 countries during a year in which theatres were closed.

New Adventures works with many freelance artists, technicians and others, and we have been painfully aware of the difficulties they have faced over the last year. In addition to the work opportunities that we managed to create we supported 70 freelancers through bursaries specially devised to combat the hardships caused by Covid-19 restrictions. Despite the restrictions on activities, we exceeded our target for fundraised income to support these programmes.

I feel honoured to have been a part of the New Adventures family for the last seven years. I have loved meeting the dancers, gaining insights into Matthew's creative process getting to know some of the shows. I have learned so much from the brilliant leadership team and my colleague Trustees. It is always a little sad to bid farewell, especially when I am so excited for the future of this wonderful, inspiring, world-class and hugely popular Company. Now, I wish the entire New Adventures family all very best wishes and am delighted to welcome our amazing new Chair, Brenda Emmanus OBE.

Jeanette Siddall CBE
Chair 2014 – June 2021

CHAIR'S INTRODUCTION (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Before looking to the future, I would like to take this opportunity to extend my heartfelt thanks to Jeanette Siddall CBE who has been a formidable Chair and a generous mentor and guide to myself as I proudly step into the role of Chair. I share her great sense of pride in the achievements of New Adventures through what has been an extremely difficult time for the Creative Industries. The Arts has been decimated by the pandemic, and dance which is fuelled by the energy and patronage of audiences has suffered tremendously.

Now, as we look forward to 21-22, we do so with renewed enthusiasm and excitement, especially as the company can do what it does best – that is to deliver world class performance on stage. Matthew Bourne alongside his creative team of associate artists has created *The Midnight Bell* - a bold new mid-scale production to entice audiences back to theatres and remind us of our universal passion for dance.

Nutcracker! is back with a fresh touch that will serve to build the excitement of the festive season and we of course have some new projects that build on the great foundations already set by the team who have been working hard to find and develop creative ways to engage communities, especially those who do not have access to dance or traditionally felt it was not for them. The launch of Cygnet School and A Doorstep Duet are fabulous new additions to the list of projects that seeks to inspire through dance. New Adventures does and will continue to welcome everyone to the party.

I am genuinely looking forward to this new chapter as Chair with our driven and talented Trustees, five of whom joined us in September 2021 after a period of public recruitment. Already the support given, the opinions shared and the ideas created dampens any pessimism caused by the uncertainty of the economy or continued impact of the pandemic. Together we work for the greater good of the Arts. There is so much to see, do and enjoy, and in a spirit of collaboration let us support and celebrate the magic that is dance.

Brenda Emmanus OBE
Chair, New Adventures

X B A Emmanus

23/09/2021

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report together with the audited financial statements for 1 April 2020 to 31 March 2021. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Since the charity and the group qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

GOVERNANCE AND MANAGEMENT

Constitution
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.

The charity is a company limited by guarantee and not having a share capital, incorporated on 29 March 2008 and governed by the Memorandum and Articles of Association. In accordance with the Memorandum and Articles of Association, there must be at least three Trustees.

Method of appointment or election of Trustees
The charity's elected Trustees are appointed at a meeting of the Board of Trustees on the basis of nominations received from one or more Trustees whose recommendations for eligibility are based on relevant attributes including personal competence, specialist skills and availability.

Policies adopted for the induction and training of Trustees
New Trustees are provided with copies of the Charity Commission guidelines on Trustee Responsibilities, the charity's governing document, the last annual report and accounts and other important information. All Trustees have a sufficient understanding of the charity's activities and resources to enable them to fulfil their responsibilities properly.

Organisational structure and decision making
The governing body comprises the Trustees in accordance with the Articles of Association of the company.

The Trustees of the charity determine its general policy and are legally responsible for the overall management of the charity. Day-to-day management is delegated to the directors comprising of the Artistic Director, Group Managing Director and Executive Director.

The board meets four times a year and the Trustees have diverse, relevant experience and skills to meet the needs of the charity.

We work to ensure that our Board has the relevant skills and experience and carry out a trustee skills audit on an annual basis. We recognise the importance of advocacy and work closely with our trustees to equip them with the right tools to promote and represent our work. The Chair (Designate at the time of attending) and Executive Director attended a Clore Leadership Chair/ CEO training day in February 2021. Our current Board comprises 7 females and 3 males, 3 of the 10 trustees identify as ethnically diverse and the ages range from 24 to 70. We are proud to be led by a female Chair, formerly Jeanette Siddall CBE (resigned June 2021) and now Brenda Emmanus OBE.

Risk management
The Trustees have conducted a review of the major areas of risk to which the charity is exposed. Where appropriate, systems have been established to mitigate those risks. Internal control risks are minimised by implementation of procedures for authorisation of transactions and projects. The key risks currently being managed include common ones for the sector, around staff retention, staff capacity, and funding.

OBJECTIVES AND AIMS

Charitable Objectives
To advance the education of young people, dance artists and the general public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Matthew Bourne.

To advance the arts for the benefit of the general public by encouragement of access to and engagement with the art of dance.

OVERVIEW

For 34 years New Adventures has made a major contribution to the popularity of dance in Britain, creating works that have altered the public perception of what is possible when it comes to telling stories without word.

We are passionate about diversifying the dance landscape and investing in the future of dance through delivering inclusive projects for people of all ages, abilities and backgrounds alongside development opportunities for emerging artists. We want to ensure our work represents contemporary Britain and we are committed to there being no barriers to our work.

Alongside our transformative programmes for those with little or no dance experience and those from underrepresented backgrounds, we work extensively with emerging talent to springboard their careers into our company and the wider sector.

When the Covid-19 pandemic struck and theatres closed their doors in March 2020 we had to cancel the remaining 128 performances of our UK tour of *The Red Shoes* as well as a planned international tour to Japan, China and South Korea with a loss of 57 performances. Our midscale world premiere production of *The Midnight Bell* was postponed to 2021-22, as was our large-scale national tour of *Nutcracker!* which was due to play to 16 theatres including a 7-week run at Sadler's Wells.

Our focus quickly turned to digital output and we accelerated the planned launch of REEL Adventures, our digital platform. This programme was launched on 27 March 2020 with a weekly programme of content. Content included free to access open company classes, archive footage, interviews, home schooling teaching support sessions and family participation opportunities. We continued to offer digital workshops to schools, hard to reach youth groups and over-55s during the national lockdowns and our talent development programme delivered online working with conservatoires, emerging choreographers and recent graduates.

In collaboration with Sky Arts and Illuminations a number of our productions were broadcast on TV and made available for digital rent and download. *The Red Shoes* was released in cinemas in Autumn 2020 and broadcast on BBC2 on Christmas Day 2020.

The majority of the New Adventures workforce is freelance. We repurposed projects and funds to support, assist and develop these crucial members of our sector who have been so devastatingly affected by the pandemic.

Our dynamic operating model proved agile and robust during times of crisis. Our low overheads and small core staff team has meant that we were able to manage a loss of nearly 87% of our income in 2020-21. The majority of our expenditure costs are connected to our touring productions which we had to mothball. Following the implementation of a new fundraising strategy launched in 2019 we saw a 230% growth in fundraised income. This eased financial pressures and strengthened our resilience. The upside of this meant that we did not need to apply for emergency funding from the Arts Council England Cultural Recovery Fund.

Despite the challenges of the year and not being on stage the success of REEL Adventures meant that we managed to achieve 1,060,902 engagements globally during the year, through broadcasts on TV, cinema screenings, digital downloads as well as in person and digital workshops.

DIGITAL / REEL ADVENTURES

REEL Adventures was launched on 27 March 2020 to connect with our audiences across the UK and worldwide, providing a platform for the company to showcase all of our filmed and digital work.

The weekly programme of content focused on a different show in the repertoire each week. These 16 weeks of focussed activity coincided with the initial lockdown period. One of the highlights was open Company Class every Wednesday morning on Instagram Live. Each class attracted between 200-650 participants on the live feed with further views on IGTV (Instagram TV) totalling 41,839 views. The live class was followed each week by a Q&A attended by an average of 262 viewers.

16 weeks, 13 shows and welcomed **132,909** new followers
2,489 #MondayMotivation Quiz Entries
Over **200,000** views for #TuneInTuesday BTS films
16 classes with over **6,000** dancers for #ProWednesday
33 years of history covered in our weekly #VintageAdventures
The Red Shoes, Swan Lake and *Romeo and Juliet* dancers completed **17** weeks of class every morning with 28 teachers
128,635 views on our #WorkshopWeekend and #DanceVenturers Films
11 playlists, **227** songs and **over 13** hours of blissful music curated on our #SundaySessions Spotify Playlists

Following the success of the Instagram Live dance classes in the first Lockdown these were reinstated during the second Lockdown with the addition of an open class for the family on Fridays. During the third Lockdown open Company Class was hosted on YouTube to enable more people, especially our global followers to access these classes at any time of the day and to avoid the technical and streaming issues of Instagram Live.

Online and Broadcast
We worked with broadcast and streaming partners and theatres to increase ways for audiences to experience our work.

Festival of Classics/Sky Arts
Sky Arts broadcast three of our productions, S*wan Lake, Romeo and Juliet* and *The Car Man*, across a three-week period in April/May 2020 with a premiere every Sunday evening. It was a huge success and Sky Arts were thrilled with the response. We saw a real buzz across our digital platforms with people engaging with the shows and surrounding activity including interviews, behind the scenes films and vox pops. We also created an online programme to accompany each production.

With further screenings and on-demand views over the year we reached 267,000 viewers on Sky Arts. The channel became a Freeview channel in September 2020 which opened it up to those who had previously not had access to the paywall and subscription model.

BBC
The Red Shoes was broadcast on BBC2 on Christmas Day and available on BBC iPlayer for 12 months, in 20-21 it has had a total of 590,078 viewers.

Cinemas
There were 5 New Adventures titles shown in cinemas over the period. *The Red Shoes* received its cinematic premiere in the UK in September 2020 and went on to be shown in 8 other international territories. Also in cinemas were *Romeo and Juliet, Swan Lake, Cinderella* and *The Car Man* resulting in a total of 20,387 cinema admissions through 618 screenings.

Curzon Home Cinema
Swan Lake, Romeo and Juliet and *The Car Man* were available to watch through Curzon Home Cinema, a new platform, resulting in 143 views.

Digital Stage
In partnership with venues both in the UK and internationally our shows were streamed to their audience members, often including bespoke additional resources, Q&As and participatory workshops. Key partnerships were with the Ahmanson Theatre, Los Angeles, New York City Center and Hong Kong Arts Festival.

The Red Shoes from Home
With the UK tour of *The Red Shoes* brought to abruptly to an end we created a farewell film in partnership with TEAFilms. Dancers filmed themselves performing repertoire from the show from their homes.

Dancing Nation
BBC Arts and Sadler's Wells showcased a festival of world-class dance under the banner of Dancing Nation. Matthew Bourne's *Spitfire* was restaged and filmed and available on BBC iplayer, Sadler's Wells website and on a highlights programme on BBC4.

A Christmas Wish
A Christmas Wish featured duets from 5 New Adventures productions, filmed on an empty stage. This footage was cut with previous footage of the same duets, with our dancers in full costume dancing to full auditoriums. The films were made by our partner TEAFilms and shared on our social channels.

TALENT DEVELOPMENT

New Adventures is committed in supporting the next generation of dancers and artists as well as providing continuous professional development opportunities for company members and dance artists.

Freelance Support
The pandemic was a particularly challenging time for freelancers, who make up 90% of the New Adventures workforce. We repurposed existing funds and carried out additional fundraising in order to support, assist and develop our freelancers in various ways.

Spring Forward
Continuing our passion for the development of artists at all stages of their careers and with company members unable to pursue their performing, touring and teaching work we launched the Spring Forward programme. During the year we awarded 55 support bursaries to our dancers, dance artists and freelancers to learn a new skill, undergo training or take time for personal development.

The feedback we received from participants demonstrated how desperately this opportunity was needed by many of our freelancers, giving them focus, skills and encouragement during such a difficult year. The programme has enabled participants to become more resilient in what was already a precarious sector. By providing career development opportunities, we have helped keep these artists' skills and expertise within the creative industry, ensuring a richer, more diverse future workforce. In many instances, upskilling our freelancers has proved directly beneficially to New Adventures, with artists bringing their skills and knowledge back into the organisation.

The support and training was undertaken in a variety of different areas of the sector including: Stunt work, screen acting, carpentry, personal training, dance teaching education, floristry, arts management, photography, yoga and mindfulness for children and counselling. We also supported the realisation of three creative dance projects through mentoring and practical guidance in areas such as funding applications and project management from the New Adventures team.

"Spring Forward has not only given me the space to create new work but has given me the confidence to realise that as artists we are multi-faceted and can do anything, should we have the support and the means to do so. It has been incredible to have been supported by a company which is very much a family for all of us and that the support is ongoing and doesn't just end with our projects." Roisin Whelan

"Spring Forward has enabled me to pursue the seed of an ambition and future career path. I am passionate about supporting the mental well-being of young professional dancers and receiving the bursary has meant I am a step closer on that journey" Daisy May Kemp

Dancer Fitness and Rehab
Company Class was delivered via Zoom 4 days a week during the first lockdown to members of the *Swan Lake, Romeo and Juliet and The Red Shoes* companies. Dance mats were provided to all dancers enabling them to safely train and exercise from home. Following this we ran rehab programmes in the Autumn and Winter which included Pilates, yoga, Strong Dance UK and strength and conditioning sessions in addition to company class. All sessions were delivered by New Adventures freelance dance artists.

Overture
Our 6th year of the Overture programme for freelance dance artists working within the community and education settings was delivered exclusively online due to the pandemic. We were joined by a cohort of 16 dancers from across all regions of England and from a range of different dance backgrounds and experiences. Participants included a member of the young ensemble cast from our production of *Lord of the Flies* in 2014 and one of our *Romeo and Juliet* dancers.

The programme took place over the course of 3 weekends and 2 standalone days. Each year's programme is bespoke to the needs of the group and includes practical workshops, discussions, coaching and mentoring.

Dance Artist Overture
For the first time we ran a version of the Overture programme specifically for New Adventures dance artists. A selected group of 10 dance artists, all at different stages of their artistic and teaching journeys took part in a paid development programme of 6 sessions over three weeks which focused on different areas of the New Adventures methodology along with opportunities to hear about other artists approaches and a chance to interrogate their own practice.

"The programme is so valuable to bring our practice to the forefront of what we do. It feels powerful knowing we share common ground and language now going into workshops. I cannot wait to get out and deliver our work to a wider audience" New Adventures Dance Artist

Adventures in Film
We commissioned a new series of dance films by 3 female choreographers from within the New Adventures family. Evolving from the New Adventures Choreographer Award (NACA) originally established by colleagues and friends in celebration of Matthew Bourne's 50th birthday in 2010, the aim of *Adventures in Film* was to bring about career developing opportunities to women from a multitude of backgrounds, experiences and collective world views; providing them with a platform to exercise and hone their skills as artists, producers and creative storytellers.

The project provided an opportunity for the choreographers, Tasha Chu, Monique Jonas and Anjali Mehra, to work with TEA Films to create bold and innovative dance films based on the New Adventures love of Storytelling. The films were premiered in Autumn 2020 as stand-alone cinematic shorts across the New Adventures channels. *Adventures in Film* also provided employment for 21 freelancers.

Conservatoires
We continued to maintain connections with conservatoires where possible. Workshops, mock auditions and masterclasses were delivered to LIPA, Performers College, the School of Ballet Theatre and Trinity Laban.

An Autumn Adventure
In October 2020 we delivered *An Autumn Adventure* residency for two groups over four days. Adhering to strict COVID procedures, we were fortunate to deliver this in person. The residency was an opportunity for 21 young dancers in training and recent graduates to learn more about the company and our artistic process along with developing new skills, supporting transition into the profession and offering individual feedback.

"*Thank you all for creating such a memorable week for me in the future especially during these times, made me realise why I want to do this as a career.*" Alexander Rowles

Swan School (R&J legacy)
25 dancers from the local cast of our production of *Romeo and Juliet* in 2019 took part in an online Swan School in September 2020. This was an opportunity to deepen the dancers' knowledge of the company and widen their understanding of the industry.

A Midwinter's Night's Dream (R&J Legacy)
Another film project involved 8 of the local cast from *Romeo and Juliet* on a legacy project. Our Resident Artists worked with the dancers over three evenings to create their own story inspired by the fairies in *Sleeping Beauty* and the sylphs in *Highland Fling* exploring the idea of sleeping and emotions manifesting in our dreams.

"*I just wanted to say thank you so much for last week. I had the most amazing time and learnt so much from you and the whole process. I can't explain how wonderful it felt to be back dancing and being creative again. I'm so thankful for all of the opportunities you give me*" Megan Ferguson

Centre for Advanced Training (CAT)
We delivered two workshops for 80 graduating CAT students from across the different centres around the country. The dancers learnt a section from *Swan Lake* and experienced some of the process to create their own phrases. The workshops culminated in a sharing and Q&A with Matthew Bourne. We also delivered a workshop for 16 of the Dance East CAT alumni, working on choreography and creative tasks from *Town and Country.*

Re:Fuel
Re:Fuel was a 6 week online professional level intensive programme for professional dancers and those in full time vocational training which took place in Spring 2021. Originally designed for 30 dancers we were overwhelmed by the response and increased our capacity. 98 participants were split into 3 different online groups who worked simultaneously using The *Car Man* as a stimulus to learn choreography and delve into the creative processes of the production.

YOUNG PEOPLE AND COMMUNITIES

We believe in the power of dance to change lives. We know our workshops and projects can inspire creativity, improve mental health and wellbeing and increase self-esteem.

Dance Venturers
A new digital programme of our schools and primary school age work was created called Dance Venturers. One strand of this was Physical Phonics – short films using dance to help young children learn and understand phonics and another was released under the Easter Adventures banner. These were 6-8 minute films teaching dance phrases and activities to younger children aged 3-8 years old.

Curtain Raisers
After two very successful curtain raisers for *The Red Shoes* at Sadler's Wells and Birmingham Hippodrome the remaining two at Mayflower Theatre Southampton and Hull New Theatre had to be cancelled due to the pandemic. Instead, we recreated the project digitally, enabling us to still engage with the young people who had auditioned to be part of the project. A film was made combining the footage of the live curtain raisers with the digital workshops and released on our social channels.

Play Within Film
We delivered a digital project working with a select group of 30 people over 55, inspired by our production *Play Without Words*. The project involved recreating scenes from 'The Servant' which is the 1963 film that inspired *Play without Words*, through movement. The dancers, who had all worked with us before on previous projects, were guided to create a short dance theatre scene which were edited together into a film.

"Gorgeous people; fun, caring, joyous, talented and so enthusiastic - amazing team. It was such a privilege to be part of the group. I felt so happy to be doing something dance related in these difficult times. "Bravo" New Adventures." Margaret Boden

In Collaboration with Farnham Maltings

Outdoor Adventures
In September 2020 we delivered a day of dance in partnership with Farnham Maltings. The event was an outdoor interactive, family friendly and action-packed day of workshops, followed by a series of duets and a Q&A with Matthew Bourne ahead of an exclusive screening of *The Red Shoes* ahead of its official cinematic release later that month.

Re:Kindle
We delivered 5 *Nutcracker!* themed workshops on Zoom to over 300 GCSE, A Level and BTEC students across the country, designed to both energise and invigorate whilst offering a unique chance to delve deeper into creative processes.

"Really enjoyable, it was my first time involving the students in a live online workshop and was really pleased with the structure and thought the delivery and enthusiasm from the leaders was excellent. The feedback from the students was really positive – they enjoyed being up and dancing, and for the opportunity to learn from professionals." Nicola McLoughlin, Hornsey School

Re:Connect
We delivered two *Nutcracker!* themed workshops for approximately 100 over 55s. The participants learned some choreography from the production and created their own solos.

"Thank you for such a wonderful afternoon of spreading fun and magical escapism!?You made me feel like a young, 20-year-old dancer again, without any inhibitions. This last 12 months or so has been hard on us all separated from loved ones, that is why Dearest People, what you do for us all is so vitally important, so don't ever stop spreading the magic' Penelope Blackburn

Bounce Back
Bounce Back was a unique online weekend intensive in March 2021. 40 boys aged 14-19 took part and worked intensively with dancers Dominic North and Danny Reubens exploring repertoire from our shows.

Workshops
We continued to offer and deliver workshops on zoom to schools, dance schools and community groups. We delivered 117 workshops, in person and online, with 4522 attendances.

GREEN ADVENTURES

Green Adventures, our environmental sustainability strand, was launched in July 2018. As an Arts Council England Band 3 NPO organisation this is our area of sector leadership.

With no physical productions taking place during the 2020-21 year and the loss of many of the key working relationships and partnerships across the sector due to furlough and redundancy there was limited scope to further the work of Green Adventures. However, there continued to be interest in the work and the company was asked to present at the online CPH Stage Open Theatre Festival in Copenhagen as well as being called on for advice and guidance by other UK based arts organisations.

INTERNATIONAL

We are proud to be recognised as one of the most successful British exports for dance and are committed to promoting great British Culture abroad both through live performance and digital presentations, online and in cinemas.

During the pandemic we were able to reach 17 countries beyond the UK including new territories from Hong Kong to Brazil through our digital productions. We worked closely with theatres in LA, New York, Hong Kong and South Korea to deliver enhanced content alongside our productions

Digital Stage
The Digital Stage programme involved working with venue partners to stream our shows to their audiences. The original approach was from Center Theatre Group, Los Angeles, where Matthew Bourne is Associate Artist, to be part of the Digital Stage programme at the Ahmanson Theatre. From November 2020 there was a curated weekend each month across five months, the production streaming was accompanied by a bespoke set of additional resources, including an introduction from Matthew for each show, a pre-recorded Q&A with Matthew and principal dancers, and for three of the productions we created a bespoke educational 45-minute online workshop that was shown in schools, enabling us to continue with the schools work we deliver when we're performing in LA. The Ahmanson had over 20,000 audience views for the five productions.

Following the success of the LA season Digital Stage was extended to New York City Center, Hong Kong Arts Festival, LG Arts Center in South Korea and one off productions were streamed to Brazil and Russia with workshops and Q&As with company members.

Cinemas
The Red Shoes, Romeo and Juliet, Swan Lake and *Cinderella* were shown in cinemas internationally through our partnership with More2Screen. Our work was seen on the big screen in Australia, Canada, China, Finland, Germany, India, Italy, Russia, Sweden and the US, with international cinema admissions totalling 6,765.

AUDIENCES

One of our three core company values is Audience. Our audiences are why we do what we do. Entertaining and engaging audiences is our passion. We strive to be widely accessible and welcoming to both our loyal and new audiences. As a company we are driven by a desire to make great art that is seen by as many people as possible. Whilst the pandemic prevented live performance, we have successfully increased the number of ways in which audiences can experience our work digitally.

We have reached audiences in 17 countries globally and have inspired new audiences with the widening of our reach with no geographical barriers to our work. The total views for our Digital Stage programmes were 63,486. We also worked closely with some of our key presenting partners to support them in connecting with their audiences through streamed events and Q&As.

We were able to deliver one onstage event – *Outdoor Adventures* - in partnership with Farnham Maltings, performing a series of duets from *The Red Shoes* to a socially distanced audience of 56 people.

These achievements have been made possible by the following partners and collaborators:
Alhambra Theatre, Bradford, BBC, Birmingham Hippodrome, Center Theatre Group USA, Curve Leicester, Curzon, Farnham Maltings, Hong Kong Arts Festival, Illuminations, LG Arts Center South Korea, The Lowry, Mayflower Theatre, Southampton, More2Screen, New York City Center, Sadler's Wells, Sky Arts, TEA Films, Theatre Royal Plymouth.

FINANCE AND RESERVES

New Adventures is a registered charity. The subsidiaries and charity received a combined income of £2,471,663 in the financial year 2020/21. Of this, £603,243 (25%) was earned income from our cancelled production of *The Red Shoes*, and other charitable activity (including our Offstage work encompassing Talent Development, Young People and Communities and REEL Adventures), £128,412 (5%) was received through the Theatre Tax Relief scheme, £222,682 (9%) was received in grant income from HMRC in relation to the Coronavirus Job Retention Scheme and £1,517,326 (61%) was grant and donation income from Arts Council England and other funders and supporters.

Of this income, £686,633 (36%) was spent on our cancelled production of *The Red Shoes* and development and pre-production costs for our cancelled film project of *Play Without Words*, £405,826 (21%) was spent on support costs, with the remaining £841,044 (43%) spent on Talent Development, Young People and Communities and REEL Adventures projects and activities. We have four restricted reserves as of the end of 2020-21, one is a fund for the upcoming production of *Nutcracker!* in 2021-22, two are funds for engagement projects which were postponed to 2021-22, Magic Me and Cygnet School. There is also an additional restricted fund created following successful fundraising for our next Swan School project. We have designated additional funds from our reserves at the end of the financial year for our forthcoming productions which have been postponed due to the pandemic, a designated fund for Capital, a designated Digital fund for our ambitions with our digital work, a designated fund for our postponed legacy work with our *Romeo and Juliet* local cast, a deferred offstage projects fund for additional projects that were unable to go ahead this year, an organisational development fund and a designated COVID-19 reserve to safeguard any further projects which may be cancelled or postponed due to the pandemic. The operational reserve of the charity has six months' operating costs for the charity plus a £50,000 contingency.

Our Arts Council England annual NPO grant of £1,294,000 + inflationary increase of £23,810 enabled us to achieve 1,060,902 engagements nationally and internationally in 2020-21 resulting in a per engagement subsidy of just £1.24.

We work to ensure that our Board has the relevant skills and experience and carry out a trustee skills audit on an annual basis. We recognise the importance of advocacy and work closely with our trustees to equip them with the right tools to promote and represent our work. We are proud of the diversity of our Board which at the end of the 2020-21 year comprised 4 females and 2 males, 3 of the 6 trustees identify as ethnically diverse and the ages range from 24 to 70. We are led by a female Chair, Jeanette Siddall CBE and Vice Chair, Brenda Emmanus OBE. We have recently recruited five new trustees following a public recruitment process, receiving 87 applications from a diverse range of backgrounds and experience.

STAFFING

New Adventures is run by a small core staff team. The capacity of the staff team was increased in 2020-21 by the creation of an additional communications role to support the growth in digital activity. At the close of the financial year there were 14 members of staff on payroll.

Just under half of the core team were placed on periods of furlough between April-August 2020 in order to reduce overheads, with the remaining members of the team taking on additional responsibilities to plug the gaps.

Training was provided for the staff team and the wider pool of freelancers in Unconscious Bias, and Allyship. Alongside this training we also provided support in Financial Wellbeing and digital including social media best practice and strategy. Group coaching sessions were also made available to support with emotional wellbeing, providing practical tools for navigating challenges and managing stress and anxiety. In addition to the Group coaching sessions individual coaching programmes were provided to dancers and staff members as part of personal and professional development plans.

The company continues to provide an Employee Assistance Programme which provides a 24/7 confidential support resource and access to free counselling.

COMPANY STRUCTURE

New Adventures Charity is the parent company and wholly-owned trading subsidiaries are set up for all of our productions. Creatives, dancers, crew and tour management are engaged on fixed term contracts for each show.

The financial results of the trading subsidiaries are consolidated into those of the charity in these statements. The subsidiary companies in the 2020/21 year were:

New Adventures Cinderella Ltd (dissolved in April 2021)
New Adventures Swan Lake Ltd
New Adventures R&J Ltd
New Adventures Red Shoes Ltd
New Adventures Nutcracker Ltd
New Adventures PWW Ltd (incorporated in December 2020)
New Adventures Midnight Bell Ltd (incorporated in February 2021)

FUNDERS

In response to New Adventures' ambitions to further grow our talent development, young people and community programmes, a Head of Development was appointed in March 2020 to drive and increase fundraising activity. Additional bid-writing support was provided through the Executive Assistant role.

Fundraised income for 2020/21 landed at £199,519, exceeding our target of £190,000 and representing an increase of 241% from 2019/20. A focused drive in securing major gifts accounted for 56% of this income and supported a number of key programmes including Spring Forward and hardship grants in support of our freelance artists as well as our new talent development strand, Cygnet School. Without sponsorship opportunities through live productions, we maintained interest and developed corporate relationships through a series of online, income-generating events with Ashurst, Barclays, Citi and Goldman Sachs.

Another substantial area of growth has been through public campaigns, raising over £29,216. We worked on a number of initiatives throughout the year to build our database and charitable profile, resulting in a high level of engagement (an increase of 2300% from the previous year) and new streams of support from both our postponed *Nutcracker!* emergency appeal and our Swan Lake 25th Anniversary Swan School appeal.

The work we have done this year has been made possible by the following funders:
Arts Council England, Bernard Sunley Foundation, Garrick Club Charitable Trust, Paul Hamlyn Foundation, The Reed Foundation.

EQUALITY, DIVERSITY, INCLUSION

We are committed to ensuring that New Adventures is a welcoming and inclusive organisation, and we are working towards achieving equality and diversity across all areas of our work. This is driven from the very top of the organisation, by Matthew Bourne, our Leadership Team and Trustees, and extends through all members of staff, dancers and dance artists. The last 12 months have been a period of reflection and acknowledgement that there is more that we could and should be doing to help make serious and impactful change.

We received a Creative Case for Diversity rating from Arts Council England of 'Strong' in recognition of the company's work to increase and celebrate diversity and representation. We are committed to doing more by listening, learning and delivering on making the changes we want to see in the world we live and work in. We carried out a company survey in the summer of 2020 to collate the experiences of inclusion and belonging at New Adventures, we are using these survey results to further inform and strengthen our work in these areas.

Training was provided to the company on Unconscious Bias and Allyship, alongside training in Inclusive and anti-racist leadership that was undertaken as part of the National Dance Coordinating Committee work. All staff and the majority of trustees attended the Inc Arts Anti-racism conference days.

The Creative Case for Diversity is a standing item on the agendas of all Board and Leadership Team meetings. The Board during 20-21 was made up of 4 females (one of whom is Chair) and 2 males and 3 of the 6 trustees are from ethnically diverse backgrounds.

Subsidised or free places are offered on all of our talent development projects and we continue to review the level at which these are offered. Our Overture programme is fully subsidised for participants with additional support offered as required to support caring or access needs.

We actively seek out and develop those who are currently underrepresented on and offstage but acknowledge that there is a lot more work to be done in this area by us. We understand the need to be proactive, not reactive, to effect change in this area. We have established partnerships with organisations who specialise in areas of Equality, Diversity and Inclusion to help us improve and strengthen our work in these areas including Tonic, Inc Arts and Creative Access. We are a PIPA (Parents and Carers in the Performing Arts) charter partner.

FUTURE DEVELOPMENTS

In April 2021 the pandemic was far from over and continued to impact and affect our project and programming plans. As social distancing rules continued, shielding continued and feelings of social isolation increased. We were approached by Farnham Maltings to join them in developing and delivering a programme to bring joy, escapism and connection to those most at risk of loneliness and remove barriers to accessing great art, by offering free opportunities where people can have performances right at their door or in their neighbourhood. We created *A Doorstep Duet* that not only achieved these aims but also provided employment and performance opportunities to our freelance dancers and stage management. We are working in partnership with 10 organisations and dance agencies, primarily in the South East to deliver this programme through the summer and into September and October 2021.

In 2021-22 we plan to:

- Tour our new midscale show, *The Midnight Bell* to venues across the UK to help the sector rebuild and restore public confidence in attending the theatre.
- Revive Matthew Bourne's *Nutcracker!* following the postponed 20-21 season. The production has been reimagined and refreshed for the 30th Anniversary national tour and Sadler's Wells Christmas season
- Deliver the pilot year of Cygnet School in partnership with the Marlowe, Canterbury – a training programme designed to bridge the gap between our participation work in communities and schools and our Talent Development programme
- Welcome 5 new highly skilled trustees to the board following a period of public recruitment where we received 87 applications for these positions
- Launch our new podcast series, Bourne to Dance interviewing different members of the New Adventures family from our Principal dancers, associate artists and trustees
- Launch our first Emerging Artist Apprenticeship scheme.
- Deliver our first relaxed performance for *Nutcracker!* in partnership with Mousetrap and Sadler's Wells

Alongside these main aims we will continue to support our team of freelancers as they return to the workplace through strength and fitness programmes, coaching, wellbeing, training bursaries and continuing professional development opportunities.

PUBLIC BENEFIT STATEMENT

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

FUNDRAISING COMPLIANCE STATEMENT

The charity seeks to comply with best practice on fundraising, and is compliant with the Code of Fundraising Practice of the Fundraising Regulator.

All fundraising activities are monitored and reviewed on a monthly basis.

TRUSTEES' RESPONSIBILITIES STATEMENT

The Trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the Trustees' report including the strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and the charity and of their incoming resources and application of resources, including their income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the group and the charity's transactions and disclose with reasonable accuracy at any time the financial position of the group and the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

DISCLOSURE OF INFORMATION TO AUDITORS

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable group's auditors in connection with preparing their report and to establish that the charitable group's auditors are aware of that information.

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees and signed on their behalf by:

Brenda Emmanus OBE
Chair B A Emmanus
Date: 23 - 9 - 2021

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2021

Trustees	J Siddall, Director S W D Egan, Director (resigned 14 December 2020) B A Emmanus, Director H Protheroe, Director (resigned 22 July 2021) K Shaid, Director (resigned 23 April 2020) A A Smith Jones, Director K O Tharp, Director P J M Williams, Director (appointed 8 June 2020) E J Bolton (appointed 13 September 2021) J M Brunjes (appointed 13 September 2021) J C Riddell (appointed 13 September 2021) H Morris (appointed 13 September 2021) J A A Ward (appointed 13 September 2021)
Company registered number	06548321
Charity registered number	1125342
Registered office	Farnham Maltings Bridge Square Farnham GU9 7QR
Independent auditors	Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY

Opinion

We have audited the financial statements of New Adventures Charity (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2021 which comprise the Consolidated Statement of Financial Activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charitable company's affairs as at 31 March 2021 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the group's or the parent charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report including the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report and the Strategic Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report including the Strategic Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate and sufficient accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY (CONTINUED)

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the group and the industry in which it operates and considered the risk of acts by the charity and the group that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006, UK tax legislation, Charities Act and Charity Commission guidelines.

Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or noncompliance with laws and regulations throughout the audit.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditors' report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Anthony Pins (senior statutory auditor)
for and on behalf of
Nyman Libson Paul LLP
Chartered Accountants
Statutory Auditors
124 Finchley Road
London
NW3 5JS

Date: 23 September 2021.

NEW ADVENTURES CHARITY

(A company limited by guarantee)

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2021

	Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £	As restated Total funds 2020 £
Income from:						
Donations	4	1,637,623	102,385	-	1,740,008	1,352,539
Charitable activities	5	92,462	13,815	-	106,277	158,244
Trading activities	6	493,929	-	-	493,929	12,247,678
Investments	7	3,037	-	-	3,037	1,370
Other income	8	128,412	-	-	128,412	666,598
Total income and endowments		2,355,463	116,200	-	2,471,663	14,426,429
Expenditure on:						
Raising funds:	9					
Voluntary income		22,143	-	-	22,143	48,456
Trading activities		686,633	-	-	686,633	12,948,698
Charitable activities:						
Other charitable activities		1,175,824	41,315	-	1,217,139	1,162,529
Governance cost		7,588	-	-	7,588	3,195
Total expenditure		1,892,188	41,315	-	1,933,503	14,162,878
Net income		463,275	74,885	-	538,160	263,551
Transfers between funds	18	(485,000)	395,000	90,000	-	-
Net movement in funds		(21,725)	469,885	90,000	538,160	263,551
Reconciliation of funds:						
Total funds brought forward		125,403	-	3,345,000	3,470,403	3,206,852
Net movement in funds		(21,725)	469,885	90,000	538,160	263,551
Total funds carried forward		103,678	469,885	3,435,000	4,008,563	3,470,403

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2021

	Note		2021 £		2020 £
Fixed assets					
Tangible assets	13		4,855		5,140
Current assets					
Production costs	15	291,304		-	
Debtors	16	274,841		1,657,444	
Cash at bank and in hand		4,269,936		4,894,614	
		4,836,081		6,552,058	
Creditors: amounts falling due within one year	17	(832,373)		(3,086,795)	
Net current assets			4,003,708		3,465,263
Total net assets			4,008,563		3,470,403
Charity funds					
Designated funds	18		3,435,000		3,345,000
Restricted funds	18		469,885		-
Unrestricted funds	18		103,678		125,403
Total funds			4,008,563		3,470,403

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Brenda Emmanus OBE
Trustee B A Emmanus
Date: 23-9-21

The notes on pages 26 to 45 form part of these financial statements.

NEW ADVENTURES CHARITY
(A company limited by guarantee)
REGISTERED NUMBER: 06548321

CHARITY BALANCE SHEET
AS AT 31 MARCH 2021

	Note		2021 £		2020 £
Fixed assets					
Tangible assets	13		4,855		5,140
Investments	14		7		5
			4,862		5,145
Current assets					
Debtors	16	626,338		1,120,451	
Cash at bank		3,585,941		2,424,765	
		4,212,279		3,545,216	
Creditors: amounts falling due within one year	17	(208,585)		(79,963)	
Net current assets			4,003,694		3,465,253
Total net assets			4,008,556		3,470,398
Charity funds					
Designated funds	18		3,435,000		3,345,000
Restricted funds	18		469,885		-
Unrestricted funds	18		103,671		125,398
Total funds			4,008,556		3,470,398

The charity's net movement in funds for the year was £538,158 (2020 - £263,551).

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

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Brenda Emmanus OBE
Trustee B A Emmanus
Date: 23-9-2021

The notes on pages 26 to 45 form part of these financial statements.

NEW ADVENTURES CHARITY
(A company limited by guarantee)

CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
Cash flows from operating activities		
Net cash used in operating activities	(620,881)	696,132
Cash flows from investing activities		
Purchase of tangible fixed assets	(3,797)	-
Net cash (used in)/provided by investing activities	(3,797)	-
Change in cash and cash equivalents in the year	(624,678)	696,132
Cash and cash equivalents at the beginning of the year	4,894,614	4,198,482
Cash and cash equivalents at the end of the year	4,269,936	4,894,614

The notes on pages 26 to 45 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. Company status

New Adventures Charity is a charitable company limited by guarantee and is incorporated in England. The members of the company are the Trustees named on page 1. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

The charity's registered office is Farnham Maltings, Bridge Square, Farnham, England, GU9 7QR.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements 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 2019) and the Companies Act 2006.

New Adventures Charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidates the financial statements of the charity and its subsidiary undertakings. The results of the subsidiaries are consolidated on a line by line basis.

The results of subsidiaries acquired during the year are included from the effective date of acquisition.

The results of subsidiaries sold are included up to the effective date of disposal.

The functional and presentational currency of the charity is GBP.

The charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own statement of financial activities in these financial statements.

2.2 Going concern

Whilst there are ongoing concerns in the industry as a whole with regards to the Covid-19 pandemic the trustees do not feel they are significant to the going concern of the charity in the forthcoming year. After reviewing the charity's forecast and projection which takes in to account the effect of the pandemic, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

2. Accounting policies (continued)

2.3 Income

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

Income relating to venue fees is recognised at the end of the week in which the show is staged and is exclusive of VAT

Income relating to donations from the Arts Council England is recognised in accordance with the agreed funding in the year.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management costs.

2.5 Government grants

Grants are accounted under the accruals model as permitted by FRS 102.

Government grants received are recognised as donation income in the SOFA as the related expenditure is incurred.

2.6 Taxation

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

2. Accounting policies (continued)

2.7 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the group and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the group for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.8 Tangible fixed assets and depreciation

All assets costing more than £1,000 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the statement of financial activities.

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Office equipment	-	25% straight line

2.9 Investments

Investments in subsidiaries are valued at cost less provision for impairment.

2.10 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

2. Accounting policies (continued)

2.11 Production costs

Production costs comprise all costs incurred in the staging of the ballet performances of *The Red Shoes, Swan Lake, Cinderella, Romeo and Juliet*, and *Nutcracker*. These costs are recognised in the Statement of Financial Activities in the period the production commences. If the production is yet to commence at the reporting date, all costs are carried forward in the balance sheet as Work in Progress.

2.12 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.13 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.14 Creditors

Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

2.15 Holiday pay accrual

A liability is recognised to the extent of any unused holiday pay entitlement which is accrued at the reporting date and carried forward to future periods. This is measured at the undiscounted salary cost of the future holiday entitlement so accrued at the reporting date.

2.16 Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The subsidiaries only enter into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable, loans from other third parties.

The subsidiaries have no material exposures to interest rate, credit or foreign exchange risk by virtue that there are no external borrowings. The ticket provider bears all the risk with the ticket holder and all material foreign exchange transactions are denominated in sterling whereby the counterparty bear all the risk.

3. Judgements in applying accounting policies and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates.

Accruals
The charity makes an estimate of accruals at the year end based on invoices received after the year end and work undertaken which has not been invoiced based on quotations or estimates of amounts that are due for payment.

4. Income from donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Other donations	97,131	102,385	199,516
Grants from Arts Council	1,317,810	-	1,317,810
Government grants	222,682	-	222,682
	1,637,623	102,385	1,740,008

	Unrestricted funds 2020 £	Total funds 2020 £
Other donations	58,539	58,539
Grants from Arts Council	1,294,000	1,294,000
	1,352,539	1,352,539

5. Income from charitable activities

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Project income	92,462	-	92,462
Other income	-	13,815	13,815
	92,462	13,815	106,277

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Project income	92,048	-	92,048
Other income	-	66,196	66,196
	92,048	66,196	158,244

6. Income from trading activities

Income from non charitable trading activities

	Unrestricted funds 2021 £	Total funds 2021 £
Show venue fees - UK	369,875	369,875
Show venue fees - Rest of World	23,447	23,447
Show other income	75,062	75,062
Storage fee income	25,545	25,545
	493,929	493,929

6. Income from trading activities (continued)

Income from non charitable trading activities (continued)

	As restated Unrestricted funds 2020 £	As restated Total funds 2020 £
Show venue fees - UK	9,190,384	9,190,384
Show venue fees - Rest of World	3,006,049	3,006,049
Show other income	42,953	42,953
Storage fee income	8,292	8,292
	12,247,678	12,247,678

7. Investment income

	Unrestricted funds 2021 £	Total funds 2021 £
Interest receivable	3,037	3,037

	Unrestricted funds 2020 £	Total funds 2020 £
Interest receivable	1,370	1,370

8. Other incoming resources

	Unrestricted funds 2021 £	Total funds 2021 £
Theatre tax credits	128,412	128,412

8. Other incoming resources (continued)

	Unrestricted funds 2020 £	Total funds 2020 £
Theatre tax credits	666,598	666,598

9. Expenditure on raising funds

	Unrestricted funds 2021 £	Total funds 2021 £
Fundraising costs	22,143	22,143
Total 2021	22,143	22,143

	Unrestricted funds 2020 £	Total funds 2020 £
Fundraising costs	48,456	48,456
Total 2020	48,456	48,456

9. Expenditure on raising funds (continued)

Trading expenses

	Unrestricted funds 2021 £	Total funds 2021 £
Show producer fees	113,364	113,364
Show production costs	104,738	104,738
Show running costs	261,429	261,429
Trading account staff costs	207,102	207,102
Total 2021	686,633	686,633

	Unrestricted funds 2020 £	Total funds 2020 £
Show producer fees	1,066,001	1,066,001
Show production costs	3,037,272	3,037,272
Show running costs	5,335,406	5,335,406
Trading account staff costs	3,510,019	3,510,019
Total 2020	12,948,698	12,948,698

10. Expenditure on charitable activities

	Direct costs 2021 £	Support costs 2021 £	Total funds 2021 £
Various charitable activities	841,044	383,683	1,224,727

10. Expenditure on charitable activities (continued)

	Direct costs 2020 £	Support costs 2020 £	Total funds 2020 £
Various charitable activities	853,810	311,914	1,165,724

Analysis of direct costs

	Total funds 2021 £	Total funds 2020 £
Offstage activity costs	265,302	199,255
Wages and salaries	414,483	411,852
Other staff costs	75,007	34,767
Storage Set up	13,815	66,196
Storage costs	46,332	111,270
Merchandise costs	4,169	9,011
Advertising and marketing	21,936	20,491
Green adventures	-	968
	841,044	853,810

Analysis of support costs

	Total funds 2021 £	Total funds 2020 £
Wages and salaries	256,793	183,769
Other staff costs	12,991	19,695
Administrative expenses	90,028	88,488
Depreciation	4,082	4,566
Rent	12,201	12,201
Governance costs - Accountancy and audit costs	7,588	3,195
	383,683	311,914

11. Auditors' remuneration

	2021 £	2020 £
Auditor's remuneration	7,000	7,000

12. Staff costs

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Wages and salaries	878,378	4,105,640	671,276	595,621
	878,378	4,105,640	671,276	595,621

The average number of persons employed by the charity during the year was as follows:

	Group 2021 No.	Group 2020 No.
Employees	42	153

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2021	Group 2020
In the band £70,001 - £80,000	-	1
In the band of 80,001 -£90,000	2	1

The total employment benefits received by key management personnel including employer's national insurance and employer's pension contributions were £246,889 (2020: £237,449).

No trustee received any remuneration during the year.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

13. Tangible fixed assets

Group and Charity

	Office equipment £
Cost	
At 1 April 2020	24,501
Additions	3,797
At 31 March 2021	28,298
Depreciation	
At 1 April 2020	19,361
Charge for the year	4,082
At 31 March 2021	23,443
Net book value	
At 31 March 2021	4,855
At 31 March 2020	5,140

14. Fixed asset investments

charity	Investments in subsidiary companies £
Cost or valuation	
At 1 April 2020	5
Additions	2
At 31 March 2021	7
Net book value	
At 31 March 2021	7
At 31 March 2020	5

Principal subsidiaries

The following were subsidiary undertakings of the charity:

Company Name	Holding	Included in consolidation
New Adventures Nutcracker Limited	100%	Yes
New Adventures Red Shoes Limited	100%	Yes
New Adventures PWW Limited	100%	Yes
New Adventures Cinderella Limited	100%	Yes
New Adventures Swan Lake Limited	100%	Yes
New Adventures R&J Limited	100%	Yes
New Adventures Midnight Bell Limited	100%	Yes

15. Production costs

	Group 2021 £	Group 2020 £
Production costs	291,304	-

16. Debtors

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Due within one year				
Trade debtors	53,126	497,783	52,295	22,682
Other debtors	115,536	718,510	-	65,862
Prepayments and accrued income	106,179	441,151	574,043	1,031,907
	274,841	1,657,444	626,338	1,120,451

17. Creditors: Amounts falling due within one year

	Group 2021 £	Group 2020 £	Charity 2021 £	Charity 2020 £
Trade creditors	30,833	238,821	24,680	26,437
Other taxation and social security	23,736	353,195	23,736	19,158
Other creditors	425,102	1,049,222	3,507	12,160
Accruals and deferred income	352,702	1,445,557	156,662	22,208
	832,373	3,086,795	208,585	79,963

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

18. Statement of funds

Statement of funds - current year

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
Unrestricted funds					
General Funds 1	125,403	2,355,463	(1,892,188)	(485,000)	103,678
Designated funds					
Deferred Production and Artistic Fund	1,000,000	-	-	950,000	1,950,000
Organisational Development Reserve	-	-	-	30,000	30,000
Capital Fund Reserve	1,000,000	-	-	(500,000)	500,000
Core Costs Reserve	450,000	-	-	25,000	475,000
Digital Reserve	575,000	-	-	(275,000)	300,000
R&J Legacy Reserve	70,000	-	-	(10,000)	60,000
COVID19 Reserve	250,000	-	-	(200,000)	50,000
Deferred offstage Projects	-	-	-	70,000	70,000
	3,345,000	-	-	90,000	3,435,000
Restricted funds					
Storage fund	-	13,815	(13,815)	-	-
Magic Me	-	8,750	-	-	8,750
Cygnet School	-	60,000	-	-	60,000
Swan School	-	6,135	-	-	6,135
Company Support	-	22,500	(22,500)	-	-
Spring Forward	-	5,000	(5,000)	-	-
Nutcracker Reserve	-	-	-	395,000	395,000
	-	116,200	(41,315)	395,000	469,885
Total of funds	3,470,403	2,471,663	(1,933,503)	-	4,008,563

18. Statement of funds (continued)

Statement of funds - prior year

	As restated Balance at 1 April 2019 £	As restated Income £	As restated Expenditure £	Transfers in/out £	Balance at 31 March 2020 £
Unrestricted funds					
General Funds 1	126,995	14,360,233	(13,316,825)	(1,045,000)	125,403
Designated funds					
Deferred Production and Artistic Fund	800,000	-	-	200,000	1,000,000
Organisational Development Reserve	50,000	-	-	(50,000)	-
Capital Fund Reserve	500,000	-	-	500,000	1,000,000
Core Costs Reserve	450,000	-	-	-	450,000
Digital Reserve	500,000	-	-	75,000	575,000
R&J Legacy Reserve	-	-	-	70,000	70,000
COVID19 Reserve	-	-	-	250,000	250,000
	2,300,000	-	-	1,045,000	3,345,000
Restricted funds					
Storage fund	-	66,196	(66,196)	-	-
R&J Reserve	779,857	-	(779,857)	-	-
	779,857	66,196	(846,053)	-	-

18. Statement of funds (continued)

Designated funds

Deferred Production and Artistic Fund - Funds designated for future production work of new shows.

Organisational Development Reserve - Funds designated for future costs in relation to the development of the organisation.

Capital Fund Reserve - Funds designated for future capital expenditure.

Core Costs Reserve - Funds designated to be utilised in the event of unforeseen circumstances.

Digital Reserve - Funds designated towards digital innovation and creation.

R&J Legacy Reserve - Funds designated to fund legacy work with Romeo and Juliet local casts.

COVID19 Reserve - Funds designated to safeguard any further projects which may be cancelled or postponed due to current pandemic.

Deferred Offstage Projects - Funds designated to be utilisedfor offstage projects which were postponed due to COVID-19 restrictions.

Transfer in and out of the designated funds represents expenditure incurred in relation to the designated purposes and funds transferred back to general unrestricted fund after reviewing the position as at the reporting date.

Restricted Funds

Storage Fund - Funds to be used towards the renovation of New Adventures' storage facility in Manchester.

Magic Me - Funds to be used towards the postponed project, Magic Me.

Cygnet School - Funds to be used towards the postponed project, Cygnet School.

Swan School - Funds to be used towards the annual Swan School Project.

Company Support - Funds to be used to support New Adventures Company members affected by the Covid-19 pandemic.

Spring Forward - Funds to be used to support New Adventures company members through the Spring Forward project.

Nutcracker Reserve - Funds to be used for upcoming production of Nutcracker!

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

19. Summary of funds

Summary of funds - current year

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
General funds	125,403	2,355,463	(1,892,188)	(485,000)	103,678
Designated funds	3,345,000	-	-	90,000	3,435,000
Restricted funds	-	116,200	(41,315)	395,000	469,885
	3,470,403	2,471,663	(1,933,503)	-	4,008,563

Summary of funds - prior year

	As restated Balance at 1 April 2019 £	As restated Income £	As restated Expenditure £	Transfers in/out £	Balance at 31 March 2020 £
General funds	126,995	14,360,233	(13,316,825)	(1,045,000)	125,403
Designated funds	2,300,000	-	-	1,045,000	3,345,000
Restricted funds	779,857	66,196	(846,053)	-	-
	3,206,852	14,426,429	(14,162,878)	-	3,470,403

20. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £
Tangible fixed assets	4,855	-	-	4,855
Current assets	931,196	469,885	3,435,000	4,836,081
Creditors due within one year	(832,373)	-	-	(832,373)
Total	103,678	469,885	3,435,000	4,008,563

20. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2020 £	Designated funds 2020 £	Total funds 2020 £
Tangible fixed assets	5,140	-	5,140
Current assets	3,207,058	3,345,000	6,552,058
Creditors due within one year	(3,086,795)	-	(3,086,795)
Total	125,403	3,345,000	3,470,403

21. Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2021 £	Group As restated 2020 £
Net income for the year (as per Statement of Financial Activities)	538,160	263,551
Adjustments for:		
Depreciation charges	4,082	4,566
(Increase)/decrease in production costs	(291,304)	538,975
Decrease in debtors	1,382,603	1,777,962
(Decrease) in creditors	(2,254,422)	(1,888,922)
Net cash provided by/(used in) operating activities	(620,881)	696,132

22. Analysis of cash and cash equivalents

	Group 2021 £	Group 2020 £
Cash in hand	4,269,936	4,894,614
Total cash and cash equivalents	4,269,936	4,894,614

23. Analysis of changes in net debt

	At 1 April 2020	Cash flows	At 31 March 2021
	£	£	£
Cash at bank and in hand	4,894,614	(624,678)	4,269,936
	4,894,614	(624,678)	4,269,936

24. Pension commitments

The group operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £23,417 (2020: £21,189).

Contributions totalling £1,602 (2020: £10,555) were payable to the fund at the reporting date are included in creditors.

25. Related party transactions

During the year the charity paid consultancy fees of £nil (2020: £150) to Sean Egan Consultants Limited, a company in which S Egan is a director and also a trustee of New Adventures Charity.

During the year the charity's subsidiary company paid fees totalling £nil (2020: £11,511) and the charity paid fees totalling £100 (2020: £2,791) to Arielle Smith Jones, a trustee of New Adventures Charity.

During the year the charity received donations in aggregate of £32,260 (2020: £2,869) from its trustees.