

Charity number: 1168116
Company number: 07768784
(England and Wales)

New Movement Collective

Report of the Trustees and Unaudited Financial Statements

For the year ended 28 February 2024

New Movement Collective
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**New Movement Collective
Report of the Trustees
For the year ended 28 February 2024**

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company for the year ended 28 February 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

New Movement Collective (NMC) aims are for the public benefit, to promote contemporary dance in particular by:

- The encouragement of collaboration, education and experimentation with diverse art forms and presentational formats;
- The creation, production and support of new works; and
- Undertaking choreographic research.

About New Movement Collective

NMC is a group of dance artists collectively redefining the boundaries of choreography and performance through ambitious, cross-disciplinary work. With a long collaborative working history as creators and performers NMC has established a reputation for innovation, producing work that challenges theatrical orthodoxies and responds to unconventional performance settings.

Since 2009 NMC has created six full-length productions as well as numerous installations, films, workshops and events. The success of these productions has been recognised through a number of award nominations including Best Independent Company in the British Critics' Circle Dance Awards.

NMC give you ideas, and in doing so take their place among the very best new dance practitioners. If dance is to stand shoulder to shoulder with literature, drama, film and other contemporary art forms, () this is how good - and vitally, how intelligent - it has got to be. Luke Jennings, The Observer on Casting Traces*****

Mission

NMC's collective model unlocks new possibilities for dance and collaborative arts practices, enabling its members and associated artists to respond to the rapidly changing world and to work at the boundaries of contemporary dance. Central to this approach lies an ongoing consideration of the relationship between performer and spectator, acknowledging that both are active partners in performance. Placing the performer and audience in the same arena, NMC invites a distinct encounter with dance, stimulating the senses and activating the imagination.

Objectives and aims

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

New Movement Collective
Report of the Trustees Continued
For the year ended 28 February 2024

ACHIEVEMENTS AND PERFORMANCE

Artistically the year 2023/2024 was dedicated to our largest project to date *Les Noces - The Departure*. This work has been in concept development for several years, including the research undertaken in 2022/2023, with the support of Arts Council England Cultural Recovery Fund 3.

With the large-scale ambition of the project, the first half of year 2023/24 was dedicated to securing an appropriate venue for its premiere, partnerships, in-kind support, artists, including a large choir, musicians, three commissioned composers, designers, technical crew as well as artistic community groups that would form part of the engagement programme and performance.

Outcomes:

One hundred years after Stravinsky and Nijinska created the powerful masterpiece *Les Noces*, New Movement Collective presented a re-imagining of this iconic ballet at a new venue, the Fireworks Factory, the largest performance space of Woolwich Works. We presented three performances on 13th and 14th January 2024.

Performed in Stravinsky's bold choice for pianos and percussions, the cast included singers from the Opera Holland Park Chorus, four soloists, musicians from the Royal Academy of Music and Royal College of Music, with new choreography staged by some of Britain's best contemporary dancers.

Les Noces - The Departure is a deeply emotive exploration of what is at the core of human relationships and commitment; New Movement Collective have additionally commissioned three contemporary composers to respond to Stravinsky's score: the project's music director Yshani Perinpanayagam, emerging Royal Academy of Music composer Andrea Balency-Béarn, and Beatbox champion MC Zani. This final work was performed by two youth groups Company Chameleon Youth (Saturday) and English National Ballet YouthCo (Sunday) to live music performed by beatboxer Jack Hobbs.

We are incredibly proud of this production, our largest so far, and the process, led by the principles of collaboration. Despite challenges - mainly not meeting the expected income from trusts and the shift to the timeline, we have worked consistently towards our goals and achieved success in the below areas:

- The public, participants, and artists we engaged with received the highest quality experience.
- Working at a larger scale than ever before, we developed our production and processes in a way that further opens access and increases positive impact on communities, while maintaining high artistic quality
- We developed skills of the people and organisations involved through partnerships and the shared pool of experience, expertise, and resources.
- We gave meaningful engagement to over 120 creatives and staff directly involved in the project.
- We increased opportunities for young people from all backgrounds to develop their creativity, inspired them and supported them in their chosen career paths.

Our achievements were felt and noticed by the artists, public and the press, with reviews ranging from the young critics, e.g. *The Young(ish)* perspective, to the Financial Times, The Guardian and dance - specialist journals.

"Stravinsky's *Les Noces* is such a historical and traditional work, subject to repeated reinterpretation. However, the New Movement Collective, rather than attempting to offer up their own re-do of *Les Noces*, felt more like a response to that cultural moment, an echo from the future. I think there was something quite dystopian about *Les Noces - The Departure*, some vision of the future in which we might only have each other. The somewhat sentimentality I felt after was brightened however by the closing piece from Company Chameleon Youth and ENBYouthCo, as young performers collaborated with the impressive beatboxer MC Zani, and created a spirited and more animalistic response to *Les Noces*. This whole project, a mass collaboration between so many groups and individuals, was a perfect piece to perform at Woolwich Works." A Young (ish) Perspective

"A major hat off to New Movement Collective for pulling this off. Sixty dancers, musicians and singers, four new music and dance works and a stunning setting, formerly part of the Royal Arsenal, with a catwalk-like stage bisecting the room. It's loaded with ambition and class, not just the ingredients but the way the whole evening is designed." The Guardian

In addition to the main programme, the project also gave NMC opportunities to work with artistic community groups and present smaller performances at important venues. This included:

- November 24, 2023, Victoria & Albert Museum V&A Lates: NMC performing a programme excerpt with live music by Yshani Perinpanayagam
- November 24, 2023, English National Ballet, Production Studio: Sharing of works created by NMC as part of the community engagement programme with ENBYouthCo and Leap of Faith (dancers over 60) with music by MC Zani and Yshani Perinpanayagam

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For the year ended 28 February 2024

- July 16 and November 27th, 2023 Jaqueline du Pre? building, St Hilda's College, Cowley Pl, Oxford OX4 1DY: Sharing of Les Noces programme, insight event with NMC.

Some partner feedback:

Woolwich Works (our performance venue for Les Noces - The Departure):

Hosting Les Noces at Woolwich Works helped to broaden and elevate our programme. As a new venue, we were allowed the opportunity to present a unique and high quality piece of work that helped to build our audience and our profile. We were able to see the space used in a unique way that will certainly inform our programming potential. The peak in ticket sales in the last few days was a nice surprise! We were surprised how well the cross disciplinary elements of the performance worked. Hannah Pierce, Head of Creative Programming

Opera Holland Park Chorus:

It was a privilege to work alongside you and your inspirational dancers. A huge thank you to you for your support and encouragement and very much hope OHP and NMC can work together again soon. OHP Chorus Master

It was a really inspirational project - the use of the space, the interlinking works, it really brought a freshness to the work. We're always looking to collaborate with other groups and work year-round, so it was good to have the extra visibility and show the flexibility of our chorus. OHP Producer

English National Ballet (partners on engagement programme)

What an absolute triumph, a beautiful performance with so many wonderful elements. We don't doubt how much effort this took. Our groups very much enjoyed working with Estela as we have enjoyed working with you and NMC.

Laura Harvey, Head of Creative Programmes

Company Chameleon (partners on engagement programme)

Les Noces The Departure was a fantastic opportunity for our young people. The opportunity allowed them to perform alongside professional dancers in a professional production and as the event happened in London, our youth company were able to travel to the capital as a company and take part in a really impactful experience.

Our young people were really inspired by both Juliana and Gemma during the creation process and I believe they all developed as young dance artists as a result of this experience. Taking part in this professional production was aspirational to our young people, many of which have a desire to train professionally and achieve a career in dance.

Sam Boradent, Learning & Participation Manager at Company Chameleon / Manager of Chameleon Youth

Royal College of Music

Congratulations on a terrific show! Everything about it was eye and ear-catching with performances of real depth - I loved it.
Music tutor

Some audience feedback:

I absolutely loved it. Each element of the performance was impressive in its own right - the music, the choreography, the performance, the design and staging. The scale was so unlike anything we are used to seeing in London, and the space (which was brilliantly used) played a significant part in the audience experience. It was an extraordinary experience, the atmosphere was very special.

Audience member

We saw this performance on Saturday evening and wanted to say a big thank you to everyone involved. We were absolutely blown away by the experience and its inventiveness. The collaboration between all companies was really impressive and the performances were terrific. We're really looking forward to more of this at Woolwich Works!

Audience members

The setting , engagement of musicians , commissioning of work , and ending with young people was such a beautiful choice. I cried when talking about the beatboxer birdsong and finishing with the youngest dancers . What a gift to them and to us . It will stay with me .

Audience member

Some artist feedback:

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Les Noces The Departure has given me the opportunity to return to the U.K for work after relocating to France due to Brexit. I am deeply grateful for this possibility, as a freelancer living outside of the U.K, to come back and collaborate with such an inspiring team of artists. The project's creative energy, along with the musical score of Les Noces is still resonating in me now. I am very inspired by the collective approach of NMC and how this allows for an expansive and fluid approach to the development of all parts of the project. I was also very inspired by the live music and the opportunity to dance to a full orchestra and choir.

Dancer

I was very grateful to NMC for providing me and other members with such flexibility and encouragement to undertake this project despite other commitments (work and family matters) during the creative process. It is very rare to find dance companies or collectives that offer such support and understanding for our age group. Being part of the project has inspired me to seek further opportunities to perform more and has allowed me to realise how important this is to continue to inspire my teachings.

Dancer

It was such a pleasure taking part in the show with NMC, everyone put together a truly great experience, and phenomenal dancing!

Musician (Royal College of Music)

Just wanted to say what a joy it was to be part of this project as well, loved every minute working on it!

Musician (Royal College of Music)

People benefitting from the project:

Creative practitioners 120

Active participants 113

Live audiences 2400

Online audiences approx. 500,000

Artistic activities took place across London boroughs: Greenwich, Tower Hamlets, Newham, Chelsea and Kensington, Westminster as well as Manchester and Oxford. They included rehearsals, workshops, sharing of work in progress, production and performances.

Groups engaged with:

- ENB YouthCo (Tower Hamlets, 14 -19 years old) 20
- Company Chameleon Youth (Manchester, 16-21 years old) 9
- Leap of Faith (Newham, over 60-s) 23
 - Royal Academy of Music (Westminster) 4 pianists took part in the performance ; 1 percussionist, 2 pianists and 15 composers took part in workshops.
- Royal College of Music (Chelsea and Kensington) 5 percussionists took part in the performance.
- Acosta Dance Foundation (Greenwich) who hosted our rehearsals in November in exchange for a workshop with professionals and a PR feature

Educational activities

Architectural Association School of Architecture

NMC has a long-standing partnership with the Architectural Association School of Architecture MA/MFA course in Spatial Performance Design. NMC are involved with the course as consultants and guest tutors, facilitating the development of students' concepts and assisting in performance production.

Across 2023/24 we worked with 46 students of the Architectural Association Interprofessional Studio, leading movement workshops for the AA students and supporting their collaboration with London Contemporary Dance School (LCDS) based at The Place Theatre in London.

During 2023/24 the students took part in public events scheduled across the academic year at the Architectural Association building in Bedford Square, London and in Lisbon in June 2023 with the audience of with a total audience of about 240.

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Report of the Trustees Continued
For the year ended 28 February 2024

Organisational development

Les Noces - The Departure was an opportunity to scale up our artistic activities. Following a period of withdrawal from public in - person events during the pandemic and a slow recovery of the cultural sector from the impact of the global pandemic, three years after the breakout of Covid - 19 we performed a large - scale event that was a celebration of life, love and community.

Supported by the Arts Council England, the London Community Foundation - Cockayne Grants for the Arts programmes, Coln Trust, Richard Thomas Foundations, Dance Scholarship Oxford (DANSOX) as well as a small group of individual supporters and with additional support from the Acosta Dance Foundation, we led on a project involving partners: English National Ballet, Opera Holland Park, East London Dance, Company Chameleon, Royal Academy of Music, Woolwich Works, Victoria and Albert Museum and directly engaging over 120 creatives.

Impact

We anticipate that a longer - term impact of the project on individuals is the professional growth that occurred through participation for the pre -professionals, students as well as the emerging and established artists - each being offered a significant role and an artistic challenge.

Some testimonies on impact felt by the artists include:

Amazing to perform as part of a youth company in our own section - in a professional show. Very big honour as usually youth companies aren't given that sort of platform.
ENBYouthCo member

The project provided the opportunity to be involved with a very exciting project that blended performance mediums and gave me a new perspective on what a performance could look/feel like.
Musician, Royal College of Music

I thought it was a very well designed programme which worked very well; as well as enjoying participating in Les Noces I found the music and choreography for the other works in the programme fascinating and in the case of Yshani's piece in particular very moving. The chance to work with a musician of the Yshani's calibre was also hugely exciting and satisfying.
Chorus Member, Opera Holland Park Chorus

Increased confidence as a conductor. Connections with student musicians. Producing a commission I am pleased with.
Music Director and composer

For the New Movement Collective as an organisation we can already see a renewed interest in NMC's work, good turn up of programmers (Sadlers Wells, Royal Ballet, Birmingham Royal Ballet, The Lowry, Pavilion Dance South West among others) and positive feedback from industry colleagues and press which we will work to turn into more performance opportunities.

Some comments from industry colleagues include:

Thank you for the invitation to the show. I thoroughly enjoyed the performance. The main piece was rich and beautifully crafted. The youth dance company and beatboxing were a delightful surprise that I was not expecting. Please do send my appreciation to the rest of the company. Are there any further plans for the production? Pavilion Dance

Congratulations on producing such an epic production - we hope the other performances went well.
Sadlers Wells Theatre

Looking into the future, having regained confidence in our value, following the success of this production, as a company we can aim for better deals with larger partners and hope for some of the funding avenues to open again, to alleviate some of the pressure on NMC as producers. The growth in exposure through positive PR and successful relationship building has made a significant difference to our organisation. After a number of challenging years, this project was a springboard for NMC to do again what we do best - create high quality, cross - disciplinary artistic collaboration.

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Report of the Trustees Continued
For the year ended 28 February 2024

FINANCIAL REVIEW

Significant events:

- Receiving £15,000 from London Community Trust: Cockayne Grants for the Arts for production of Les Noces - The Departure
- Securing £60,000 in funding from Arts Council England Projects Grants towards creation and production of Les Noces - The Departure
- Funding from trusts and individuals who had supported NMC in the past, including the Coln Trust, Richard Thomas Foundation and Dance Scholarship Oxford (DANSOX)

We welcome the ongoing support from past funders, in particular the Arts Council England, where the Project Grants have become very competitive for London - based companies and activities. We are also pleased to have developed a relationship with a funder new to our portfolio - The Cockayne Trust. Unfortunately we were unable to secure all the expected income from trusts and foundations, with many small trusts and individuals directing their funds to other causes at this time. Concurrently, due to low turnover in previous years during Covid and the R&D time, there were a number of largest trusts who's funding goals were a high match for our applications but where we were not eligible.

Earned income from tickets was lower than expected - this may be due to the timing of the performance immediately after Christmas season, a short run and many of the young people taking advantage of the discounted ticket prices to the performance.

We would like to thank and acknowledge all funders and supporters, including significant in kind support from: English National Ballet, Opera Holland Park, East London Dance, Company Chameleon, Royal Academy of Music, Acosta Dance Centre and Woolwich Works.

Risk Management

The Trustees regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

The charity has a risk management strategy in place which comprises:

- a quarterly and annual review of the strategic risks the charity may face
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place. They consider the key risks facing the charity at this time to be:

- The continued adverse impact of the global pandemic Covid19 on the performing arts sector and charities, including New Movement Collective. This includes greater competition for funds from trusts and foundations and ACE Projects Grants since the schemes re-opened. There is also evidence to suggest that many performing arts venues have also become more risk-averse since re-opening in their approach to programming, which might limit bookings for work that is new and unconventional.
- Increase cost of international projects and collaborations due to Brexit
- Inflation - increase of the cost in the creation of artistic production

Financial capacity - new sources of income are being developed and in 2020 we began to work with fundraising consultants to make the charity's operations secure in the longer term, but this is an ongoing process, which needs further development and funding to achieve its aims. Reserves also need to be monitored closely to enable the charity to deal with requirements outside annual budgets.

The Trustees have managed the potential impact of these risks by ensuring that:

- Prudent budgets have been set for the each financial year;
- The charity maintains a low-cost base, making extensive use of freelancers such that few significant liabilities exist;
- Regular management accounts are provided, showing the performance against budget;
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target;
- Reserves policies are being adopted which provide an appropriate amount of uncommitted reserves which will enable the charity to meet all its liabilities if income targets are not achieved.

New Movement Collective
Report of the Trustees Continued
For the year ended 28 February 2024

Reserves policy - Annual fixed costs are £24,000 and our reserves policy is to retain half of this to allow NMC the funds needed to either wind up the charity or to continue its essential operations over a 6 month period.

The Trustees recognize that during the financial year 2023/24 which has seen an investment in our largest project so far, there has been an increased risk to cash flows. Following a thorough examination of the financial requirements, current costs and the potential for future investment, the Trustees approved a facility for temporary financial aid in order to allow the Charity to achieve its charitable objectives:

- The encouragement of collaboration, education and experimentation with diverse art forms and presentational formats;
- The creation, production and support of new works; and
- Undertaking choreographic research.

In 2023/2024

number 97% of expenditure was spent on artistic production, research and education

number 3% of expenditure was spent on supporting costs and governance

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Company was incorporated on 9 September 2011 as New Movement Collective Ltd. The Company was registered as a Charity in England and Wales with the Charity Commission and is governed by MEMORANDUM AND ARTICLES INCORPORATED 26 MAY 2016. The company changed its name to New Movement Collective on 25 June 2016.

In 2016 the board of trustees was established with five founding members with experience in the dance and international cultural sector, finance and governance. The board currently comprises four independent members and two members representing the collective.

To ensure the collective views are fully considered, NMC members meet prior to each trustee meeting and their views are represented by the two collective trustees in board decision-making. Rotating positions for all board members is enshrined into the articles, with different lengths of term (between 1-4 years) to ensure continuity and renewal on the board. The NMC board members rotate every 2 - 3 years in order to share the responsibilities in decision making and to continue the development of leadership skills among members.

Recruitment and appointment of trustees

The appointment of Trustees is carried out at regular Trustee meetings and is by unanimous agreement of the existing trustees.

NMC advertises the opportunities to become a Trustee through Voluntary sector, Business and Arts and Culture channels when gaps are identified. The Trustees can be nominated by invitation given that they have the necessary skills and expertise to contribute to the charity's activities and to be able to discharge their obligations as Trustees. The skills and composition of the Board is reviewed on a regular basis, taking into consideration current and future projects, succession planning, representation and experience, empathy and knowledge of the charity. It is imperative that the external trustees are familiar with and supportive of the Company's collective ethos.

On appointment, Trustees undergo an induction programme that includes briefings from key staff and the Chair of the Trustees.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	New Movement Collective
Charity registration number	1168116
Company registration number	07768784
Principal address	54 Selworthy House Battersea Church Road London SW11 3NG

**New Movement Collective
Report of the Trustees Continued
For the year ended 28 February 2024**

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Mr Richard Thomas
Elizabeth Mischler
Carlo Rizzo
Michelle Duncan
Patricia Okenwa
Jonathan Goddard

Independent examiner

Andrew M Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

Approved by the Board of Trustees and signed on its behalf by



.....
Mr Richard Thomas

10 April 2024

New Movement Collective
Independent Examiners Report to the Trustees
For the year ended 28 February 2024

I report to the trustees on my examination of the accounts of the charitable company for the year ended 28 February 2024.

Responsibilities and basis of report

As the charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiners statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

.....
Andrew M Wells FMAAT
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

New Movement Collective
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 28 February 2024

	Notes	Unrestricted funds £	2023 £
Income and endowments from:			
Donations and legacies	2	79,500	7,500
Charitable activities	3	4,479	10,089
Other income	4	43,269	4,911
Total		127,248	22,500
Expenditure on:			
Raising funds	5	(752)	-
Charitable activities	6/7	(135,700)	(30,632)
Total		(136,452)	(30,632)
Net expenditure		(9,204)	(8,132)
Reconciliation of funds			
Total funds brought forward		20,058	28,190
Total funds carried forward		10,854	20,058

New Movement Collective
Statement of Financial Position
As at 28 February 2024

	Notes	2024 £	2023 £
Current assets			
Debtors	14	48,031	6,485
Cash at bank and in hand		7,823	16,568
		55,854	23,053
Creditors: amounts falling due within one year	15	(45,000)	(2,995)
Net current assets		10,854	20,058
Total assets less current liabilities		10,854	20,058
Net assets		10,854	20,058
The funds of the charity			
Unrestricted income funds	16	10,854	20,058
Total funds		10,854	20,058

For the year ended 28 February 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Mr Richard Thomas
Trustee

10 April 2024

New Movement Collective
Notes to the Financial Statements
For the year ended 28 February 2024

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

New Movement Collective 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 note(s).

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Designated funds comprise of unrestricted funds that have been set aside by the Trustees for particular purposes.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

There is no formal policy of transfer between funds or on the allocation of funds to designated funds, other than that described above

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

2. Income from donations and legacies

	2024	2023
	£	£
Unrestricted funds		
Donations received	7,500	-
Grants received	72,000	7,500
	<u>79,500</u>	<u>7,500</u>

New Movement Collective
Notes to the Financial Statements Continued
For the year ended 28 February 2024

Analysis of grants received

	2024	2023
	£	£
Arts Council England	54,000	7,500
Cockayne / The London Community Foundation	15,000	-
Coln Trust	3,000	-
	<u>72,000</u>	<u>7,500</u>

3. Income from charitable activities

	2024	2023
	£	£
Unrestricted funds		
<i>Performances</i>		
Income from charitable activities	4,479	10,089

4. Other income

	2024	2023
	£	£
Unrestricted funds		
Theatre tax relief	43,269	4,911
	<u>43,269</u>	<u>4,911</u>

5. Expenditure on generating donations and legacies

	2024	2023
	£	£
Unrestricted funds		
Donations	752	-
	<u>752</u>	<u>-</u>

New Movement Collective
Notes to the Financial Statements Continued
For the year ended 28 February 2024

6. Costs of charitable activities by fund type

	2024	2023
	£	£
Unrestricted funds		
Performances		
Direct cost	131,705	27,295
	131,705	27,295
Support costs		
Performances		
Office costs	2,482	1,844
Governance costs	13	-
Accountancy fees	1,500	1,493
	3,995	3,337
	135,700	30,632

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2024	2023
	£	£	£	£
Support costs				
Performances				
Performances	131,705	2,495	134,200	29,139
Accountancy fees	-	1,500	1,500	1,493
	131,705	3,995	135,700	30,632
	131,705	3,995	135,700	30,632

8. Analysis of support costs

	2024	2023
	£	£
Performances		
Office costs	2,482	1,844
Governance costs	1,513	1,493
	3,995	3,337

New Movement Collective
Notes to the Financial Statements Continued
For the year ended 28 February 2024

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2024	2023
	£	£
Accountancy fees	1,500	1,493
	<u>1,500</u>	<u>1,493</u>

10. Particulars of employees

	2024	2023
	£	£
Employees	0	0
	<u>0</u>	<u>0</u>

11. Trustee remuneration and related party transactions

The charity trustees were not paid or received any other benefits from employment with the charity in the year (2023:£nil).

Patricia Okenwa invoiced New Movement Collective £2,600 in relation to a teaching fee. Of this amount £650 was owing as at 29/2/24.

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2023:£nil).

12. Comparative for the Statement of Financial Activities

The comparative year values on the Statement of Financial Activities are for unrestricted funds.

13. Tangible fixed assets

Cost or valuation	Plant and machinery £
At 01 March 2023	3,258
At 28 February 2024	<u>3,258</u>
Depreciation	
At 01 March 2023	3,258
At 28 February 2024	<u>3,258</u>
Net book values	
At 28 February 2024	<u>-</u>
At 28 February 2023	<u>-</u>

New Movement Collective
Notes to the Financial Statements Continued
For the year ended 28 February 2024

14. Debtors

	2024	2023
	£	£
Amounts due within one year:		
Trade debtors	453	-
Prepayments and accrued income	47,299	5,985
Other debtors	279	500
	48,031	6,485

15. Creditors: amounts falling due within one year

	2024	2023
	£	£
Trade creditors	12,646	-
Other creditors	23,528	110
Accruals and deferred income	8,826	2,885
	45,000	2,995

16. Movement in funds

Unrestricted Funds

	Balance at 01/03/2023	Incoming resources	Outgoing resources	Balance at 28/02/2024
	£	£	£	£
<i>General</i>				
General	20,058	127,248	(136,452)	10,854
	20,058	127,248	(136,452)	10,854

Unrestricted Funds - Previous year

	Balance at 01/03/2022	Incoming resources	Outgoing resources	Balance at 28/02/2023
	£	£	£	£
<i>General</i>				
General	28,190	22,500	(30,632)	20,058
	28,190	22,500	(30,632)	20,058

New Movement Collective
Notes to the Financial Statements Continued
For the year ended 28 February 2024

Purpose of unrestricted Funds

General

Production of contemporary dance

Purpose of restricted funds

Restricted funds

Restricted donations given to fund contemporary dance productions.

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	10,854	10,854
	-	10,854	10,854

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
General	-	20,058	20,058
	-	20,058	20,058

18. Company limited by guarantee

New Movement Collective is a company limited by guarantee and accordingly does not have a share capital.