



# Trustees' Annual Report

For the period from 1st January 2023 to 31st December 2023

## Content

Summary

Vision and Values

Year in Summary

Financial Review

Structure, Governance and Management Review

Structure of the Organisation

Organisational Policy

Appointment of Trustee Trustee Induction & Training

Statement of Trustees Responsibilities

Risk Management

Statement of Financial Authorities

Register of Other Interests

Reserves Policy

Reference and Administrative Details

Declarations & Conflict of Interest Register

## Summary

JUSTICE IN MOTION is a professional Oxford-based physical theatre company, founded by Artistic Director Anja Meinhardt. It is dedicated to raising awareness about social injustice through a combination of captivating performances, workshops and talks, run in conjunction with partner organisations, and accessible, affordable classes for the local community.

Since 2013, we have been creating dynamic theatre about relevant social issues, such as human trafficking, poverty, migration, and sexual violence. Justice in Motion uses a combination of movement, theatre, music, parkour, aerial acrobatics, dance, spoken word and multimedia, to create spectacular performances that enrapture its audiences, and encourage debate and dialogue. We have found this approach to reaching communities and inspiring activism through performance, to be highly effective.

Justice in Motion is one of Oxford City's Cultural Partners, has been an Evolve Company at Oxford Playhouse, and has been supported by Arts Council England, Oxford City Council, The Chartered Institute of Building, Oxford Dance Forum, 101 Outdoor Arts Creation Space, and Out There Arts.

## Vision and Values

### **OUR VISION**

A standout physical theatre company powerfully changing lives

### **OUR MISSION**

To inspire people through the performing arts, to impact the world for the better

To advance our mission:

**1. WE CREATE HIGH QUALITY WORK ACROSS ARTFORMS**

We investigate, explore, and tell hidden stories predominately through the performing arts, inspired by true accounts of social injustice. Our work is exciting, engaging, thought-provoking, and always packs a punch.

**2. WE RAISE AWARENESS ABOUT HUMAN RIGHTS ISSUES**

We shine a light on things kept in the dark. We bring hope to a broken world and give a voice to those unheard. We reveal the uncomfortable reality of issues that concern our society and highlight areas of inequality with great sensitivity.

**3. WE ENGAGE, INSPIRE AND CONNECT**

We excite and challenge you through our performances, to become an advocate for social change. We provide facts and access to information through our research. We signpost to ways you can take action and find opportunities for conversations to continue.

**4. WE DEVELOP PERFORMING ARTS PRACTISE**

We provide high quality training as well as sharing opportunities, for artists and participants of all levels. These aid you in developing knowledge, gaining skills, and enhancing technique within the performing arts.

## **Year in Summary**

2023 was an unexpectedly busy year, as it included a new project, RESISdANCE, that was not in our pre-planned schedule until a serendipitous meeting between Anja and Maryna Soloviova, a refugee from the war in Ukraine. Together they worked on a Flashmob performance, involving other Ukrainian women refugees, to take place at Oxford railway station. Its purpose - to draw attention to the first anniversary of the war. Anja and Krystal Dawn Campbell ran the pre-event workshops with 18 refugees, several of which took part in the flashmob alongside local dancers that was filmed at the train station, to music composed by Quentin Lachapele, with 50 members of the public looking on.

Presenting this moment had a powerful impact on both the performers and the audience. So much so that the women were keen to come together for a second time for a special performance for International Women's Day at Oxford Town Hall. Ten participants, plus Anja, Krystal and Quentin, took part in the performance to an audience of 70..

The final outing for RESISdANCE came in the summer with a portrait photo exhibition of the women. Each photo was presented with a personal audio story, also reproduced (via QR code) in an exhibition booklet. The exhibition attracted an audience of 240. There are hopes that RESISdANCE will continue its life and keep the war in the public awareness.

Following the R&D for CODE at the end of the previous year, we mounted a pilot tour at a handful of locations before booking its major outing in 2024. This included residencies, in collaboration with the venues/promoters, with young people at risk of or affected by gang culture or knife crime. Although small in number, the participants were highly engaged and taking part in the performances marked an exciting moment for them. Performances took place in Newbury (with residency), Oxford (with residency), Kensington and Chelsea Festival and Reading football stadium. In total 3,761 members of the public watched the show. There was overwhelmingly positive feedback about CODE, some of which is captured in a short vox pops [trailer](#).

Our first digital programme was created for CODE. Available for download, the [app](#) includes programme notes, cast & creatives list, a synopsis, an explanation of the county lines issue, case studies, stats, helplines and more. There have been 119 logged downloads of the app during the pilot tour. The app is being further developed ready for the 2024 season.

The start of our 10th anniversary year was celebrated at an event at The Old Fire Station in Oxford, where Justice in Motion began its journey in 2013. Performances, video messages, speeches and a 'hoop challenge' gave the year a good kick off.

We recruited and welcomed three new trustees to the board.

Throughout the year artistic director Anja and members of the company hosted workshops at various locations, including parkour sessions for young people at Spring Harvest, a variety of disciplines in Barton during May Half Term (trials bike, physical theatre, rap and parkour), as well as the R&D process for the Youth Engagement Programme we developed with young people for CODE.

We attended and spoke at a number of events, for promoting and developing the company and its work, and to form valuable connections. We also had stalls for Justice in Motion at the Town Hall during Oxford Sanctuary Fair, and Anti-Slavery Day, as well as for Oxford City Council Citizens Sessions.

Anja was furthermore invited to the Review Panel for BA(Hons) European Theatre Arts Programme at Rose Bruford, and was interviewed for Positive TV.

## Financial Review

Review of the charity's financial position at the end of the period.

1 January 2023 - 31st December 2023

Note 1: Income increased from £71,766 to £201,009. This increase was directly due to us creating and touring our new project CODE in this financial year.

Note 2: Expenditure increased from £98,944 to £195,868. This increase is due to the direct expenditure incurred for creating and touring CODE.

Funds at the start of the year were £3,627 and increased £8,767 at the end of the year.

		Justice in Motion		Charity No		1166800					
				Company No							
		Annual accounts for the period									
		Period start date		01/01/2023		To				Period end date	
Statement of financial activities (including summary income and expenditure account)											
Recommended categories by activity			Notes	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds			
				£	£	£	£	£			
Income (Note 1)				F01	F02	F03	F04	F05			
Income and endowments from:											
Donations and grants				16,737	129,775	-	146,512	45,732			
Fees for charitable services				2,000	-	-	2,000	10,732			
Other trading activities				750		-	750	1,062			
Other Income				14,558			14,558	13,664			
Performance Fees				37,189		-	37,189	577			
Total				71,234	129,775	-	201,009	71,767			
Expenditure (Note 2)											
Expenditure on:											
Core Freelancers and Contractors				18,066	33,550	-	51,616	45,227			
Insurance				1,480	-	-	1,480	1,007			
Direct Project Costs				2,266	125,045		127,311	36,147			
Office Expenditure				4,791			4,791	3,785			
Marketing				464			464	1,886			
Venue Hire				5,974			5,974	3,880			
Production Costs				4,033			4,033	6,882			
Professional Fees				200			200	130			
Entertainment				-			-	-			
Assets							-	-			
Other						-	-	-			
Total				37,274	158,595	-	195,868	98,944			
Net income/(expenditure) before tax for the reporting period				33,960	(28,820)	0	5,140	(27,177)			
Tax payable				0	0	0	0	0			
Net income/(expenditure) after tax before investment gains/(losses)				33,960	(28,820)	0	5,140	(27,177)			
Net gains/(losses) on investments				0	0	0	0	0			
Net income/(expenditure)				33,960	(28,820)	0	5,140	(27,177)			
Extraordinary items				0	0	0	0				
Transfers between funds				(22,320)	22,320	0	0	0			
Other recognised gains/(losses):											
Gains and losses on revaluation of fixed assets for the charity's own use				0	0	0	0	0			
Other gains/(losses)				0	0	0	0	0			
Net movement in funds				11,640	(6,500)	0	5,140	(27,177)			
Reconciliation of funds:											
Total funds brought forward				(4,873)	8,500	0	3,627	30,804			
Total funds carried forward				6,767	2,000	0	8,767	3,627			

### **Additional information**

Justice in Motion's principal sources of funds come from

*Arts Council England*

*Trusts & Foundations*

*Private Donations*

*Corporate Social Responsibility*

*Earned income through classes, workshops, and performances*

*Commission Fees*

*Performance Fees / Box Office Splits*

## **Structure, Governance and Management**

### **Constitution**

Charitable Incorporated Organisation – 27th April 2016

### **Organisational policy**

The day-to-day administration is carried out by the Artistic Director of Justice in Motion, and appointed Producer, on freelance contracts. A Marketer and a Social Media Manager are also employed on a freelance contract, with increased engagement during project periods. The Producer, Marketer and Social Media Manager have been selected through an interview process.

Artists and Collaborators (designers, composers, production manager, stage manager and technicians) are also employed on freelance contracts based on Equity rates, during a specified project period. Performers are also employed on freelance contracts based on Equity rates, and mostly selected via a rigorous auditioning process. Dance teachers are

further employed on a freelance basis. All selection processes are based on an Equal Opportunities Policy.

The trustees meet four times a year, in February, May, August and November, to review all relevant aspects of the CIO's affairs. The main meeting is in August and generally this meeting will review the Business Plan and Strategies going forwards.

## **Appointment of Trustees**

Trustees are nominated by the then existing trustees. Every charity trustee must be appointed for a term of two years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

## **Trustee Induction & Training**

The trustees deal appropriately as regards induction and training of any new trustees appointed. This includes awareness of a trustee's responsibilities, the governing document, administrative procedures, and the history and philosophical approach of the charity. New trustees receive access to the previous year's accounts and minutes of recent trustee meetings. Appropriate training is offered to current trustees as and when required.

## **Statement of Trustees Responsibilities**

The trustees are responsible for preparing the Trustees' Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and the guidance issued by the Charity Commission on public benefit. In preparing these accounts, the trustees confirm that:

- suitable accounting policies have been consistently applied;
- appropriate methods and principles have been observed in the Charities SORP;
- judgments and estimates have been made that are reasonable and prudent;



- applicable accounting standards have been followed;
- accounts have been prepared on a going concern basis.

## **Related Parties Statement**

Our constitution has provisions, agreed with the Charity Commission, to allow any charity trustee or connected person to enter into a contract for the supply of services or of goods that are supplied in connection with the provision of services, to the CIO, where that is permitted in accordance with, and subject to the conditions in, section 185 to 188 of the Charities Acts 2011.

Under this provision, our founding trustee Anja Meinhardt provides services to the Charity as Artistic Director.

## **Reserves policy**

The charity has a written reserves policy that guides its financial management and planning in this area. In summary, given the nature of the scale of the organisation, and our funding structure, which often relies on project-based grant funding and experiences regular financial uncertainty, the target level of reserves for Justice in Motion is £14,000, approximately two months' core operating costs.

Throughout the year the Trustees have chosen to deploy this reserve in line with the policy, and are actively seeking ways to maintain the stated reserve level more consistently in the long term.

## **The beneficiaries of the CIO are the following:**

**THEATRE AUDIENCES** – those interested in dance, physical theatre, parkour, and contemporary circus that appreciate seeing high quality theatre.

**SOCIAL SECTOR & INDUSTRIES** - those interested in or working within social justice (churches, students, societies, think tanks, organisations, policy makers, researchers), as well as industries related to the productions themselves.

**EDUCATIONAL SECTOR** – schools, universities, and educational institutions, those interested in aspects of social injustice, but also those interested in learning new skills intrinsic to our work i.e., dance, aerial acrobatics, physical theatre, parkour etc.

**AFFECTED COMMUNITIES** - such as vulnerable women, survivors of sexual abuse, forced labour and trafficking, communities in countries of origin, those experiencing loneliness and struggles with their mental health firsthand.

## Reference and Administrative details

**Charity name:**

Justice in Motion

**Registered charity number:**

1166800

**Charity's principal address:**

Unit 8, The Gallery

54 Marston Street

Oxford. OX4 1LF

**Charities principal Bankers:**

Reliance Bank Limited / Faith House, 23-24 Lovat Lane, London EC3R 8EB

**Names of the charity trustees who manage the charity:**

Name	Role	Date of Appointment
Anja Christina Meinhardt	Founder / Trustee	26 April 2016
Matthew James Francis	Chair	30 November 2020

Brian Wilkinson	Trustee	26 April 2016
Sarah Elizabeth McCalla	Trustee	27 June 2023
John Douglas Sackett	Trustee	27 June 2023
Catherine Flutsch	Trustee	27 June 2023

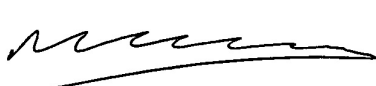
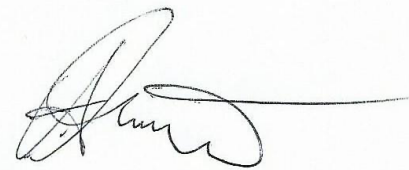
### Names of the charity trustees who retired during the financial year

Name	Role	Date of Retirement
n/a		

### Declarations:

The trustees present their report and declare that they have approved the Trustees' Report and accounts for the year ended 31 December 2022 above.

### Signed on behalf of the charity's trustees:

Signature(s)		
Full Name(s)	Matthew James Francis	Anja Christina Meinhardt
Position	Chair	Secretary

Date	23rd January 2024
------	-------------------



Section A

Independent Examiner's Report

Report to the trustees/  
members of

Charity Name  
Justice in Motion

On accounts for the period  
ended

31<sup>st</sup> December 2023

Charity no  
(if any)

1166800

Set out on pages

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the period ended **31 / 12 / 2023**.

Responsibilities and  
basis of report

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent  
examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention (other than that disclosed below \*) in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

*\* Please delete the words in the brackets if they do not apply.*

Signed:

Robert Couser

Date:

19/01/2024

Name:

Robert Couser

Relevant professional  
qualification(s) or body  
(if any):

ICAEW - ACA

Address:

162 Kingsquarter

Maidenhead

SL6 1AW

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**