

MOTIONHOUSE

England & Wales · Charity number 328693

Details

Status Registered

Legal form Charitable company

Company number [02515820](#)

Registered 1990-07-05

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: THE OBJECTS OF THE CHARITY ARE FOR THE PUBLIC BENEFIT TO ADVANCE EDUCATION IN THE DRAMATIC AND VISUAL ARTS, IN PARTICULAR (BUT NOT EXCLUSIVELY), DANCE AND SIMILAR CHOREOGRAPHIC ARTS, DRAMA, MIME, SINGING AND MUSIC BY THEIR PRODUCTION, PERFORMANCE, CHOREOGRAPHY AND TRAINING

Activities: Education of the public by productions and encouragement of the arts. During the year we have delivered touring dance performances within theatres and within public spaces, performances at street festivals, workshops with schools, professional development, adult community classes, holiday projects for children, rental of dance studio to local community group

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,231,767	£1,295,702	£628,239	19
2024-03-31	£1,255,429	£1,191,861	£692,174	21
2023-03-31	£1,262,602	£1,232,931	£628,606	23
2022-03-31	£1,332,852	£1,300,076	£598,935	20
2021-03-31	£920,795	£949,815	£566,159	17

Trustees

Name	Role	Appointed
Colin Ross Robertson		2022-06-17
Giles Clifford		2022-06-17
Jonathan Cochrane		2022-06-17
Martin Nwangwa		2022-06-17
Rakhi Rajani		2018-11-12
SARAH GEE		
Tobias Robert Evans Smith		2018-11-12
Yvonne Gilligan		2022-06-17
Zaylie-Dawn Wilson		2021-01-19

MOTIONHOUSE

England & Wales - Charity number 328693

Accounts

Motionhouse

Est. 1988

REPORT AND FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025



Image: Dan Tucker

Registered charity 328693

Registered company 02515820

MOTIONHOUSE

CONTENTS

	Page
Chair's Statement	3
Report of the Trustees	4
Independent Auditor's Report	26
Statement of Financial Activities	29
Balance Sheet	30
Statement of Cash Flows	31
Notes to the financial statements	32-43

CHAIR'S STATEMENT
year ended 31 March 2025

On a cold February evening, a capacity audience assembled at Warwick Arts Centre for the premiere of *Hidden*, Motionhouse's long-awaited new indoor touring show, a production that genuinely takes the extraordinary dance and circus skills of our dancers to new heights. Yet, besides an endlessly surprising set, exhilarating projections and a soaring score, it was the simple, direct and ultimately moving storytelling that captivated me. *Hidden* captures the mood of the times in which we live, and, as a way of coping with the multiple complexities of modern life, places hope in the connection and collaboration with others. This message is clearly resonating with the thousands who have seen it over a first 14-venue tour, where standing ovations have been a constant joy. And so it should be for an ambitious new work that breaks new ground and will go on to share Motionhouse's unique blend of multimedia-dance-circus with audiences across the UK, and the wider world, for many years to come.

The making of *Hidden* offered many opportunities to position our values at the centre of our making processes. We welcomed a disabled choreographer to shadow our Artistic Director during the creation period, one of a number of inclusive company-wide initiatives spear-headed by our EDI group; and the spectacular triangular frames on which the new production is built will be used again for the research and development phase of our next outdoor production, a win for our 'Green Team' environmental group.

With extensive touring of *Hidden* already booked through to 2027/28, supported by an Arts Council England project grant, there is record demand from venues for our work. And there is equal demand and glowing feedback from our audiences, with more than 40,000 people across the length and breadth of the UK, and at key European festivals, having experienced our free outdoor repertoire of 6 productions, from the jaw-dropping *WILD*, or our family production *HENGE*, to *Forging the King*, a bespoke site-specific community performance event made with a cast of young people in Tamworth.

A highlight of our extensive education, training and community programming has been the launch of our three-year *Wider World* project, made possible by a significant grant from the Paul Hamlyn Foundation. This project sees us working in four local primary schools, with a particular focus on SEND provision and schools in underprivileged areas of our hometown, Leamington Spa, devising and delivering bespoke and intensive creative programmes rooted in inclusivity and citizenship. A sharing event at the end of the year clearly demonstrated the rich impacts that the project is having in each school.

The financial outlook for the years ahead is challenging. The combined impact of years of standstill funding, stagnant resources in the theatre sector, and ever-rising costs are making it increasingly challenging to balance our budgets over the next years, and effective cost control and successful fundraising against core costs will be crucial elements in our strategic response. Yet despite the storm clouds gathering across the whole arts sector, I think that Motionhouse is living by the message at the heart of *Hidden* – that in dreaming and working together in rich partnership, we are stronger, bolder, and ever more ambitious in shaping our future.

Amongst these many partners, I would like to thank Arts Council England and Warwick District Council for their continued support and extend similar gratitude to Birmingham Hippodrome and Octagon Yeovil where we are an Associate Company. I also want to thank the many trusts and foundations, and individuals, who are supporting us. As I come to the end of my first year as Chair, I would equally like to thank the dancers and management team for their creative energies, sheer hard work and robust resilience, and my Trustee colleagues for their time and extraordinary commitment to support the work of a company that we are proud to support. Across it all are Artistic Director Kevin Finnan and Executive Director Louise Richards, whose vision, drive and leadership guide us all.



Toby Smith, Chair

**REPORT OF THE TRUSTEES
year ended 31 March 2025**

The Board of Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2025.

Public Benefit

Motionhouse is one of the UK's most creative and exciting dance companies. We engage with our audiences through dance performances that are acclaimed for their striking use of imagery and theatricality. Underpinning the work is a long-standing and continuing intention to balance a commitment to artistic adventure with the desire always to be exciting, appealing and stimulating to the broadest audience. Access to our performances is an important aspect of our work. Regular evaluation of our activities ensures that a wide range of people are able to benefit from our work, including young and older people, low-income families, people from different cultures and ethnic minority backgrounds, people who are disabled or neurodivergent, and people from the LGBTQIA+ community.

With the support of our major funders, Arts Council England, local authorities and commissioners, we present world class performances throughout the United Kingdom in middle and large-scale venues. Through our festival work and through larger scale spectacles, high quality dance is placed in the public arena enabling mass access to our performance work. The middle scale and festival productions also tour internationally, complementing and supporting UK performances.

The Trustees are committed to ensuring that cost should not prohibit access to Motionhouse performances. Tickets for performances across the UK are at a variety of prices, including a range of concessions and special offers. Our outdoor repertoire takes dance into the community at no cost to audiences and allows dance to be seen in new and unusual settings. We give free public access to information and resources through our website and publications.

An extensive education and community programme runs alongside our performances. Through participatory projects group members are taught, excited and challenged. They learn new skills, create their own dance material and may go on to perform and share their work.

The Trustees have paid due regard to the Charity Commission's guidance on public benefit (including guidance on fee charging) when considering its Charitable Objects and aims and in deciding what activities the Charity should undertake.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Activity review

Introduction

2024/25 has been an important year for us, the focus being the creation and premiere of our new production *Hidden*. New work is the lifeblood of the company, and the creation of a touring production is always a high point. *Hidden* is our most ambitious production to date, breaking new ground in our unique multimedia dance-circus offer for theatres.

Other highlights of the year include hosting an emergent disabled choreographer to shadow the creative process of *Hidden*, achieving considerable successes in our outdoor touring, creating a site-specific performance event with a cast of young people in Tamworth, and expanding the reach and impact of our education, training and community programmes.

We had a planned deficit of £179,106 to allow for the cost of creating the new show *Hidden*. This planned deficit had been approved in line with our established creation and financial cycle and our reserves policy. Thanks to prudent management of our resources, exceeding our income targets and some significant fundraising successes, our outturn this year was better than budget by £115,171. As a result of these actions the net loss for the year has been reduced to £63,935.

Despite our many successes this year, celebrated in the pages below, and the high demand for our work, we are still working in the context of multiple acute challenges: NPO funding from Arts Council England (~39% of our turnover), has been at standstill since 2018, although it rises by a modest 1.6% in 2025/26. This, combined with stagnant resources in the theatre sector, is leading to lower earned income despite full houses. At the same time, we are experiencing significant increases in all costs. We are therefore currently fundraising for core support and have been successful in a grant from Arts Council England to help support the costs of touring *Hidden* from Autumn 2025 to Spring 2027.

It will be increasingly challenging to balance our budgets over the next three years, and responding to this challenge will be a key part of our strategic planning going forward.

Theatre touring: reaching people in theatres near where they live

We create and tour outstanding dance-circus productions, performing our award-winning work to audiences of all ages and backgrounds, making a difference to people's lives through inspirational live performance near where they live. We believe in the transformative power of dance to enrich and change lives, regardless of age, ability, background or financial means. We are leaders in our field, and the only company in the UK to offer the distinctive mix of dance-circus that we are known for. Our unique, signature style integrates elements of circus and acrobatics with dance, and our commitment to excellence in the work we produce means that our high-quality work is very popular with both audiences and venues, attracting large and enthusiastic audiences and excellent feedback. Our work is aimed at broad audiences with no need for previous dance knowledge or experience, and we speak to this diverse audience through engaging content using non culturally specific themes and daring physical performance.

***Hidden*: our jaw-dropping new dance-circus production reaches new heights**

Our creative focus this year centred around the development of our new production for theatre touring, *Hidden*. The production premiered at our 'home' venue and longstanding partner, Warwick Arts Centre in February 2025, achieving an incredible 96% of tickets sold across the run before setting off on its 14-venue first tour of the UK, Denmark and Germany.

Our aim with *Hidden* was to make a production that breaks new ground across all aspects of our complex, multimedia work. Reactions to the production from press and public, and the number of bookings from venues secured at the time of writing, confirm our achievement of this goal, with 24 performances at 17 venues booked

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

(at the time of writing) from autumn 2025 onwards, and more pencilled for future tours, taking us into 2027/28. These are in addition to the 25 performances at 14 venues already delivered on the premiere tour.

In *Hidden*, we have taken our dance-circus fusion and our unique use of sets, sound and digital to new heights. *Hidden* well and truly delivers the high-quality work that venues and audiences expect, and the visual magic we create on stage by combining technology with our distinctive dance-circus mix. It breaks new ground in our use of digital and our dance-circus exploration and is our most ambitious production to date. Audience reactions in theatres have reflected this, with total audience focus during performances, extended curtain calls, standing ovations and excellent feedback at every performance. One venue director in Germany said that it brought tears to his eyes to see such a response from his audiences. The show toured to 9 venues in 2024/25, reaching 6,292 people and achieving an incredible 90% of audience capacity, with 5 completely sold-out performances. This selection of audience feedback gives a flavour of its impact and power:



The shape-shifting set in Hidden. Image Dan Tucker

"A truly extraordinary, moving performance that will be on my mind for some time to come." Audience member, New Theatre Peterborough

"Incredible! Fantastic! Moving! Best dance show I have ever seen." Audience member, Theatre Royal Winchester

"Infused with the raw essence of our world today." Audience member, Warwick Arts Centre

"It was truly beautiful...it hooked my emotions and made me care not only for the idea and worlds the performers inhabited, but also themselves." Audience member, Aberystwyth Arts Centre

"One of the most beautiful things I've seen in my life. Thank you for the performance. It was very emotional, strong, deep and sensitive." Audience member, New Theatre Peterborough

"That was fantastic!!!...I'm always staggered by Motionhouse - your productions, local engagement, attitude towards young people. I find it hard to put into words why, but I came away feeling I'd experienced such a coherent and powerful exemplar of what culture gives to society. From the individual talent and drive of each dancer, the articulation of a storyline...it's inspiring and exhilarating. There's that element of excitement, the fear of failure and the determination to prevail, that kept me hooked from the beginning. I hope you get to show it to as many audiences as possible. It's stunning, just stunning!" Audience member, Warwick Arts Centre



Cutting edge digital projections in Hidden. Image Dan Tucker

A creation period from October 2024 to February 2025 enabled our Artistic Director, Kevin Finnan to achieve his ambitious goals for *Hidden*. Thanks to a generous grant from the John Ellerman Foundation in 2023/24, we had been able to complete several periods of Research and Development for the show in the previous financial year, resulting in the development of the set and early-stage movement language for *Hidden*, and establishing our Artistic Director Kevin Finnan's aim to achieve something that has never before been realised in a touring production: projecting onto 12 screens, 10 of which move in the space while being projected on, transforming the environment in the blink of an eye.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Making *Hidden* would not have been possible without the core funding we receive from Arts Council England as a National Portfolio Organisation, and additional support from the production's co-commissioners, FABRIC, Birmingham Hippodrome and Warwick Arts Centre. Additional support for digital experimentation from Innovate UK and a second year of support from the John Ellerman Foundation, allowed us to build on our reputation for making innovative, distinctive and world-class work, as confirmed by the critics' reviews the show received:

"Kevin Finnan and his fabulous performers have done it again." Seeing Dance

"Under Finnan's masterful guidance the dancers shift the wedge-like objects into many different shapes and configurations." The Times

"There's an almost primeval energy to Finnan's choreography. It transitions constantly, switching between fluid dance moves and heightened, yet graceful, acrobatics. Breathtaking." The Stage

"Breathtaking fusion of dance and acrobatics exploring the perils of isolation and the benefits of community." The Stage

"The seven performers work with almost telepathic ability, sharing the space in multiple dimensions as they explore the pressures of our world and using their bodies in thrilling ways to relate emotion and experience." Everything Theatre



An edge-of-the-seat moment in the second act of Hidden. Image Dan Tucker

***Nobody*: our exceptional 2021 production takes its last curtain call**

2024/25 saw the final performance of the four-year touring cycle of our previous mainstage show *Nobody*, at a venue we had never toured to before, Aylesbury Waterside Theatre. This was our first time working with an Ambassador Theatre Group (ATG) venue, which operates 40 sites across London's West End, UK regional cities and Broadway in New York. The success of *Nobody* at Aylesbury Waterside, with 80% of tickets sold on a midweek evening, has led to two further bookings for *Hidden* at ATG venues (Aylesbury Waterside Theatre and Glasgow Theatre Royal) in 2025/26.

At present, the performance in Aylesbury marks the final performance of *Nobody* in the UK, as *Hidden* moves to centre stage of our touring offer, but the production is still available for international touring and could tour in the UK again should there be demand from theatres in the future.

***Three*: our new triple bill adds a new offer to our touring repertoire**

Our new triple bill, *Three*, comprising two of our duets and an excerpt from *Nobody*, was created to respond to demand for our work from venues that are not large enough to accommodate our mainstage productions, or that have already presented our mainstage productions and who would like to book more of our work to respond to audience demand for our unique style of work. At its first ever performance in Huddersfield in May 2024, *Three* achieved 86% of audience capacity.

The triple bill also toured to Mansfield Palace, a new venue for us, before touring to France in March 2025 along with our family show, *HENGE*, where a performance of the latter for local school children and an evening performance of *Three* sold out at Théâtre Municipal, in Castres.



A thrilling moment from Three. Image Dan Tucker

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

***Starchitects*: our award-winning production for children and families**

In its third year of touring, our family production *Starchitects* continued to entertain and inspire children and families at Storyhouse Chester, Hall for Cornwall in Truro, Blackpool Grand and Queen's Theatre, Barnstaple. *Starchitects* was one of the 4 winners in the Best Family Activity Award in the Fantastic for Families Awards in November 2023. We once again worked closely with our partner theatres to ensure their ticket pricing is the lowest it can be within their income requirements and that ticket prices are reasonable and affordable for families, and in Blackpool 50 free tickets were given to families who use a local food bank. With its fun and playful storyline, the show is an excellent introduction to dance and theatregoing for young children, confirmed once again by feedback from audiences this year:

"It was fantastic! It was our son's 1st theatre experience and he was totally enthralled!" Audience member, Storyhouse, Chester

"Amazing, I loved it because it was interesting, unique and cool in every way." (Clara, age 8) - Storyhouse Chester

"Great show! Really enjoyable for children and adults alike. Incredible skills - very inspiring!" Audience member, Grand Theatre Blackpool

***Starchitects Save Santa!*: festive fun for families**

Building on the success of *Starchitects Save Santa!* at Midlands Arts Centre in Birmingham in 2023/24, this festive family outing wowed multi-generational audiences in Brighton during a pre-Christmas run in December 2024. This was the first time we had worked with Brighton Dome, and over the course of 5 shows we sold 2,252 (92% of available) tickets. We were delighted that 60 members of Brighton Dome's Umbrella Club for children with life limiting conditions and their families saw the show for free.

"Thoroughly enjoyed it. full of energy, inventive, fabulously skilled performers kids were transfixed."



Will the Starchitects save Santa? Image MAC Birmingham

"It was highly entertaining, innovative and great fun. It really engaged our grandchildren." Audience members, Brighton Dome

Starchitects Save Santa! was nominated for the UK Theatre Awards 'Best show for children and young people' in September 2024 and for One Dance UK's People's Choice Award in October 2024.

The third year of a generous grant from The 29th May 1961 Charitable Trust supported our *Discover & Inspire* project again this year, offering a range of engagement and access provisions alongside our touring of our children's work. Support helped us to:

- Offer 'Meet the Characters' sessions after each performance of *Starchitects Save Santa!* at Brighton Dome, where children could have their photo taken with their favourite character from the show.
- Offer a special 'Stay and Play' session with our Associate Director and members of the cast after the show for members of Brighton Dome's Umbrella Club.
- Offer 'Meet the Characters' sessions free of charge to all venues, allowing us to reach just over 1,300 children with stimulating creative foyer activities.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

- Offer significant fee reductions to two theatres, including to Blackpool Grand Theatre, which is in an Arts Council England Priority Place with low engagement in the arts, and deliver a relaxed performance of *Starchitects Save Santa!* at Brighton Dome, covering the cost of additional technical time to adjust the performance appropriately for our audiences.

Support from The 29th May 1961 Charitable Trust also allowed us to keep *Starchitects* in our repertoire as touring dates became more sporadic in the show's third year of touring, enabling us to re-rehearse the show ahead of each performance.

Outdoor touring: delivering work free to audiences in public spaces

Our outdoor work plays a key part in our mission to reach as many people as possible with brilliant dance. Performing outdoors free of charge to audiences in the street, in shopping centres, in parks and other public spaces, breaks down physical, cultural and financial barriers, enabling diverse audiences of all ages to access and enjoy the arts. Our repertoire of 6 outdoor productions offers work at a range of scales, enabling us to respond to differing needs, spaces and budgets - from our flagship production *WILD*, which is suitable for larger festivals with bigger audiences, to a suite of duets for smaller events.

In 2024/25 we toured our outdoor work to 24 festivals, performing a total of 59 times to 37,080 people. This included 6 Levelling up for Culture places (New Forest, Barnsley, Preston, Medway, Solihull and Spelthorne) and 8 international festivals, reaping the benefits of having attended a showcase festival in Belgium in 2023/24, where *WILD* attracted significant attention from international promoters.

***WILD*: our thrilling dance-circus flagship production**

WILD continues to thrill and inspire audiences in the UK and Europe and was performed 36 times at 14 festivals to audiences of 29,550 in 2024/25. Despite the ongoing challenges since the UK left the EU, the quality of our work this year enabled us to secure bookings for 18 performances at 8 festivals in Belgium, Germany, Spain and the Republic of Ireland, reaching 21,930 people.



WILD attracts a large audience in Germany in 2024. Image by Motionhouse



Moment from *HENGE*. Image by Chuck Douglas



WILD wows crowds in Coventry city centre at Streets of Cov Festival. Image by Andrew Moore

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

HENGE: entertaining children and families in outdoor settings

2024/25 was the first year of touring for our family show, *HENGE*, which had been created in association with Bluestone Wales Resort for summer residencies in 2022/23 and 2023/24. *HENGE* offers us an additional strand to our outdoor touring, as it is specifically made for family audiences, this year touring to 4 festivals, reaching 4,480 people.

Breathtaking duets: a flexible offer for a range of spaces

Our suite of 3 duets allows us to perform in a range of smaller spaces, including in schools and other community settings. In 2024/25 we performed our duets at 9 schools across the UK as part of our 'Inspire & Move' offer, giving 1,072 children the opportunity to experience brilliant live performance in school. In addition to our extensive touring, performing in our local community is very important to us, and the duets often provide the perfect way to do this. We performed duets at one of our Junior Summer Schools and at the Summer Sharing for our community participants. We also took duets into 4 local care homes, performing to 105 residents and delighted older people from care homes with our duet *Lost* at our first ever Tea Dance, which brought together residents from 4 care homes to enjoy an afternoon of dance and refreshments in our studio. We also performed *Lost* to 600 people at Art in the Park Festival in our hometown with a 'Curtain Raiser' performance from our youth company, Motionhouse Youth, and a free family workshop for local people.

Forging the King: a bespoke community performance event in Tamworth

In early 2024 we were approached by Tamworth Borough Council to create a bespoke outdoor event at Tamworth Castle to open their *Aethelstan1100* festival in July 2024, celebrating 1,100 years since the crowning of King Æthelstan in the town, supported by Greater Birmingham and the Solihull Local Enterprise Partnership. This commission followed a previous successful partnership with Tamworth Borough Council in 2015, when we created *Tigress*, celebrating Queen Æthelflæd, another key character in the town's history. To create *Forging the King*, we worked with diverse young people from community groups across Tamworth and Lichfield, who performed alongside our professional dancers against the powerful backdrop of Tamworth Castle, reaching more than 3,700 people over two performances on 20 July 2024. At the end of the performance, a Mercian flag made from 40m of fabric that was otherwise heading for landfill, was unfurled from the castle wall. The flag was made by community groups, led by a local artist. An important part of outdoor bespoke events such as this is the sense of pride that is generated in the local community, confirmed by the feedback from residents for *Forging the King*:

"Loved seeing the professionals and the inclusiveness. Amazing talent and very dramatic."

"I've lived here for 40 years and that's the best show I've ever seen. I don't really get dance, but I understood the whole thing. Amazing!"

"I was in awe and blown away by the way it was enacted/played out, and actually deeply moved it was so so good, and the performance and all that engagement and inclusion was profound."

"I was moved to tears that someone had put that much effort into celebrating our history."

Audience members

Youth and community: reaching and inspiring children, young people and adults

Offering opportunities for people of all ages, abilities and backgrounds to take part in high quality creative activities is an important part of our ethos, and we are proud of our commitment to deliver inspiring and engaging participation and education alongside our touring. This year, we continued to build on our extensive education, training and community programme in schools and community settings across our local region and nationally. In 2024/25 we had a participation reach of more than 15,170 through workshops, creative participation projects, training opportunities and other activities. Highlights include:

- Securing a significant grant from the Paul Hamlyn Foundation for our 3-year *Wider World* project in four local primary schools (2 SEND schools and 2 schools in underprivileged areas of Leamington Spa)

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

supporting delivery of the PSHE curriculum citizenship module, focussing on inclusivity and tackling discrimination.

- Delivery of our *Moving Stories* project in 2 local SEND schools (10 weeks of creative workshops and a duet performance by our professional dancers in school), supported by the King Henry VIII Endowed Trust. The performance of our duet *Knot* at both schools was seen by 170 parents and family members.
- Delivery of our *Care to Dance?* project in 3 local care homes, supported by Warwick District Council, the Saint Mary's Hall Trust and through public donations via The Big Give fundraising platform.
- Our first ever Tea Dance, bringing residents from care homes in our community together to enjoy an afternoon of dance, tea and cake, supported by the Baron Davenport's Charity.
- A creative 'Curtain Raiser' project for Motionhouse Youth, ahead of one of our performances at Warwick Arts Centre, with two further performance opportunities for our youth company at Pinnacle and U.Dance.
- 12 regular weekly classes for all ages in our local area with 185 regular participants (free tasters, payment plans and bursaries offered), with two performance events to celebrate the participant's achievements.
- A successful range of holiday activities, including a boys' holiday course, attended by 17 boys, and 27 children who benefit from free school meals being offered places through the Holiday Activities and Food programme supported by Warwickshire County Council.
- 61 full days of outreach activities/workshops delivered in 38 national educational/community settings.
- Successful partnerships with The Octagon Yeovil, Birmingham Hippodrome (Young choreographers) and Eastbourne College.
- Four open rehearsals, enabling 92 people in our local area to experience our work and engage with our dancers in rehearsal.
- 6 post show talks at 6 venues attended by 836 people.



Local children enjoy creative sessions in the Moving Stories project and the Wider World project. Images by Motionhouse

Developing the sector: sharing our experience to support others

Our work to support the sector also continues to expand. This year our offer included:

- Welcoming a disabled choreographer to shadow our Artistic Director from October 2024 to February 2025 during the creation of *Hidden*. Support for this paid placement came from the *Keep Moving* initiative, which is produced and managed by FABRIC, and funded by the United by 22 Legacy Charity

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

as part of the Birmingham 2022 Commonwealth Games Enhancement Fund from West Midlands Combined Authority. During the same period, we also offered a placement to a student with a hidden disability from Rambert School of Ballet and Contemporary Dance's third year Placement Pathway.

- 10 training days for professional dance artists, with a total engagement of 97 artists.
- A 3-day creative learning training course for professional dance practitioners, developing their teaching skills, attended by 37 people.
- 3 pro classes (for professional dancers), attended by 22 artists.
- 31 days of open company class, with a participation of 178.
- 9 work experience placements from 7 Universities, and 4 placement students from Northern School of Contemporary Dance and Rambert School of Ballet and Contemporary Dance.

Each year we offer a 9-month placement for young dance artists from Northern School of Contemporary Dance to come and train with us as part of their Masters' Degree. This year we hosted one young person with an interest in developing their learning and participation skills. For the first time, 50% of the placement was spent on developing creative learning skills, rather than the usual focus on performance skills.

We also offered a range of free, in-person, CPD sessions as part of learning and skills strand of the 'DLG & Critical Mass What Next 2022-24' project. The six sessions drew on our 35 years' experience in the dance sector and aimed to support emergent companies/other people in the sector and included: building your business in the dance sector; growing your online audience; building quality engagement alongside performance; a practical guide to touring internationally; selling & negotiating your work; and speaking to your audience. Our Executive Director, Louise Richards, also delivered 16 mentoring sessions, reaching 92 people.

Equality, diversity and inclusion

Equality, diversity and inclusion (EDI) are fundamental to our ethos that dance is for everyone – the lightning rod that runs through all our activities and decision-making. We have an active EDI committee made up of Trustees and staff members that meets at least twice a year to reflect on our ambitions and achievements and to set new goals. Our EDI Policy and Action Plans guide us and enable us to fulfil our mission to take EDI into account at all stages of all our activity. EDI is an agenda item on all board meetings and our regular team meetings, and access and inclusivity are central to our activity from inception to delivery. This year, we also welcomed a new Trustee who is a passionate advocate for a more inclusive and supportive society and a wheelchair user. She works as a mentor and coach and is an accessibility expert, including providing consultancy and training support for arts and culture organisations to help them create accessible, inclusive spaces designed to benefit visitors, colleagues and creative partners.

Led by discussions in our EDI Committee, in 2024/25 the following are some of our highlights from this year:

- As mentioned above, from October 2024 to February 2025, we welcomed a disabled choreographer to shadow our Artistic Director during the creation process of our production *Hidden* and offered a placement to a student with a hidden disability from Rambert Dance School's third year Placement Pathway.
- Our *Wider World* project in four local primary schools celebrates difference at two SEND schools and two schools in disadvantaged areas of our town. Funded by the Paul Hamlyn Foundation, the project gives young people who might not otherwise have access to dance and arts or activities outside of school the opportunity to learn and develop through creativity.
- Our *Moving Stories* project (10 weeks of creative dance workshops and a performance by our dancers in school) was delivered in 2 SEND schools

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

- In partnership with a local college of further education, we offered a year-long work experience opportunity to a young disabled person from a dual-heritage background with our creative learning team.
- We continued to offer payment plans, discounts for siblings and bursary places in our community programme and we have a high percentage of young people with SEN in our community programme. The parent of a summer school attendee reported that the course was the first time ever that her daughter had not experienced any bullying. She now attends our regular classes.
- Our activities with older people in our community continue to expand through the delivery of our *Care to Dance?* project in care homes and our new Tea Dance model. We fundraise to deliver these projects, which enrich the lives of older people, helping improve mobility and coordination, and reducing loneliness and isolation.

We continue to offer relaxed performances and audio described performances to our venue partners, who programme these options where possible. We delivered 2 relaxed performances this year, (*Hidden* and *Starchitects Save Santa!*) and 18 performances of *Starchitects* and *Starchitects Save Santa!* with a 'chilled' etiquette, where audiences are free to move around and make noise. These performances are aimed at young children, people who are neurodivergent or who have sensory sensitivities, learning disabilities, or chronic illness. They offer an inclusive and welcoming atmosphere for people who might find traditional performances overwhelming or challenging, enabling them to enjoy a performance in less formal and constrained conditions.

"FABULOUS!! Relaxed performance, very inclusive, lovely atmosphere." Audience member, Warwick Arts Centre

"Fantastic performance...really accessible performance for children and disabled audiences (neurodiverse)." Audience member, Lichfield Garrick



Disabled artist Sander Verbeek works with Artistic Director Kevin Finnan. Image by Motionhouse



Residents from local care homes enjoy our first ever Tea Dance. Image by Motionhouse

Environmental sustainability

Our Board and staff Environment Committee - our 'Green Team' - leads on priorities to reduce our environmental impact. Environmental responsibility is an item on every board and team meeting agenda. Our overarching aim in terms of environmental responsibility in 2024/25 was to explore adaptations to our touring model, which seek to reduce environmental impact whilst still reaching audiences in all places. We considered travel, show content and infrastructure, touring models, local impact, and applied our 'reduce/re-use/recycle' policy. We also used emissions data, peer networks and reporting to help us in this process.

We have made major gains in making the European leg of the first *Hidden* tour as sustainable as possible, working in cooperation with our venue partners in Germany and Denmark to 'join up' our touring to reduce

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

milage and emissions. We began in the south of Germany with our first performances at Theater Fuerstenfeld in Fuerstenfeldbruck, making our way to the north of the country as the tour progressed. Following the dates in Germany, our set stayed in Europe, travelling straight to Denmark for the first performances of 2025/26. Bringing together so many venues in one stretch of international touring allowed us to make our tour route as sustainable as possible, reducing the need to travel in and out of Europe with our set. We are endeavouring to apply this practice across the tour and in the UK, we managed to combine touring and educational activity in one area of southeast England. Geographically joining up tour dates is generally outside our control, but we continue to have this as a goal. We ask all venue partners to sign our 'Green Agreement' which aims to lower our impact when we are in our partner venues.

We also invested in a new 7.5 Tonne truck which has significantly decreased emissions as compared with our previous older truck. Electric trucks with the technology that can respond to our touring needs are not on the market yet, but we will continue to explore this option for any future vehicles.

Through support from Innovate UK, the UK's innovation agency, we trialled a new digital tool to work with our content creators for our digital projections in *Hidden*, reducing the amount of travel during the creation of the show by working digitally. Our reduce/reuse/recycle policy is applied to our use of sets and costumes in all shows and was considered from the start of *Hidden*. There was an active dialogue throughout the creation period with our creative collaborators, programming, artistic and production teams and Board. We considered the re-use of materials and existing sets in R&D. Biodegradable and fully compostable plastic wrap was sourced for a section of *Hidden*. Information about the biodegradable plastic wrap is communicated in the show's programme and on our website.



Biodegradable plastic wrap. Image by Dan Tucker

We have also explored our climate footprint relating to our digital activity and how we can reduce emissions relating to our use of technology within the day-to-day office and management of the company. Using an online website calculator, we have found that our website is cleaner than 67% of all web pages globally.

We attend Sustainable Arts West Midlands meetings to share ideas in the sector to help develop our practice and wider understanding, and we continue to report using the Julie's Bicycle tool, which is provided by Arts Council England.

Online

Digital content remains a key means of communicating with our audiences and to reach new ones: on our website, our blog, and our social media channels. Our robust social media plan has seen our social media channels continue to grow in 2024/25, with over 116,800 followers collectively across Instagram, Facebook, Threads, TikTok, YouTube and LinkedIn, a 19% increase on 2023/24. We made the decision to stop using X (formerly Twitter) as changes to the platform no longer aligned with our goals. Content shared across our social media channels, in particular on Instagram, TikTok and Facebook, continues to see a substantial level of engagement, with 12 viral videos online this year (each of which have over 250K views); two of these have had over 1 million views. Our social media is an accessible way for people who might not usually engage with our work to see what we do.

Local and regional partnerships

We continue to play a key role in enriching lives, giving people the opportunity to experience brilliant dance performance or to take part in one of our inspiring dance learning and participation activities. We continue to be one of Warwick District Council's three Creative Partners, supporting the strategic leadership of Warwick

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

District Council as a champion of the arts and creative sector through its Creative Framework, and have strong relationships with Warwick Arts Centre, Midlands Arts Centre Birmingham and Birmingham Hippodrome, where we are an associate company.

Plans for the future and the financial outlook

Notwithstanding the considerable achievements outlined in this Activity Report, the financial outlook over the coming 3 years remains challenging. The next Arts Council England NPO funding period has been delayed until 2028/29, meaning that this is the earliest that we might benefit from an uplift to our annual grant from them. With our core funding at a standstill until then, whilst costs continue to rise across all areas of activity, we must find ways to bridge the ever-increasing gap between income and expenditure. Fortunately, through shrewd strategic planning and management in recent years, we have built up sufficient designated reserves to help us through this challenging period but using them will also result in diminished reserves by 2028/29, leaving us more vulnerable in the years following this as we work to rebuild them.

We are proactive, dynamic, flexible and resilient and although we face challenges ahead, we are confident that we will find ways to weather this storm, as we have done in the past. With very little room for manoeuvre in terms of increasing income from activity, proactive fundraising for grants from trusts and foundations will play an increasingly critical part in helping us bridge this gap. We will also continue to explore any potential sources of income to see us through this next chapter, such as the one-off bespoke performance event in Mumbai, India in November 2025, that we have been commissioned to create the aerial elements for. Our Artistic Director and Programme Producer will travel with a cast of freelance aerial artists to create the show on site over a 2-week period. Projects such as this help generate additional income on top of our usual touring, and we will continue to pursue any such opportunities as they arise, but they are unpredictable and sporadic in nature and cannot be relied upon moving forwards.

Creating new work is critical to maintaining our income levels, so in 2025/26 we will be fundraising for support to undertake research and development for our next outdoor production, which will premiere in 2027/28. After initial periods of R&D in 2025/26 and 2026/27, we will finish creating the show in 2027/28. We will also be fundraising to support core costs and to maintain our staffing and activity levels in the 3 years to March 2028.

Hidden continues to tour with 24 performances at 17 venues booked at the time of writing from autumn 2025 onwards, and more pencilled for future tours, taking us into 2027/28. A recently secured grant from Arts Council England will help support the costs of touring *Hidden* from Autumn 2025 to Spring 2027.

We are in discussions with Sadler's Wells to take *Hidden* to their new London venue, Sadler's East in 2026/27 and we are in discussion with Warwick District Council about a performance event to reopen the newly renovated Town Hall in Leamington.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Financial review

Our business model continues to rely on income from artistic activities to generate funds and, combined with the Arts Council England National Portfolio Organisation (NPO) award and other grants, funds our activities.

The budget for 2024/25 included the costs of producing our new theatre production *Hidden* and forecast a deficit of £179.1k. This budget deficit was to be funded by designated reserves built for this purpose.

In the event, opportunities were taken to increase income and combined with efforts to keep costs under control this deficit was reduced to £63,935.

Income

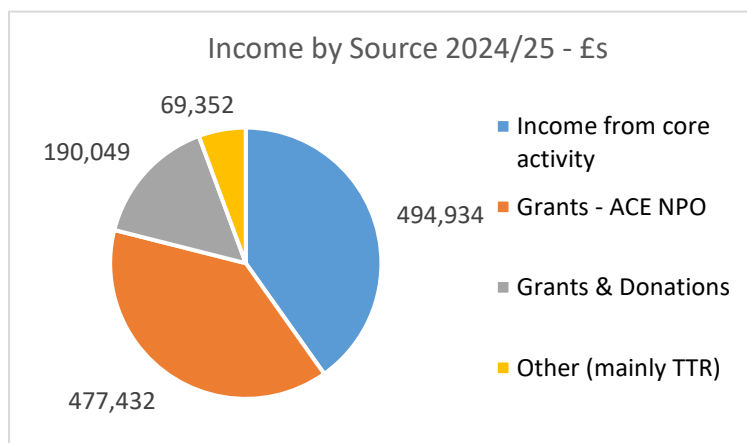
The creation of *Hidden* meant that for several months there was significantly reduced touring and a consequent reduction in income until the production premiered in February 2025.

Having said that, the prudent budget set for income was exceeded to the degree that the result was £99.2k higher than budget. There were several contributing factors:

- Repertoire income was £24k better than budget mainly due to better than planned demand for our outdoor productions.
- The improved and developing offer from community and education activities resulted in an increased demand for classes and workshops, and an increase in income of 32.7% compared to 2023/24.
- The Theatre Tax Relief claim for the production of *Starchitects Save Santa!* was for £56,308 (higher than budget) and was successfully included as part of the Corporation Tax return. This cultural tax relief is generated by the creation of new productions and the amount of the tax relief varies with the individual production costs.
- Income from Trusts and Foundations was significantly higher than budget. The main activities that benefitted from support from several trusts were our community activities, and the research and development for our new theatre production.

A number of grants were received to support our productions, details of these are set out in the Fundraising section on page 20 below.

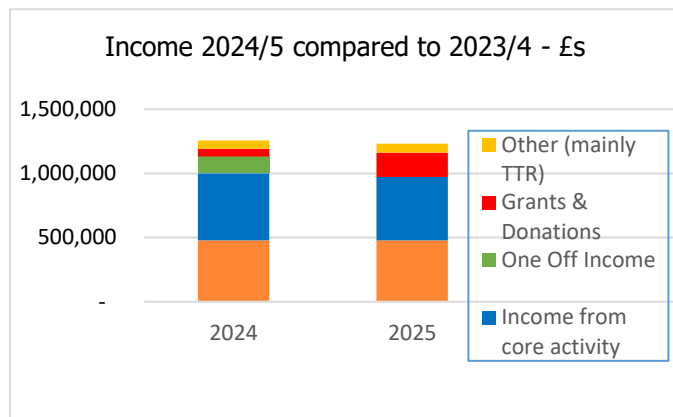
The sources of our income for the year are shown in the pie chart.



Income from core activity, including Theatre Tax Relief, reached 46% of total income, trusts and foundations contributed 15% and the ACE NPO grant was 39% of the total Income.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

The year-on-year change in income can be seen in this graph:



Other income (yellow) was primarily Theatre Tax Relief.

Grants and donations (red) were higher than 2023/24 reflecting the securing of grants for *Hidden* development and for community activities as mentioned above.

Income from 'One Off' contracts (green) reduced to zero in 2024/25 as expected.

Income from core activity (blue) is from repertoire performances, slightly lower than 2023/24 as per budget.

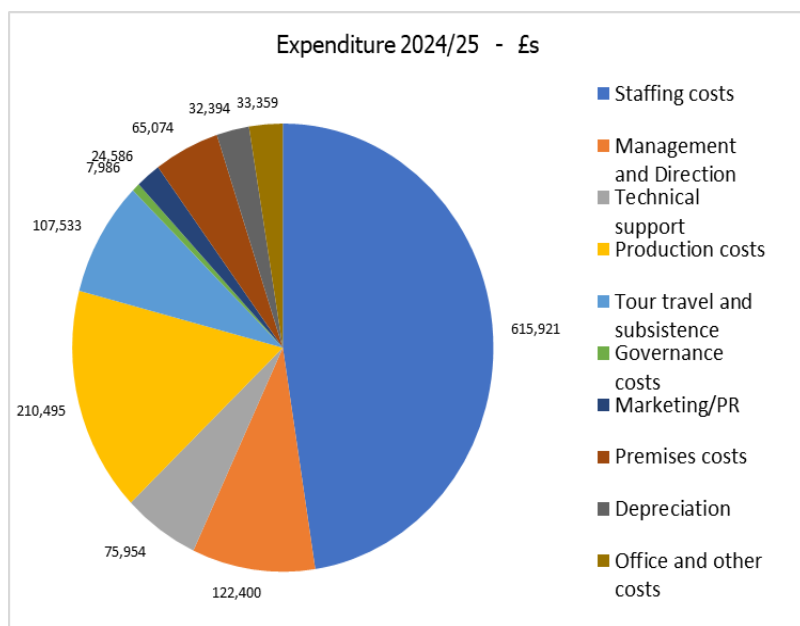
The ACE NPO grant (orange) is unchanged (cash).

In the face of increasing costs and standstill funding, it is critical that we continue to maximise all opportunities to generate income.

Expenditure

To mitigate the consequences of inflation a prime focus continues to be cost control. To ensure that the finite nature of our resources is understood by all in the business, our activities are strictly budget/cash limited. Management accounts are prepared monthly, and the full year forecast is reviewed on a monthly basis to monitor progress and to put any corrective actions necessary in place to ensure that the overall financial target is met.

Despite our careful management and cost control measures, the increase and level of the rate of inflation, and employment costs has resulted in an increase in costs in several notable areas (see Note 4 in the accounts below for more detail):



- **Staffing costs:** (our primary outgoings). In 2024/25 all employees had salary increases with additional pay awards for the lower-level salary bands in response to the high level of UK inflation, and in order to protect, retain and maintain the motivation of these employees.

- **Technical support:** these costs are driven by the one-off costs of building *Hidden*, the volume of touring and the mix of performances as some productions require more technical input than others.

- **Production costs:** this cost includes the one-off costs of building *Hidden* our new theatre production. It is significantly higher than 2023/24 for this reason and will reduce in 2025/26.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

- **Tour travel and subsistence:** these costs are directly related to the number of performances and venues. The costs for outdoor performances and workshops are invoiced and recovered.

- **Marketing:** costs were slightly over budget due to the filming of several full-length productions to support sales and bookings in venues and festivals. This took us over budget when combined with the expected costs of marketing for the new production *Hidden*.

- **Premises:** the cost of premises, rent, service charges and maintenance increased by 7.3%.

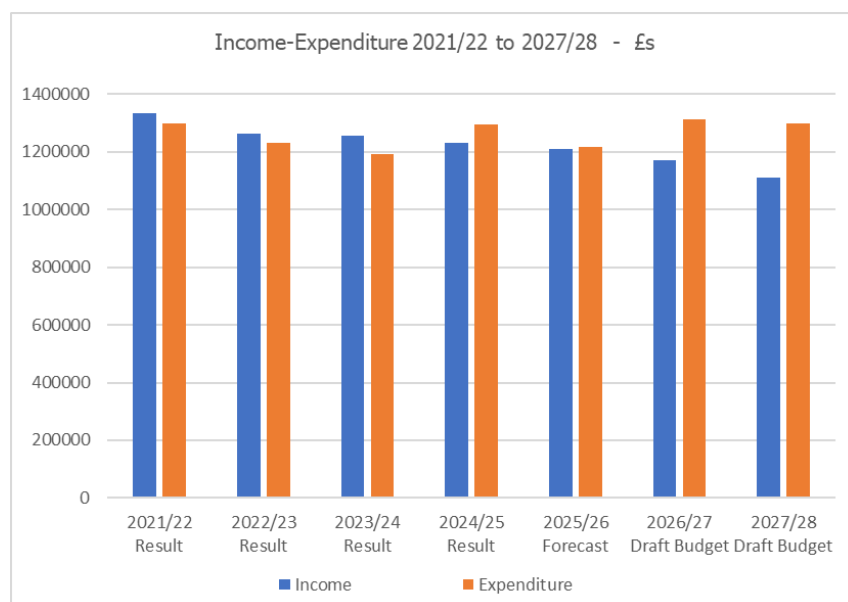
- **Office & other costs:**

Insurance – the cost of insurances increased by 5.7%.

Vehicle costs – the cost of maintenance, vehicle insurance and licences increased by 9.5% overall.

Other overheads mainly office costs – the total costs increased overall by 2%.

Financial results for the period 2021/22 to 2024/25



The graph shows that a surplus was generated in the 3 years 2021/22 to 2023/24. This funded the planned deficit in 2024/25 with the build of the new theatre production and reflects our normal 4-year cycle.

Despite the many challenges faced in recent years, this is a significant achievement, which has been realised through careful management of our budgets, forward thinking, commitment and determination from the entire team.

However, the draft budgets for the years 2026/27 and 2027/28 show the effect of the increasing pressure we are experiencing as income

stagnates, and costs continue to rise as noted in the 'Plans for the future' section above.

A direct effect of the financial situation resulting from the above is that we have been unable to finance the rebuilding of our dancer team to the 2019/20 level, a loss of 4 full-time permanent dancer positions as well as a full-time marketing position.

2025/26 and beyond

The budget outturn for the full year 2025/26 is a deficit of £13,482. The latest forecast is a deficit of £7,140.

The financial outlook in general remains challenging. The Arts Council England NPO funding has only increased very slightly in the last 7 years, and significantly below the rate of inflation. In addition, the limited resources of venues mean that we are unable to offset this reduction in real income. We are continuing to explore and develop sources of income, while doing what we can to reduce costs. The current draft budget for 2026/27 includes income of £1,172,747 and expenditure of £1,314,054 including £50,000 to build a new outdoor production. Work is proceeding to obtain financial support for the development of this new production.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Although the economic climate is challenging, the Trustees have considered a period of twelve months from signing off the accounts and are confident that there are no material uncertainties that cast significant doubt on the Charity's ability to continue as a going concern.

Cash flow

The cash balance at year end was £453,621. This was directly affected by the delay in HMRC paying the Theatre Tax Relief submission for *Starchitects Save Santa!* made with the Corporation Tax return submitted in March 2025. This payment was received in June 2025.

The income accrual on the balance sheet of £86,027 comprises this TTR claim and invoiced fees for performances of *Hidden* in Teo Otto Theater, Parktheater and Scharoun Theater in Germany. These invoices were all settled by the end of May 2025 and restored the cash balance.

Investment

During the year we purchased a new MAN Truck for £85,905 and new office computers for £5,290. Both purchases are fixed assets, the truck is being depreciated over 10 years, and the computers over 3 years, both on a straight-line basis.

Funding for these purchases was mainly from designated reserves established for this purpose, plus a grant of £5,000 from the Bernard Sunley Foundation.

Reserves Policy

The charitable company needs reserves to provide funds to:

- continue to develop new work and invest in artistic exploration, maintain staff capacity and to deliver tours and activities;
- invest in and replace fixed assets;
- continue to meet strategic objectives if there is any major shortfall in income;
- give breathing space should the Charity lose a major source of funds;
- continue to run the business if there are any unexpected expenses; and
- cover the costs associated with winding up should such an eventuality arise.

The amount of money required in reserve depends on the stage of the performance 'life cycle'. Historically, the Charity plans and budgets on a four-year cycle embracing the researching, creating, producing and touring of performance work, where Year 1 sees us invest from our reserves into the creation of a new production, which then typically tours for 3 to 4 years. The level of reserves needed fluctuated both between years and within years, based on activity.

This cycle, which has been implemented successfully for more than 20 years, has worked on the principle that over the 3-year period after a creation year, we will generate a surplus from touring and other income to build reserves which are then designated to support the creation of the next production. In the 4th year those reserves are drawn down as planned and the cycle starts again. As noted throughout this report, due to a range of external factors, this cycle is being disrupted, and under the current forecast, for the first time ever, we find ourselves forecasting a deficit in years 2 and 3 of our cycle (2026/27 and 2027/28), meaning that we will need to use more of our reserves over the next 2 years, when under normal circumstances we would be generating the income to rebuild them to enable the creation of the next production for theatres in 2028/29. This disruption to the 4-year cycle means that satisfying the high level of audience demand in the UK and abroad may also be at risk.

REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025

The Charity's policy is to achieve a level of reserves that would cover all liabilities, including the potential costs of winding up the Charity if circumstances required.

The Head of Finance reports reserve levels to the Trustees each quarter as part of the review of the management accounts.

Reserves

The reserves at the start of the year were £692,174 and the year produced a deficit of £63,935. The reserves at year end totalled £628,239, comprising restricted £nil, designated £396,008 and general reserve £232,231.

The Trustees have reviewed the reserves policy and decided that the designated reserves should comprise £320,000 for the creation of new work and to sustain the delivery of high-quality work, £45,203 to support *Hidden* touring, and £30,805 for future capital expenditure.

The Trustees have also considered the worst-case possibility of closure and have calculated that the cash reserve required to meet closure costs would be in the region of £210,000. This comprises statutory redundancy costs, the Houseworks contract, and premises rental. This is covered within the general reserves.

Governance

Good governance is a key part of how we operate, and our compliance is regularly reviewed by the Board of Trustees and the management team. Financial reporting and control is an important part of this and our performance against budgets and forecasts is reviewed and presented to the Trustees. Our Risk Register plays a vital part in how the business of the Charity is monitored, and risks are categorised according to their severity, and mitigating action is taken wherever possible. Specialist sub committees of the Board of Trustees meet regularly to review and advise on areas including finance, EDI (equality, diversity and inclusion), environment, and safeguarding. Overall, we are constantly aware of the importance of good governance, and this has a continuing influence on the operation of the Board of Trustees and the management team.

Financial performance is monitored regularly by both the management team and the Trustees. Management accounts are prepared monthly and reviewed by the Executive Director and Head of Finance. The forecast for the year end is then updated monthly and compared to the financial plan. Any remedial actions required to ensure the overall financial target will be met are discussed and actioned. Management accounts are presented to the Trustees at the quarterly board meetings for review and approval.

Our financial objective is to ensure financial stability and continued solvency year on year so that we can maintain our artistic aims and objectives.

Where funding is received from particular sources to cover specific development work, those funds are reflected as income in the year in which they are received, and they are held as restricted reserves.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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 published in October 2019.

Fundraising

The majority of the income raised through fundraising is secured in the form of grants from grant making bodies such as charitable trusts and foundations via an application process. The Charity neither participates in publicly marketed fundraising events nor in the active soliciting of donations from members of the general public. Accordingly, the Charity is not registered with the Fundraising Regulator, although the Trustees will keep the situation under review.

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Core funding from Arts Council England, was £477,432 in 2024/25.

Fundraising remains a key focus and despite increasing competition due to pressures in the sector, there have been some significant successes this year. We are grateful to the grant-making organisations who have funded our work. Income includes grants and commissions (see Note 13) from:

29th May 1961 Charitable Trust
Bernard Sunley Foundation
Birmingham Hippodrome Theatre
FABRIC
Fabric CIO
Innovate UK
John Ellerman Foundation
King Henry VIII Endowed Trust
Paul Hamlyn Foundation
The Baron Davenport's Charity
Warwick District Council
WDC Arts Fund - Ignite

Donations are also received from individual donors.

Reference and administration information

Charity Name	Motionhouse
Charity Registration Number	328693
Company Registration Number	02515820
Registered Office	Spencer Yard Leamington Spa Warwickshire CV31 3SY

Board of Trustees

The following individuals served as Trustees during the year:

Toby Smith (Chair, serving Trustee appointed in this role 28-10-2024)
Yvonne Gilligan (Chair of the Finance & Audit Committee)
Philippa Bradford (appointed 28-10-2024; resigned 02-10-2025)
Catherine Cassidy (resigned 28-10-2024)
Jonathan Cochrane
Giles Clifford
Sarah Gee FRSA, MIOD
Martin Nwangwa
Rakhi Rajani
Colin Robertson
Abigail Viner (resigned 21-10-2025)
Simon Wales (previous Chair, resigned 28-10-2024)
Zaylie-Dawn Wilson

Company secretary

Andrew Johnson

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Executive team

The services of the Executive Director, Louise Richards FRSA and Artistic Director, Kevin Finnan MBE are contracted through Houseworks Arts Limited.

The Trustees consider the senior management team to comprise the Associate Director, Communications & Development Director, Head of Finance and Programme Producer. The pay of the senior management team is set with reference to benchmarking using comparable roles in organisations similar to Motionhouse. The contract with Houseworks Arts Limited (as detailed at Note 18) is negotiated in line with the Arts Council Funding Agreement.

The staff team as of 31 March 2025 comprised, with subsequent changes at time of writing noted:

Performers: Alexandra De La Bastide (left October 2025)
Beth Pattison
Blair Moore
Dylan Davis
Llewelyn Brown
Oliver Bell
Sophie O'Leary

Associate Director: Daniel Massarella

Head of Creative Learning: Hannah Lockyer
Creative Learning Dance Artists: Camilla Lloyd (left August 2025)
Hannah Marshall (appointed October 2024)
Harrison Yafai (appointed October 2024)

Programme Producer: Victoria Collins
Programme Coordinator: Ashley Sanderson (appointed October 2024)

Communications & Development Director: Jane Bailey
Audience Engagement Manager: Ellen Dainty

Administrator: Eileen Liptrot

Head of Finance: Andrew Johnson

Technicians: William Blundell
Ben Smith

Auditors

HB&O Ltd
Highdown House
11 Highdown Road
Leamington Spa
Warwickshire
CV31 1XT

Bankers

HSBC Plc, 126 The Parade, Leamington Spa CV32 4AJ

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Constitution and general objects

The Charity was formed on 26 June 1990 as a company limited by guarantee and a registered charity. The company is governed by its articles of association that were updated and adopted on 19 May 2022.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The organisation

Underpinning the artistic work is a continuing commitment to excellent management at all levels. The Charity has a strong and experienced Board of Trustees and a dedicated and expert staff team. Through both full Trustee meetings and a range of sub committees, the Trustees actively engage in Motionhouse's development and activities at all levels. Developing new markets is a pillar of our financial and artistic planning so new performance and touring models continue to be explored.

Recruitment and appointment to the Board of Trustees

Trustees are recruited and appointed on the basis of their expertise and experience, their professional and community background and other relevant experiences and skills. The Board of Trustees as a whole seeks to reflect the diversity of the West Midlands and further afield.

Trustees are appointed for an initial term of 3 years and may be eligible for re-election in accordance with the Articles of Association.

There is a finance and audit committee, with a separate Trustee Chair to the main Board, which meets separately to the main Board and draws upon the experience and skills of appropriate Trustees as required. Specialist sub committees of the Board of Trustees meet regularly to review and advise on areas such as finance, environmental responsibility, EDI, and safeguarding.

Trustee induction and training

There is an induction programme for new Trustees. They meet with the Chair and Executive Director for an introduction to the Charity, observe a Trustee meeting prior to appointment, meet with the dancers for question-and-answer sessions, and they attend performances of indoor and outdoor productions. New Trustees also review recent accounts and board papers with the management team.

Risk management

The Trustees are responsible for the risk management across the Charity. With the assistance of the management team the Trustees monitor the major risks to which Motionhouse is, or may be, exposed. Any current matters are brought to the notice of the Trustees at their quarterly meetings, unless the risk is deemed of such importance that all Trustees should be alerted by electronic means in a timelier manner. During the year the Charity has actively reviewed the safeguarding policies, and compliance with GDPR is reported on at board meetings. During the course of this financial year, the risk register has also been refreshed and updated.

The most significant risks facing the organisation and the risk management strategy for 2024/25, as at October 2025, are detailed in the table below:

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

Risk	Risk Category	Risk Management Approach
The cumulative impact of multiple years of standstill funding, and the current and anticipated level of Arts Council funding, impacts on current business model and prevents us from being able to continue with our existing portfolio of work and employment of staff.	Financial	The impact of current level of funding is threatening our sustainability, and without increased funding Motionhouse will become unsustainable in its current form, leaving us unable to target a wide range of audiences in a variety of settings in the UK and abroad. Whilst financial planning for 2026/27 and 2027/28 deploys significant levels of reserves to offset projected deficits, this is only sustainable in the short term as the reserves will be quickly exhausted.
Despite strong demand for our work, in the face of the level of funding for ourselves and across the sector, there is a gap between continually rising costs and a reducing ability to generate income accordingly, making it extremely challenging to create a balanced budget.	Financial	Board & staff in frequent dialogue; Whole team responsible for containing costs; Honesty & transparency on financial pressures with staff team, plus funders; All business planning and budget forecasts are prudent and remodelled monthly to take into account the additional/likely upcoming risks and uncertainty, maintaining contingencies; Proactive search for new income-generating projects, including developing flexibility in repertoire to respond to unusual opportunities; tight cashflow disciplines; P&L forecast and financial modelling to manage solvency as a going concern; use of reserves to manage financial risks.
Adverse financial impacts of not achieving fundraising targets.	Financial	Fundraising targets are set alongside full-cost recovery budgeting, with targeted approaches to potential funders; income reviewed monthly as part of I&E monitoring process.
Inadequate dancer numbers to maintain output of company and provide necessary cover, as dancers have left through natural attrition and we have not been able to afford to replace them. This situation is further amplified by the significant time required to train replacements in the skills required for our dance-circus form, in the context of our complex repertoire and busy performance schedule.	Artistic	Whilst strategic investment in dancer numbers for 2026/27 is planned to bridge gaps created by dancer retirement, similar mitigation into 2027/28 remains challenging; current planning is focussed on potential ways to sustain numbers into 2027/28; transparent dialogue with trustees on reality of financial situation.

Statement of Trustees' responsibilities

The Trustees (who are also directors of Motionhouse for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company, 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 in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

**REPORT OF THE TRUSTEES (continued)
year ended 31 March 2025**

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company’s auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company’s website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report was approved by the Trustees on 21 October 2025 and signed on its behalf.



Toby Smith
Chair

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE
Year ended 31 March 2025**

Opinion

We have audited the financial statements of Motionhouse (the 'charitable company') for the year ended 31 March 2025, which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and Notes to the Financial Statements, including 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 charitable company's affairs as at 31 March 2025, and of its 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 Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC'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 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 Report of the Trustees, other than the financial statements and our auditor's report thereon. The Trustees are responsible for the other information. 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE
Year ended 31 March 2025**

Opinions 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 Report of the Trustees, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the 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 directors' report included within the Report of the Trustees.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the 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 Report of the Trustees and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on pages 24-25, the Trustees (who are also 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 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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's 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 auditor's 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE
Year ended 31 March 2025**

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.

The audit process includes an assessment of the entity's risk environment, through enquiry of and discussion with management and those charged with governance, including an assessment of any key laws and regulations with which the charitable company must comply in the ordinary course of its operations.

Additionally, the overall risks of irregular transactions occurring are assessed following our observations and confirmation of the design and implementation of management's controls. Whilst we are mindful of these risks, our audit focus is geared towards the risk of material misstatement in the financial statements as a whole.

As such, our procedures cannot guarantee that all transactions have been fully compliant with all relevant laws and regulations, including those regulations relating to fraud, as our procedures are not designed to detect all instances of non-compliance. By definition, the risk of our detection of non-compliance is greater where compliance with a law or regulation is removed from the events and transactions reflected in the financial statements. The risk is also greater regarding irregularities due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-the-fi/description-of-the-auditor-s-responsibilities-for>. This description forms part of our auditor's 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 auditor's 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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Mark Ashfield BA FCA
Senior Statutory Auditor
for and on behalf of:
HB&O Ltd
Chartered Accountants and
Statutory Auditor

Highdown House
11 Highdown Road
Leamington Spa
Warwickshire
CV31 1XT

Date: 11 December 2025

HB&O Ltd is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.

MOTIONHOUSE

**STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an income and expenditure account)
for the year ended 31 March 2025**

Income	Note	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
Grants	2	479,932	177,111	657,043	528,057
Donations	2	10,438	-	10,438	8,795
Charitable activities	3	459,934	35,000	494,934	654,212
Investments		13,044	-	13,044	9,567
Other – Theatre Tax Relief		56,308	-	56,308	54,798
Total income		<u>1,019,656</u>	<u>212,111</u>	<u>1,231,767</u>	<u>1,255,429</u>
Expenditure					
Charitable activities	4	1,083,591	212,111	1,295,702	1,191,861
Total expenditure		<u>1,083,591</u>	<u>212,111</u>	<u>1,295,702</u>	<u>1,191,861</u>
Net income / (expenditure) for the year	6	(63,935)	-	(63,935)	63,568
Reconciliation of funds					
Fund balances at 1 April 2024	13	692,174	-	692,174	628,606
Fund balances at 31 March 2025	13	<u>628,239</u>	<u>-</u>	<u>628,239</u>	<u>692,174</u>

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 32 to 43 form part of these financial statements.

MOTIONHOUSE

BALANCE SHEET
Company Number: 02515820
as at 31 March 2025

	Note	2025		2024	
		£	£	£	£
Fixed assets					
Tangible assets	8		126,031		67,230
Current assets					
Stock		3,823		2,588	
Debtors	9	163,596		70,427	
Cash at bank and in hand		<u>453,621</u>		<u>607,942</u>	
		621,040		680,957	
Creditors: amounts falling due in one year	10	<u>(118,832)</u>		<u>(56,013)</u>	
Net current assets			502,208		624,944
			<hr/>		
Total assets less current liabilities and total net assets			628,239		692,174
			<hr/> <hr/>		
Funds					
Restricted	13		-		-
Unrestricted :	13				
Designated			396,008		442,000
General			232,231		250,174
			<hr/>		
Total funds			628,239		692,174
			<hr/> <hr/>		

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.

These financial statements were approved by the Trustees on 21 October 2025 and signed on its behalf by:




Toby Smith
Chair

Yvonne Gilligan
Trustee

The notes on pages 32 to 43 form part of these financial statements.

MOTIONHOUSE

STATEMENT OF CASHFLOWS
For the year ended 31 March 2025

		2025 £	2024 £
Cash flow from operating activities	19	(76,170)	173,119
Cash flow from investing activities			
Interest received		13,044	9,567
Purchase of fixed assets		(91,195)	(30,090)
Net cash flow from investing activities		(78,151)	(20,523)
Net (decrease) / increase in cash and cash equivalents		(154,321)	152,596
Cash and cash equivalents at start of period		607,942	455,346
Cash and cash equivalents at end of period		453,621	607,942
Cash and cash equivalents consists of:			
Cash at bank and in hand		453,621	607,942
Analysis of change in net funds	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			
Cash at bank and in hand	607,942	(154,321)	453,621
	607,942	(154,321)	453,621

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2025

1.1 Summary of significant accounting policies

Motionhouse is a private charitable company limited by guarantee, incorporated in England and Wales. 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 address of the registered office is given in the Charity information on page 21 of these financial statements.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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) issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice.

The financial statements are prepared on a going concern basis under the historical cost convention. The financial statements are prepared in sterling, which is the functional currency of the Charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Critical accounting estimates and judgements

To be able to prepare financial statements in accordance with FRS 102, the Charity must make certain estimates and judgements that have an impact on the policies and the amount reported in the annual accounts. The estimates and judgements are based on historical experiences and other factors including expectations of future events that are believed to be reasonable at the time such estimates and judgements are made.

1.3 Income

All incoming resources are included in the Statement of Financial Activities (SoFA) when the Charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

For donations to be recognised, the Charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the Charity, and it is probable that they will be fulfilled.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

The Charity receives government grants in respect of Arts Council England funding. Income from government and other grants is recognised at fair value when the Charity has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

1.4 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

1.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost (or deemed cost) less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Equipment	- 33% straight line
Computers	- 33% straight line
Motor vehicles (vans)	- 20% straight line
Motor vehicles (truck)	- 10% straight line

Items costing less than £5,000 are not capitalised but are written off to revenue on purchase.

Tangible fixed assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of the asset may not be recoverable.

1.6 Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.7 Taxation

Motionhouse meets the definition of charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK Corporation Tax purposes.

The charitable company is able to claim a refundable Corporation Tax credit under the HMRC Theatre Tax Relief Scheme. Theatre Tax Relief of £56,308 (2023/24: £54,798) has been included in these accounts.

1.8 VAT

The company is registered for VAT and costs are therefore shown exclusive of VAT.

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

1.9 Going concern

At the time of signing the Accounts, the Trustees have considered all material operating issues and risks affecting the sector as a whole, specifically the impact of reduced earnings from venues, inflation, and the need to retain staff. Additionally, meeting fundraising targets is a real challenge in the present environment. The Trustees are extremely aware of these risks and are working with the executive team to mitigate the impact wherever possible. Targets are prudent and a monthly review of actual performance against targets is in place, along with a constant dialogue between Trustees and staff.

The financial forecasts prepared by the executive team show that the Charity will be able to operate within the financial resources available to it for a period of 12 months from the date of signing these accounts.

The Trustees are of the opinion that there are no material uncertainties that cast significant doubt upon the Charity's ability to continue as a going concern and, as such, the accounts are prepared on a going concern basis.

1.10 Funds

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

Designated funds are unrestricted funds that have been allocated to a particular purpose/project.

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost 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.

1.11 Foreign Currencies

Foreign currency transactions are initially recognised by applying to the foreign currency amount the spot exchange rate between the functional currency and the foreign currency at the date of the transaction.

Monetary assets and liabilities denominated in a foreign currency at the balance sheet date are translated using the closing rate.

1.12 Leases

Assets acquired under finance leases are capitalised and depreciated over the shorter of the lease term and the expected useful life of the asset. Minimum lease payments are apportioned between the finance charge and the reduction of the outstanding lease liability using the effective interest method. The related obligations, net of future finance charges, are included in creditors.

Rentals payable and receivable under operating leases are charged to the SoFA on a straight-line basis over the period of the lease.

1.13 Pensions

The Charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

2	Income from grants and donations	2025	2024
		£	£
	Grants		
	Arts Council England – Grant in Aid Revenue	477,432	477,432
	Warwick District Council – Key Client Strategic Contribution	2,500	2,500
		<hr/>	<hr/>
		479,932	479,932
		<hr/>	<hr/>
	Donations		
	Trusts and foundations	177,111	48,125
	Individual donations including gift-aid	10,438	8,795
		<hr/>	<hr/>
		187,549	56,920
		<hr/>	<hr/>
	Total grants and donations	667,481	536,852
		<hr/> <hr/>	<hr/> <hr/>

£177,111 (2023/24: £48,125) of the above income was attributable to restricted funds excluding commissions from Fabric CIO and Birmingham Hippodrome Theatre (further detail is given in note 13).

£490,370 (2023/24: £488,727) of the above income was attributable to unrestricted funds. (Arts Council, Warwick District Council & Donations).

3	Income from charitable activities	2025	2024
		£	£
	Merchandise sales	3,885	8,809
	Performance, education and community activity	456,049	630,403
	Co-commissioning	35,000	15,000
		<hr/>	<hr/>
		494,934	654,212
		<hr/> <hr/>	<hr/> <hr/>

£35,000 (2023/24: £15,000) of the above income was attributable to restricted funds.

£459,934 (2023/24: £639,212) of the above income was attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

4 Expenditure

	Performance programme £	Education & community £	Development £	2025 £	2024 £
Staffing costs	468,637	117,160	30,124	615,921	652,241
Management and direction	85,695	21,423	15,282	122,400	122,400
Technical support	60,763	15,191	-	75,954	63,617
Production costs	168,396	42,099	-	210,495	112,909
Tour travel and subsistence	86,027	21,506	-	107,533	80,916
Marketing/PR	19,062	4,764	760	24,586	26,887
Premises costs	52,061	13,013	-	65,074	60,621
Depreciation	25,915	6,479	-	32,394	30,437
Office and other costs	26,685	6,674	-	33,359	34,558
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	993,241	248,309	46,166	1,287,716	1,184,586
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

Governance Costs

Audit fee	7,291	6,500
Accountancy support - Tax	695	775
	<hr/>	<hr/>
	1,295,702	1,191,861
	<hr/> <hr/>	<hr/> <hr/>

£212,111 (2023/24: £63,125) of the above costs were attributable to restricted funds (further detail is given in note 13).

£1,083,591 (2023/24: £1,128,736) of the above costs were attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

5 Staff numbers and costs

The full-time equivalent average number of employees (including contract, casual and part time staff) during the year was as follows:

	2025	2024
	no.	no.
Performers and creative learning dance artists	10.9	13.0
Technicians	2.0	1.8
Administration	6.5	6.4
	19.4	21.2
	2025	2024
	£	£
Staff costs		
Wages and salaries	557,358	595,657
Social security costs	46,655	43,720
Pension costs	11,908	12,864
	615,921	652,241
	615,921	652,241

No employee received emoluments of £60,000 or more during the year (2023/24 – none).

The key management personnel employed by the charitable company comprise the Communications & Development Director, Head of Finance and the Programme Producer. The total employee benefits of the employed key management personnel of the charitable company was £110,209 (2023/24: £106,797).

Note 18 provides details of payments made to the Artistic and Executive Directors, who are also considered to be key management personnel.

6 Net expenditure for the financial year

	2025	2024
	£	£
Net (expenditure) / income for the financial year is stated after charging:		
Lease payments recognised as an expense	50,808	43,403
Auditor's remuneration		
- audit services	7,291	6,500
- taxation services	695	775
Depreciation	32,394	30,437
Exchange loss on year end foreign cash holding	-	37
	50,808	43,403
	50,808	43,403

7 Trustees' emoluments

The Trustees did not receive any remuneration in the year to 31 March 2025 or the previous year. No expenses were reimbursed to Trustees in the year (2023/24: £nil).

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

8 Tangible fixed assets

	Equipment	Computers	Motor vehicles	Total
	£	£	£	£
Cost				
1 April 2024	63,654	-	61,139	124,793
Additions	-	5,290	85,905	91,195
Disposals	-	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>
31 March 2025	63,654	5,290	147,044	215,988
	<hr/>	<hr/>	<hr/>	<hr/>
Depreciation -				
1 April 2024	44,204	-	13,359	57,563
Charge for the year	19,450	-	12,944	32,394
Disposals	-	-	-	-
	<hr/>	<hr/>	<hr/>	<hr/>
31 March 2025	63,654	-	26,303	89,957
	<hr/>	<hr/>	<hr/>	<hr/>
Net book value				
At 31 March 2025	-	5,290	120,741	126,031
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
At 31 March 2024	19,450	-	47,780	67,230
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

9 Debtors

	2025	2024
	£	£
Trade debtors	28,516	51,145
Prepayments	16,786	8,171
Accrued income	86,027	11,111
VAT debtor	32,267	-
	<hr/>	<hr/>
	163,596	70,427
	<hr/> <hr/>	<hr/> <hr/>

Accrued income for 24-25 includes a claim for Theatre Tax Relief for £56.3k, which was settled in June 2025.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

10	Creditors: amounts falling due within one year	2025	2024
		£	£
	Trade creditors	30,899	16,743
	Other taxation and social security	12,828	20,766
	Accruals	32,157	15,761
	Deferred income (note 11)	23,676	1,970
	Other creditors	19,272	773
		<hr/>	<hr/>
		118,832	56,013
		<hr/> <hr/>	<hr/> <hr/>

11	Deferred income	£
	Balance at 1 April 2024	1,970
	Amount released to incoming resources	(1,970)
	Amount deferred in the year	23,676
		<hr/>
	Balance at 31 March 2025	23,676
		<hr/> <hr/>

Deferred income relates to grant income received in advance from the Paul Hamlyn Foundation.

12 Transactions involving Trustees

No Trustee has had any beneficial interest in a material contract to which the charitable company was party.

Trustees made donations to the Charity, without conditions, of £886 (2023/24: £1,357) during the year.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

13 Funds	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
Restricted funds					
Income grants/donations					
Paul Hamlyn Foundation	-	49,650	(49,650)	-	-
John Ellerman Foundation	-	34,000	(34,000)	-	-
The King Henry VIII Endowed Trust	-	5,300	(5,300)	-	-
FABRIC	-	25,000	(25,000)	-	-
29 th May 1961 Charitable Trust	-	5,000	(5,000)	-	-
Baron Davenport's Charity	-	500	(500)	-	-
WDC Arts Fund - Ignite	-	750	(750)	-	-
Bernard Sunley Foundation	-	5,000	(5,000)	-	-
Innovate UK	-	49,941	(49,941)	-	-
Warwick District Council	-	1,970	(1,970)	-	-
Commissions					
Birmingham Hippodrome Theatre	-	15,000	(15,000)	-	-
Fabric CIO	-	20,000	(20,000)	-	-
	-	<u>212,111</u>	<u>(212,111)</u>	-	-
Unrestricted funds					
General	250,174	1,019,656	(801,889)	(235,710)	232,231
Designated funds:					
New work & artistic investment	320,000	-	(281,702)	281,702	320,000
Touring support	-	-	-	45,203	45,203
Vehicle/equipment replacement	122,000	-	-	(122,000)	-
Capital equipment	-	-	-	30,805	30,805
Total unrestricted funds	<u>692,174</u>	<u>1,019,656</u>	<u>(1,083,591)</u>	<u>-</u>	<u>628,239</u>
Total funds	<u>692,174</u>	<u>1,231,767</u>	<u>(1,295,702)</u>	<u>-</u>	<u>628,239</u>

Restricted funds represent:

The following restricted funds were used for our Community programmes – The King Henry VIII Endowed Trust, The Baron Davenport's Charity, and Warwick District Council.

The following restricted funds were used for our *Wider World* project and our *Keep Moving* artist development project – Paul Hamlyn Foundation and Fabric CIO.

The following restricted funds were used for wraparound activities with children with the touring production of *Starchitects and Starchitects Save Santa!* – 29th May 1961 Charitable Trust.

The following restricted fund was used for R&D and creation of our next touring production – John Ellerman Foundation, Innovate UK, FABRIC, and Birmingham Hippodrome.

The following restricted fund was used for the purchase of a new truck for touring – Bernard Sunley Foundation.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

13 Funds (continued)

Unrestricted funds represent:

General - unrestricted funds to be used at the discretion of the Trustees.

Designated funds - for the creation of new work and artistic investment, touring support and new equipment.

Funds – prior year

	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
Restricted funds					
Income grants/commissions /donations					
The Saintbury Trust	-	2,000	(2,000)	-	-
John Ellerman Foundation	-	31,000	(31,000)	-	-
The King Henry VIII Endowed Trust	-	4,970	(4,970)	-	-
MAC Birmingham	-	5,000	(5,000)	-	-
St Mary's Hall Trust	-	2,260	(2,260)	-	-
29 th May 1961 Charitable Trust	-	5,000	(5,000)	-	-
Baron Davenport's Charity	-	600	(600)	-	-
WDC Arts Fund - Ignite	-	500	(500)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
Warwick District Council	-	1,795	(1,795)	-	-
	-	<u>63,125</u>	<u>(63,125)</u>	-	-
Unrestricted funds					
General	228,606	1,192,304	(1,128,736)	(42,000)	250,174
Designated funds:					
New work & artistic investment	250,000	-	-	70,000	320,000
Inflationary pressure	60,000	-	-	(60,000)	-
Vehicle/equipment replacement	90,000	-	-	32,000	122,000
	<u>628,606</u>	<u>1,192,304</u>	<u>(1,128,736)</u>	<u>-</u>	<u>692,174</u>
Total unrestricted funds	<u>628,606</u>	<u>1,192,304</u>	<u>(1,128,736)</u>	<u>-</u>	<u>692,174</u>
Total funds	<u>628,606</u>	<u>1,255,429</u>	<u>(1,191,861)</u>	<u>-</u>	<u>692,174</u>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025

14 Analysis of net assets between funds

	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	126,031	502,208	628,239
<i>Restricted funds</i>	-	-	-
	<u>126,031</u>	<u>502,208</u>	<u>628,239</u>

Analysis of net assets between funds – prior year

	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	67,230	624,944	692,174
<i>Restricted funds</i>	-	-	-
	<u>67,230</u>	<u>624,944</u>	<u>692,174</u>

15 Financial commitments

As at 31 March 2025 the charitable company had financial commitments in respect of Houseworks Arts Limited of £138,620, comprising £126,720 annual fee and £11,900 royalties and choreography fee.

16 Capital commitments

As at 31 March 2025 the charitable company had capital commitments of £nil.

17 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Land and Buildings		Other	
	2025 £	2024 £	2025 £	2024 £
Expiry date:				
Not later than one year	36,225	43,717	-	-
Later than one and not later than five years	23,925	32,600	-	-
	<u>60,150</u>	<u>76,317</u>	<u>-</u>	<u>-</u>
Total	<u>60,150</u>	<u>76,317</u>	<u>-</u>	<u>-</u>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued) year ended 31 March 2025

18 Related party transactions

The Trustees have considered the disclosure requirements of Accounting and Reporting by Charities: Statement of Recommended Practice (FRS102) and of Financial Reporting Standard 102 and consider that the transactions requiring disclosure are as follows:

Kevin Finnan MBE and Louise Richards FRSA, Artistic and Executive Directors, are employees of Houseworks Arts Limited that charged fees for management and direction services as well as choreography fees and recharged expenses to Motionhouse under a contract for supply of services as follows:

	2025 £	2024 £
Management and artistic	122,400	122,400
Choreography fee	20,000	-
Royalties	9,900	5,900
	<hr/>	<hr/>
	152,300	128,300
	<hr/> <hr/>	<hr/> <hr/>

Note – choreography fee is dependent on new productions being made.

19 Reconciliation of net income to net cash flow from operating activities

	2025 £	2024 £
Net (expenditure) / income for the year	(63,935)	63,568
Interest receivable	(13,044)	(9,567)
Depreciation of tangible fixed assets	32,394	30,437
Increase in stock	(1,235)	(312)
(Increase) / decrease in debtors	(93,169)	96,891
Increase / (decrease) in creditors	62,819	(7,898)
	<hr/>	<hr/>
Net cashflow from operating activities	(76,170)	173,119
	<hr/> <hr/>	<hr/> <hr/>



Hidden by Motionhouse. Image Dan Tucker

MOTIONHOUSE

England & Wales - Charity number 328693

Accounts

MOTIONHOUSE

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2024

Registered No: 02515820

Charity No: 328693

MOTIONHOUSE

CONTENTS

	Page
Chair's Statement	1
Report of the Trustees	2
Independent Auditor's Report	23
Statement of Financial Activities	26
Balance Sheet	27
Statement of Cash Flows	28
Notes to the financial statements	29

CHAIR'S STATEMENT
year ended 31 March 2024

In this report, we are reflecting on another successful year for Motionhouse and celebrating our total audience for the year, which was 121,560 – an increase of over 18% on 2022/23 – and proof that there is growing demand and excitement for live dance performance from all ages and communities.

My personal highlight of the year was the extraordinary outdoor spectacle created by Kevin Finnan for *The National Lottery's Big Eurovision Welcome* event in Liverpool in May 2023. Kevin was invited to be Artistic Director of the entire televised event, watched live on the night by 25,000 audience members who had applied for free tickets, and Motionhouse dancers performed some memorable aerial displays throughout. I was in the crowd, looking up in the sky at our dancers who were suspended from a crane and a giant globe, marvelling at not only how they manage to dance in the air, but also watching the reactions of the audience around me. The atmosphere that evening was already very special, and having Motionhouse as the "anchor" took it to another level.

Even more extraordinary is that this unique opportunity for Motionhouse was developed with relatively short notice and, due to our innovation and determination, we were able to accommodate this within the existing programme and commitments. This was only possible because of the flexible model developed by Louise Richards, Executive Director, and the fact that we employ dancers on permanent year-round contracts, which is unusual in our sector.

The financial picture for the next few years continues to present significant challenges, with standstill funding affecting both ourselves and our partner promoters and investment required to maintain our dancer numbers, which are crucial for us to be able to deliver our programme. However, we are determined to find ways to achieve our plans for the creation of future works, and to ensure that we continue our commitment to our overall programme and development.

Education, training and community participation continue to be key elements of Motionhouse's approach, offering opportunities in schools and communities across Warwickshire, the West Midlands and beyond. Our *Care to Dance?* project, taking professional dance performance and movement workshops into local care homes, is an example of our work to enrich the lives of people in our community.

Our commitment to supporting the diversity of the dance sector and encouraging people from all backgrounds to take part in dance and the arts remains a priority across all our activity. Introducing young children and families to dance performance is an important part of this, exemplified by our first ever Christmas production, *Starchitects Save Santa!* which reached 7,093 people from a wide range of backgrounds, including 43 primary school groups over a 6-week run at Midlands Arts Centre, Birmingham, during the festive period. For many of these children, seeing *Starchitects Save Santa!* was their first ever trip to the theatre.

Thank you to Arts Council England and Warwick District Council for their continued support, and to Birmingham Hippodrome and Octagon Yeovil where we are an Associate Company. Thank you also to the trusts and foundations, and individuals, who support us.

In my final year as Chair, I would like to thank all of the dancers and management team for their continued hard work and resilience, and I thank my Trustee colleagues for their time and commitment to support the work of Motionhouse.

Despite all the current financial challenges in the cultural sector, we will always be looking forwards to create groundbreaking work, inspiring our audiences and participants alike as we continue to push boundaries with our creative and uplifting performances and engagement.



Simon Wales

Chair

REPORT OF THE TRUSTEES
year ended 31 March 2024

The Board of Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2024.

Public Benefit

Motionhouse is one of the UK's most creative and exciting dance companies. We engage with our audiences through dance performances that are acclaimed for their striking use of imagery and theatricality. Underpinning the work is a long-standing and continuing intention to balance a commitment to artistic adventure with the desire always to be exciting, appealing and stimulating to the broadest audience. Access to Motionhouse's performances is an important issue for us. Regular evaluation of our activities ensures that a wide range of people are able to benefit from our work, including: young and older people; low-income families; people from different cultures and ethnic minority backgrounds; people who are disabled or neurodivergent; and people from the LGBTQIA+ community.

With the support of our major funders, Arts Council England, local authorities and commissioners, Motionhouse presents world class performances throughout the United Kingdom in middle and large scale venues. Through our festival work and through larger scale spectacles, high quality dance is placed in the public arena enabling mass access to our performance work. The middle scale and festival productions also tour internationally, complementing and supporting UK performances.

The Trustees are committed to ensuring that cost should not prohibit access to Motionhouse performances. Tickets for performances across the UK are at a variety of prices, including a range of concessions and special offers. Motionhouse's festival repertoire takes dance into the community at no cost to audiences and allows dance to be seen in new and unusual settings. Motionhouse gives free public access to information and resources through its website and publications.

Motionhouse performances are supported by an extensive education and community programme. Through participatory projects group members are taught, excited and challenged. They learn new skills, create their own dance material and may go on to perform and share their work.

The Trustees have paid due regard to the Charity Commission's guidance on public benefit (including guidance on fee charging) when considering its charitable objects and aims and in deciding what activities the charity should undertake.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Activity

Introduction

In a year when our sector continued to be impacted by inflationary pressures and standstill funding, and after a challenging start, 2023/24 ended very successfully for us.

We started the year with a budgeted deficit of £26,247 but thanks to our dynamic and proactive response to some significant high-profile year-specific opportunities, combined with the careful management of our resources, we ended the year with a surplus of £63,568.

Our strong financial performance in the face of the underlying challenges saw us building on new creative and commercial avenues whose foundations were laid in the previous financial year. We pushed our activities beyond our established indoor and outdoor touring markets, using our ever-growing profile to generate new opportunities and income, including the creation of a large-scale outdoor spectacle to open the Eurovision celebrations in Liverpool, appearances on national television, the culmination of our partnership with Bluestone Wales, and our first ever Christmas show for a 6-week residency at Midlands Arts Centre in Birmingham.

Throughout the year, we celebrated our 35th anniversary with a series of blogs underlining our ethos and achievements over the past three and a half decades.

But 2023/24's successes do not mean that we do not face challenges ahead.

Although we continue to secure large amounts of touring, thanks to the popularity of our work with both bookers and audiences, we are still operating in the context of increasing costs and stagnating sector resources. In 2023/24 we made the most of exceptional opportunities to generate income through major one-off events such as *The National Lottery's Big Eurovision Welcome*, enabling us to lever £90,000 more than expected in income, but these events, by their very nature, are not predicable and cannot be relied upon moving forwards. It is important to note that without this additional activity the financial out-turn would have been significantly reduced. Although the end result demonstrates how opportunistic, dynamic and resilient we are, we must continue to seek new opportunities for income and fundraising. Therefore, this year's financial out-turn should not be seen as reliable or typical as the arts sector continues to operate under ongoing financial constraints.

Theatre touring

***Nobody*: a third year of touring for this exceptional production**

Our hugely successful mainstage production, *Nobody*, continued to tour during 2023/24. Having been performed 60 times at 30 venues in 2021/22 and 2022/23, as projected, in its third year of touring, the number of remaining venues on our circuit started to decrease this year. This is in line with the usual touring cycle of our theatre productions. Nevertheless, the tour saw us perform at two theatres that we had never visited before (Exeter Northcott Theatre and Edinburgh Festival Theatre, the show's Scottish premiere), expanding our touring circuit, as well as two theatres that we had not performed at for many years (Lichfield Garrick Theatre and Blackpool Grand Theatre). These examples also reflect the geographical range of our touring. We achieved an average of more than 60% of tickets sold in the two new venues we performed at, demonstrating the appeal of our work to attract new audiences to dance.

This, combined with our distinctive combination of dance-circus, remarkable sets, digital projections and evocative sound scores, drew large and diverse audiences, both those new to dance (families, young people, non-theatre goers) as well as dance fans, with consistently positive audience reactions and feedback across the venues we visited.

**REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024**

"Just wanted to say a massive thank you! I took my daughter (11yrs) to watch the dance-circus show at the Northcott theatre last night. We were both mesmerised and inspired by the show. It was one of those shows that reminds you how important 'the Arts' are in life. My daughter has been struggling at school with her dyslexia recently and her sport and dance have been her saving grace. I booked tickets for her to allow her to forget her stress at school and to realise there is more to life and your show did just that. THANK YOU!" Audience member, Exeter Northcott

"Beautifully put together and a stunning performance, my partner and I were hooked and cannot wait to see the company perform again. Thank you and for a wonderful work of art." Audience member, Lichfield Garrick

"Tonight's performance by @MotionhouseDT was one of the most incredible things I've ever seen in 25 years of going to @HallforCornwall - I can't think of a more inspiring show to have taken my dance student daughter to. Stunning." Audience member, Hall for Cornwall

"Motionhouse put on sensational display of right-on-the-edge dance last night at Hall for Cornwall. Incredible athleticism, skill, trust - and also show design. Highly recommend next time they are in the county, or wherever you might catch them." Audience member, Hall for Cornwall



A jaw-dropping moment from the second act of Nobody. Image Dan Tucker

"I just arrived back home from this performance. I was blown away by it! The second half moved me to tears. It was my first (and definitely not my last) Motionhouse experience. Just gorgeous. Bravo to all involved." Audience member, Lichfield Garrick

"I've seen loads of dance shows. But guys you literally blew me away with this performance. It just kept getting better and better when I didn't think it could." Audience member, Edinburgh

Starchitects: an opportunity for children and families to discover and enjoy dance together

After its successful first year of touring in 2022/23, our production for children and families, *Starchitects*, continued to tour this year, inspiring children in a further 9 towns and cities across the UK over 26 performances. In the West Midlands the show toured to Lichfield Garrick and Walsall Arena and in the East Midlands to Corby Cube. *Starchitects* also toured to Horsham, Manchester, Poole and Salisbury, and had its London premiere at the Southbank Centre during Imagine Children's Festival, where it was performed 6 times to 4,533 children and their families. By touring *Starchitects* widely across the UK, audiences are able to experience exciting, high-quality dance in their own communities. It is important to our mission to reach people from all walks of life with dance, that families from a range of backgrounds and income levels are able to attend. We have again worked closely with our partner theatres to ensure their ticket pricing is the lowest it can be within their income requirements and that ticket prices are reasonable and affordable. With its fun and playful storyline, the show is a fantastic introduction to dance and theatregoing for young children and feedback from audiences this year once again confirms this:

"Fantastic performance. Strong dancers and visually exciting. Excellent music and costumes. Really accessible performance for children and disabled audiences (neurodiverse)." Audience Member, Lichfield Garrick

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

"Starchitects by @MotionhouseDT at @HOME_mcr today was ace! From the moment the performers entered through the audience to the final bows, my daughter and I were on the edge of our seats. Perfect synergy of visuals, lights, sound, choreography, set, costumes & narrative. Loved it!" Audience member, HOME Manchester

"I liked the dancing parts and when they landed on the planet. It was incredible, very exciting and fantastic (Rosa, age 10)." Lawrence Batley Theatre, Huddersfield

"It was amazing, I loved it so much (Eddie, age 8)." Lawrence Batley Theatre, Huddersfield

"Loved the silly monster (Windsor age 5)." HOME Manchester



The Starchitects prepare for landing. Image Dan Tucker

In the last financial year, we successfully fundraised to support *Discover & Inspire*, a range of engagement and access provisions alongside our touring of *Starchitects*. With a second year of support for this project from The 29th May 1961 Charitable Trust, we were able to deliver *Discover & Inspire* again in 2023/24. This supported us to offer 'Meet the Characters' sessions free of charge to all venues, enabling us to engage with 3,860 children. In these sessions, children can meet their favourite character, take photos with the cast, or 'Stay & Play' with the cardboard boxes from the show, to create their own stories. The funding also allowed us to offer a significant fee reduction to The Core (theatre) at Corby Cube to unlock a cheaper ticket price for families and children (£7/£5), removing barriers to access in this Levelling Up for Culture area with low arts engagement. We were also able to provide additional technical equipment to Walsall Arena (in an Arts Council Priority Place and a Levelling Up for Culture area) to aid in adapting the space for the show which ultimately led the venue to be able to programme it. Access remains a priority, and on this tour, we were also able to deliver a relaxed performance at HOME Manchester and 6 performances at the Southbank Centre in London with relaxed etiquette.



Children meet their favourite characters



All you need is a cardboard box. Images Motionhouse

**REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024**

***Starchitects Save Santa!* – our first ever Christmas production**

This year a new festive *Starchitects* story entitled *Starchitects Save Santa!* was commissioned by Midlands Arts Centre (MAC) for a 6-week Christmas residency, performed 63 times to families and children from across Birmingham and the surrounding area. In total, *Starchitects Save Santa!* reached 7,093 people from a wide range of backgrounds, including 43 primary school groups. For many of these children, seeing *Starchitects Save Santa!* was their first trip to the theatre and feedback from teachers tells us that the children were enthralled and inspired by their experience. From the 944 family bookers, approximately 35% were first time bookers to MAC, indicating that the show attracted new family audiences to the venue.

The resounding success with audiences, which exceeded all expectations, was made all the more significant because we had to work with MAC to rise to the challenge of the discovery of Reinforced Autoclaved Aerated Concrete (RAAC) in the theatre roof in late October 2023. In a remarkable demonstration of the theatre tenet, 'the show must go on', we worked closely with MAC to transform their gallery space into a theatre that could accommodate both audiences and the technically complex *Starchitects Save Santa!* set and projections, and the show went on to thrill children and families across the whole of the festive period, with 74% of seats sold. It was very important to us to deliver on our commitment to share a spellbinding and engaging experience for families in Birmingham over the Christmas period. The production received excellent reviews and although we had to reduce audience capacity, the gallery created a unique space for audiences, who were so close to the action that they were able to see the daring circus acrobatics in close proximity.



Will the Starchitects save Santa? Image Dan Tucker

"My company has promoted shows and events to schools for over 30 years, but nothing better than Starchitects Save Santa by Motionhouse at Midlands Arts Centre - MAC. Exciting, breakneck pace, moving, stunning dancing/acrobatics/music and visuals. If you are anywhere near Birmingham (or even if you're not) go and see it, whatever age you are. One of the finest pieces of physical theatre I've ever seen." Schools outreach organisation, Birmingham

"Been coming to see the Christmas show at MAC for years and this is by far the best thing I've seen. It was excellent value for money. I often find it hard to find activities that we can do as a whole family with 4 children of different ages and this was perfect. The kids absolutely loved it." Audience member MAC



*Audience members enjoy the action close-up in the 'Gallery Theatre'
Image Midlands Arts Centre*

"Totally awesome! Jaw-droppingly fantastic! Riveting and enthralling! Mind-blowingly great! I loved it (adult 73 years)." Audience member MAC

"Wow! What an absolute treat! It was so clever how these 6 amazingly talented individuals used cardboard boxes to tell a festive tale about saving Santa. The breath-taking aerial gymnastics, acrobatics and physical theatre we saw had the whole family captivated! The cardboard boxes had many uses: Christmas presents, hiding places, Santa's sleigh, a rocket to the Moon...and much more. The epitome of make-believe! We loved it! If it sounds low-tech, let me assure it wasn't. The digital projections onto a HUGE backdrop were spectacular in themselves. It was awesome and I would definitely recommend it for a family-friendly activity and as a lovely build up to the big day itself." Audience member MAC

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024



Gallery pre-transformation, *Worlds Away* exhibition, Tegen Kimbley.



Gallery post-transformation, new seating installed.
Image by Nathan J Cox of *inthebag.pro* courtesy of Steel Deck.

Outdoor touring – delivering work free to audiences in public spaces

Our free outdoor work plays an important role in our mission to reach as many people as possible with brilliant dance, free of physical, cultural or financial barriers. In 2023/24 we performed outdoors 57 times to more than 55,000 people of all ages, at 20 festivals/events. Again, this year, it was our flexible and responsive repertoire of five outdoor productions of varying scales that made this remarkable reach possible: *WILD*, a 45-minute show with a cast of six, *Captive*, a 30-minute show with a cast of four, through to a suite of three short duets. This flexible repertoire allows us to respond to different needs and budgets.

Our flagship touring production *WILD* has been upskilled since its first iteration in 2019, and we were able to take this new version to City of Wings, an international showcase in Ypres, in April 2023, where it attracted significant attention from international bookers, generating substantial bookings for summer 2024/25. Our performances in Ypres also led to a booking at FARSe Festival in Strasbourg in August 2023, where *WILD* proved to be a huge hit with crowds, attracting 9,750 people over 3 performances. Being in Strasbourg enabled us to reconnect with our French agent, which in turn has secured bookings in 2024/25 in France for theatre work. This demonstrates that despite the continuing challenges of touring since the UK left the EU, combined with rising freighting costs, there is still a large appetite for our work in mainland Europe. In total this year, we performed at 4 festivals in the EU to approximately 27,000 people.



The upskilled *WILD* enthralled large crowds in the Market Square in Devizes

Closer to home, we worked with the arts team at Warwick District Council (WDC) and with BID Leamington to offer free performances of *WILD* in our local community. With the support of these two organisations, we were able to perform *WILD* twice free of charge to audiences at EcoFest in our hometown, Leamington Spa, in September 2023, performing to large crowds, totalling 4,500 over the two performances.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024



WILD wows huge crowds at Leamington's EcoFest. Image Motionhouse

"A phenomenal performance from @MotionhouseDT at EcoFest. Their sheer strength and agility is astounding and emotional to watch." Audience member, EcoFest

"Well done and thank you to the Motionhouse team today at Leamington Ecofest. We loved it so much we watched both shows. And felt like it really represented what eco is - creating something beautiful rather than destroying. Thank you for that wonderful experience." Audience member, EcoFest

"So impressed. Totally mesmeric from the very first move onto the platform to the final fall... 'WILD' was totally absorbing... Oddly found myself crying... plus a profound pleasure. A BIG, BIG THANK YOU." Audience member, EcoFest

Performing in the local area is an important part of our work to enrich the lives of people in our community. We also performed our duets *Gravity* and *Knot* at events in the local area, and *Gravity* at Art in the Park Festival in Leamington, with a 'Curtain Raiser' performance from our fantastic youth company Motionhouse Youth.

Another key highlight for *WILD* this year was at Birmingham Weekender, with 5 performances of *WILD* in the Bullring shopping centre, watched by 9,200 shoppers. A group of young people from the Birmingham Hippodrome HEN network also had the opportunity to work with our then Rehearsal Director Junior Cunningham to create and perform a 'Curtain Raiser' before two of our performances of *WILD*, performing to an estimated 4,000 people, an exceptional experience for them.



*Left: the young people prepare for their Curtain Raiser
Right: Motionhouse is watched by crowds on all levels of the Bullring
Images Motionhouse*

Other performances – the Eurovision opening event and appearances on national TV

We took advantage of an exceptional one-off opportunity this year to continue our efforts to diversify our income, working with production company TBI Media on three exciting projects.

Our Co-Founder and Artistic Director, Kevin Finnan, was invited by TBI Media to create the overall vision for *The National Lottery's Big Eurovision Welcome* opening event in Liverpool as Artistic Director of the show. Motionhouse dancers performed alongside a star-studded cast of pop stars, in a show that included poetry, pyrotechnics, and an aerial drone display, watched live by a crowd of 25,000 people. The show saw our remarkable performers on roofs, suspended from cranes and zip lines, as well as on stage. Highlights were featured on BBC One on Monday 8 May as part of the *Eurovision Welcomes the World* programme, which was watched by over 3 million people.

Continuing to develop our relationship with TBI Media, in December 2023 we created an aerial dance piece to be performed as part of *The National Lottery's New Year's Eve Big Bash* on ITV, seen on television by an estimated 2 million people, and watched live in the stadium by 8,000. Our dancers also performed in BBC One's *Big Night of*

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Musicals by The National Lottery in January 2024 for a stadium audience of 12,000, with an estimated broadcast audience of 3,460,000.

As planned, we completed our partnership with Bluestone Wales with a 6-week residency of our family production *HENGE* at Bluestone Wales Resort in summer 2023, bringing to a close our very successful 4-year creative collaboration with them. This partnership is not planned to continue due to the strategic direction of travel for Bluestone, who are taking their focus away from this format of entertainment in the coming years. Now that our obligations to Bluestone have been fulfilled, we are offering *HENGE* as part of our touring repertoire with 13 performances at 5 family events booked for 2024/25. At the time of writing, some of these performances have already taken place and we are pleased to report that *HENGE* is proving to be very popular with audiences.



Motionhouse dancers perform an aerial spectacle at The National Lottery's New Year's Eve Big Bash, broadcast in ITV, December 2023. Image TBI Media



Audiences enjoy HENGE in Basingstoke town centre. Image Chuck Douglas Photography

Youth and community - reaching and inspiring children, young people and adults

Alongside our touring, offering opportunities for people of all ages to take part in high quality creative activities is an important part of our ethos. 2023/24 saw us continue to build on this, offering our extensive education, training and community programme in schools and community settings across our local region and nationally. Focusing on the power of dance to inspire learning and engagement, support wellbeing and enhance lives, we had a participation reach of more than 16,400 in 2023/24 through workshops, creative participation projects, training opportunities and other activities. Highlights for 2023/24 include:

Locally/regionally

- Delivery of 3 of our *Moving Stories* projects in local primary schools (10 weeks of creative workshops and a duet performance), supported by the King Henry VIII Endowed Trust and the Saintbury Trust.
- 11 weekly classes in our local area with 180 participants (free tasters and bursaries offered for those who need them).
- A new pilot for a group of home educated children.

**REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024**

- The continuation of our *Mini Movers* project, for children under 5 years of age and their parents/carers, supported by WDC.
- Delivery of our *Care to Dance?* project in 2 local care homes.
- 7 open rehearsals, enabling 266 people in our local area to experience our work and engage with our dancers in rehearsal.
- Creative 'Curtain Raiser' projects for young people delivered in Birmingham and Walsall.
- 10 classes for professional artists with a total engagement of 100 artists
- Three 10-day office-based work placements for students from Birmingham City University, and 3 office-based work placements for students from The University of Warwick.

Nationally

- A creative residency in a school in Eastbourne.
- New schools' network partnerships in Eastbourne and Yeovil established (both Levelling Up for Culture Places).
- 41 days of outreach delivered in 31 educational/community settings.
- 12 training days for professional dance artists, with a total engagement of 261 artists and practitioners.
- 6 Continued Professional Development days for teachers from across the UK.

We secured 3 opportunities for our youth company, Motionhouse Youth, to perform in 2023/24 and we were proud and delighted when they were accepted into the regional finals of the national U.dance event. One member of Motionhouse Youth also had the incredible opportunity to spend a full year with the performing company and our Creative Learning Dance Artist before taking up their place at Northern School of Contemporary Dance in autumn 2024. We have also secured funding for 5 members of the youth company to attend the Centre for Advanced Training in Birmingham.

We host two 9-month professional placements for young dance artists from Northern School of Contemporary Dance each year, and this year the students had the opportunity to perform alongside our dancers in *Starchitects Save Santa!* and in *The National Lottery's New Year's Eve Big Bash* and the *Big Night of Musicals by the National Lottery*.

Our Executive Director, Louise Richards, has this year mentored and supported regional artists Ascension Dance, Sonrisa Arts, and Highly Sprung, and has offered leadership support to the Irish arts sector.

Spotlight on Equality, Diversity and Inclusion

Led by discussions in our EDI Committee group, made up of Trustees and staff, who identified that supporting young diverse artists to advance the diversification of the artistic team and the sector should be a primary goal over the next few years, in 2023/24 we undertook the following activities in our work towards this aim:

- Offering a paid full-time traineeship from January 2024 to a Black dance artist who had demonstrated potential and commitment at our auditions in October 2023 as a proactive response to the lack of diverse dancers in the pipeline.



Schoolchildren and their families watch a Motionhouse duet in a local primary school. Image Motionhouse



Dancers from across the UK attend a professional training course in Leamington Town Hall. Image Motionhouse

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

- Offering a one-year work placement for a home-schooled ethnically diverse student. The process has built the young person's confidence, leading to a successful audition for the foundation course at Northern School of Contemporary Dance.
- Encouraging diverse artists via our Continued Professional Development courses by offering free and subsidised places to diverse artists. This has been very successful, and we have achieved wide and diverse representation.
- Encouraging a wide range of dancers to audition for us by holding an open audition for two new dancer roles in October 2023.
- Offering paid teaching work to a young diverse dance artist.

Our Artistic Director, who is from a working-class background, leads our diverse creative team and we include our dancers' voices in our communications. This wide representation and range of backgrounds influences our voice and makes us more relevant to our audiences.

Our activities with older people continue to expand – both for people living in our community and via our *Care to Dance?* project, which has so far enriched the lives of residents in 5 local care homes since we first launched the initiative in 2022/23, through a combination of weekly workshops and live dance performance on site. By taking dance, movement and performance into residential homes, *Care to Dance?* enables residents to connect with each other, maintain or recover their motor skills, improve their mobility and coordination, and reduce loneliness and isolation. To deliver these projects we undertake additional fundraising, and in 2023/24, *Care to Dance?* projects were funded by St Mary's Hall Trust Warwick and the Baron Davenport's Charity. We are developing fundraising proposals to offer a new seated class in our studio as well as Dance for Parkinson's and dementia.



Residents at a care home in Warwick enjoy a Care to dance? session. Image Motionhouse

We continue to maintain our relationship with the 'Ups of Downs', a local charity that supports activities for children and young people with Down Syndrome. Once again, this year, we delivered dance activities with some of their members.

Accessible delivery continues across all areas of our programme, and we continue to offer relaxed performances and Audio Described performances to our venue partners, who programme these options where possible. We delivered 1 relaxed performance of *Starchitects*, and 3 Audio Described performances with touch tours at three venues. All 6 performances of *Starchitects* at Southbank Centre were 'chilled'.

Focus on the environment

Our Board and staff Green Team leads on discussions around priorities to reduce our environmental impact. We continue to report using the Julie's Bicycle tool, provided by Arts Council England. Recycling sets continues as a priority, with the set for our new Christmas show in December 2023 being reused for the 3rd production now. Exploration for our new production *Hidden* is underway and at this early experimental stage we are using existing props, staging and set parts to mock up new ideas.

We continue to collaborate with our touring partners on ways to work together to reduce impact. We discuss sustainable touring at point of sale, involve tech and artistic teams to deliver our Green Rider and ask all venues to sign our Green Agreement. We have created a framework to monitor emissions for our touring.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

We have been working with our venue partners to rationalise our touring, grouping venues in locations near to each other where possible. A good example of this is bookings for a German tour which sees us visit all 5 partner venues on one tour rather than going in and out of the country several times as has sometimes been the case with previous tours. We are endeavouring to apply this rationalised practice across the tour and in the UK a recent tour encompassed venues and educational activity in one area of southeast England. This is generally outside our control, but we continue to have it as a goal.

Environmental considerations were central to our van purchase in 2023, which is Euro 6/ULEZ compliant. Our current truck that we use for touring our stage sets is nearing the end of its life and we are making plans to replace it. We have investigated electric options, which are not yet viable, but replacing the truck with a newer vehicle with lower emissions is a priority in our choice of purchase.

Online

Digital content remains a key means of communicating with our audiences: on our website, our blog, and our social media channels. Our robust social media plan has seen our social media channels continue to grow in 2023/24, with over 98,000 followers collectively across Facebook, Instagram, Twitter (or "X"), YouTube, LinkedIn and TikTok, a remarkable 45% increase on last year. Content shared across our social media channels, in particular on Instagram, TikTok and Facebook, are seeing substantial levels of engagement, with 13 viral videos online (each of which have over 250K views), 5 of which have had over 1 million views. Our social media is an accessible way for audiences who might not usually engage with our work to see what we do.

Local and regional partnerships

We play a key role in delivering arts and culture in our local area and the wider region, offering world class dance participation activity and creating globally celebrated performance work in the heart of our community, with regular performances for local residents. Co-Founder and Executive Director Louise Richards sits on numerous local arts committees and is committed to the growth and development of culture in the local area. We are one of Warwick District Council's four Creative Partners, proactively supporting the strategic leadership of Warwick District Council as a champion of the arts and creative sector through its Creative Framework, and have strong relationships with Warwick Arts Centre, Midlands Arts Centre Birmingham and Birmingham Hippodrome, where we are an associate company.

In September 2023 we organised a visit from Darren Henley, the CEO of Arts Council England and Area Director Peter Knott to come and meet key members of the Warwick District Council team to learn more about the exemplary relationship between a National Portfolio Organisation and its local authority.

In September 2023, we also opened our doors for our first ever open day in Leamington Town Hall. 180 people from the local area took up the opportunity to take part in one of the free workshops on offer, to watch a performance, or to have a look at the exhibition of images from across the 35 years of Motionhouse.



*Local audiences enjoy a free performance at our open day.
Image Motionhouse*



*Local young people enjoy a free workshop at our open day.
Image Motionhouse*

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Plans for the future and the financial outlook

In 2023/24 we began Research and Development for *Hidden*, our next mainstage touring production, which will premiere at Warwick Arts Centre in February 2025. We have secured a grant of £65,000 over two years (£31,000 in 2023/24 and £34,000 in 2024/25) from the John Ellerman Foundation to support 50% of dancer and Artistic Director salaries during the R&D and creation phases for *Hidden* from 2023 to 2025.

This support has been incredibly valuable in 2023/24, enabling our Artistic Director Kevin Finnan to invest the time and focus into research and development for *Hidden*, which is critical to the success of the production. We are becoming more and more aware that it is the quality and innovative nature of our work that will enable us to survive and grow in increasingly challenging times. Costs are high and theatre budgets are tight, meaning that many of our venue partners are obliged to drive hard bargains, and our standard deals are far below the increase in expenditure that we are incurring on our tours due to the current economic climate. ACE funding remains static and fundraising to support new work is extremely competitive. Within this context, being able to spend quality time researching and developing ideas and themes for *Hidden* has been vital to achieving our goal for *Hidden* to exceed audience and venue partner expectations and build on the success of our current touring production, *Nobody*.



Early promotional image for *Hidden*. Image Dan Tucker

We will build on the success of *Starchitects Save Santa!* at MAC with 5 performances of this festive production at Brighton Dome in December 2024. To respond to demand for our work in venues that are too small to accommodate our mainstage production *Nobody*, and for venues who have already presented *Nobody* and would like to book further work before *Hidden* is ready to tour, we have created a triple bill *Three* comprising two of our duets and an excerpt of *Nobody*. This has so far been booked at two venues in the UK and one in France in 2024/25. At its first outing in Huddersfield in May 2024, *Three* achieved 86% of audience capacity, an excellent result.

In 2024/25, in line with our established creation and financial cycle, the budget when approved showed a planned deficit of £179,106 which represents the significant investment in *Hidden* that we need to make in order to create the show. Reserves are already designated to mitigate this planned loss, in line with our Reserves Policy. In the face of ever-increasing costs, standstill funding from Arts Council England until at least 2027/28 will make it increasingly challenging to balance our budgets over the next three years, and responding to this challenge will be a key part of our strategic planning.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Financial review

Our business model continues to rely on income from artistic activities to generate funds and, combined with the Arts Council England National Portfolio Organisation (NPO) award and other grants, funds our activities.

The outlook for 2023/24 was for a continued improvement for performance activity; however, potential income was affected by the significant increase in inflationary pressure on customers' spending money. This inflation also had a significant effect on our cost base.

A prudent budget for 2023/24 was set, with an anticipated deficit of £26,247 for the year that would be funded by the reserves. In the event, thanks to the dynamic and proactive response we were able to make to several high-profile year-specific opportunities, as mentioned above, we generated additional unbudgeted income totalling £91,504. Combined with the careful management of our resources the full year outturn was a surplus of £63,568.

Income

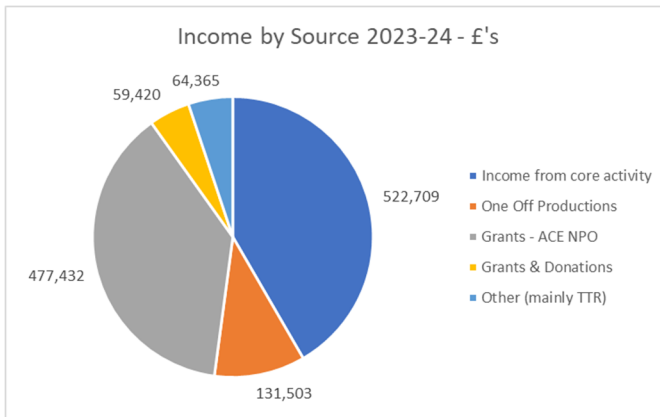
In the face of increasing costs and standstill funding, it is critical that we continue to maximise all opportunities to generate income. This year, our flexible and dynamic business model and our responsiveness to opportunity enabled us to achieve an excellent result, with core income of £654,212. This was principally driven by income from our theatre productions *Starchitects* and *Nobody*, and our festival/outdoor productions *WILD*, *Captive* and suite of duets, raising £210,756. Demand from the EU remains strong, and this, alongside several one-off events, was a significant factor in us reaching our targets. Notable examples of how our flexible business model supported income generation this year include:

- £94,000 from the final year of our contract with Bluestone National Park Resort for performances of *HENGE*.
- £70,000 from our first ever Christmas production at Midlands Arts Centre in Birmingham.
- £131,503 from several contracts for one-off productions, including for the large-scale outdoor spectacle to open the Eurovision celebrations in Liverpool and for *The National Lottery New Year's Eve Big Bash* and the *Big Night of Musicals by the National Lottery 2024* televised events. It is important to note that most of these were one-off, year-specific productions that are not guaranteed for the future. Overall, the result for repertoire income was £91,504 more than budgeted and income from these one-off events is the prime reason that the budgeted deficit was converted to a surplus of £63,568.
- £68,255 from Education and Community work, building on foundations laid in 2022/23, with weekly and holiday classes and pro-intensives performing particularly well, generating £46,585, and more than offsetting lower than planned workshop income. Overall, the result for Education and Community was above budget.

The Theatre Tax Relief claim for the production of *Starchitects* for £54,798 was successfully included as part of the Corporation Tax return. This cultural tax relief is generated by the creation of new productions and the amount of the tax relief varies with the individual production costs.

A number of grants were received to support our productions, details of these are set out in the Fundraising section below.

**REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024**

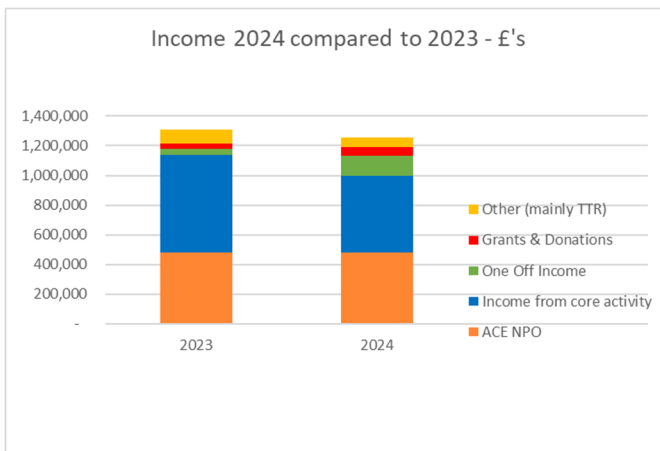


The sources of our income for the year are shown in the pie chart (left).

Income from core activity, one off income and other income comprised 57% of total income.

10% of total income was generated by one-off productions.

The ACE NPO grant was 38% of the total Income.



The year-on-year change in income is shown in the graph (left).

Income (blue) excluding one-off productions was lower than 2022/23 as our main theatre production was in its 3rd year of touring, with a natural drop-off in bookings.

One-off income (green) increased as described above to £91k in 2023-4.

Other income (yellow) was primarily Theatre Tax Relief.

Grants and donations (red) were higher than 2023.

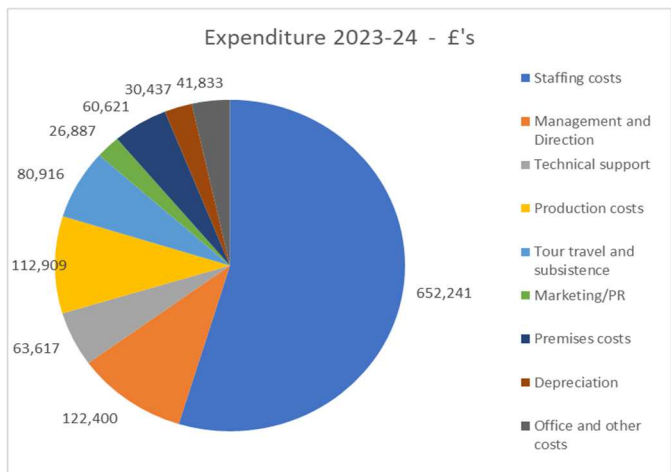
The ACE NPO grant (orange) is unchanged in cash terms.

Expenditure

To mitigate the consequences of inflation a prime focus continues to be cost control. To ensure that the finite nature of our resources is understood, our activities are budget/cash limited. Management accounts are prepared monthly, and the full year forecast is reviewed on a monthly basis to monitor progress and to put any corrective actions necessary in place to ensure that the overall financial target is met.

Despite our careful management and cost control measures, the increase and level of the rate of inflation has resulted in an increase in costs in several notable areas (see Note 4 in the accounts below for full detail):

- **Salaries** (our primary outgoing). In 2023/24 all staff had salary increases with additional pay awards for the lower-level salary bands in response to the high level of UK inflation, and in order to protect, retain and maintain the motivation of these employees.
- **Production costs and tour travel** – these costs are directly related to the number of performances and venues. The touring costs increased year on year due to the increased number of productions performed abroad.



REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

- **Premises** – the cost of premises, rent, service charge and maintenance increased by 4.1%.
- **Office & other costs:**
 - Insurance** – the cost of insurances increased by 26.8%, partly as a result of a previous claim.
 - Vehicle costs** – the cost of maintenance, insurance and licences increased by 5.6% overall.
 - Other overheads including office costs** – the total costs increased overall by 1%, however if one-off, year-specific costs in 22/23 are removed, the underlying increase was 4.6% mainly driven by IT costs.

Cash flow

The cash balance at year end was £607,942 and this is higher than the position on 31/3/23. The March 2023 balance was lower due to the delay in HMRC paying the Theatre Tax Relief submission made in March 2023, which was only received in August 2023.

The income accrual of £11,111 comprises invoiced fees for performances of *Nobody* in Exeter and Blackpool and for studio hire. These invoices were all settled in April 2024.

Investment

During the year we purchased a low-mileage Ford Transit, which is being depreciated over 5 years on a straight-line basis, replacing the long-term rental that was put in place in the previous year to replace a defunct vehicle.

Reserves

The reserves at the start of the year were £628,606 and during the year we were able to increase income significantly, recording a surplus of £63,568 for the year. The reserves at year end totalled £692,174, comprising Restricted £Nil, Designated £442,000 and General reserve £250,174.

The Trustees have reviewed the reserves policy and decided that the Designated reserves should comprise £320,000 for the creation of new work and to sustain the delivery of high-quality work, and £122,000 for replacement of our touring truck and other new equipment.

The Trustees have also considered the worst-case possibility of closure and have calculated that the cash reserve required to meet closure costs would be in the region of £200,000. This comprises Statutory Redundancy costs, the Houseworks contract, and premises rental. This is covered within the General reserves.

Reserves Policy

The charitable company needs reserves to provide funds to:

- Continue to develop new work and invest in artistic exploration;
- Invest in and replace fixed assets;
- Continue to meet strategic objectives if there is any major shortfall in income;
- Give a breathing space should the charity lose a major source of funds;
- Continue to run the business if there are any unexpected expenses; and
- Cover the costs associated with winding up should such an eventuality arise.

The amount of money required in reserve depends on the stage of the performance 'life cycle'. The charity plans and budgets on a four-year cycle embracing the researching, creating, producing and touring of performance work. The level of reserves needed fluctuates both between years and within years, based on activity. The charity's policy is to achieve a level of reserves that would cover all liabilities, including the potential costs of winding up the charity if circumstances required.

The Head of Finance reports reserve levels to the Trustees each quarter as part of the review of the management accounts.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Governance

Good Governance is a key part of how we operate, and our compliance is regularly reviewed by the Board of Trustees and the Management team. Financial reporting and control is an important part of this and our performance against Budgets and Forecasts is reviewed and presented to the Trustees. Our Risk Register plays a vital part in how the business of the Charity is monitored, and risks are categorised according to their severity, and mitigating action is taken wherever possible. Specialist Sub Committees of the Board of Trustees meet regularly to review and advise on areas such as Finance, EDI, Environmental Responsibility, Safeguarding, and Staff Welfare. Overall, we are constantly aware of the importance of good Governance, and this has a continuing influence on the operation of the Board of Trustees and the Management Team.

Financial performance is monitored regularly by both the management team and the Trustees. Management Accounts are prepared monthly and reviewed by the Executive Director and Head of Finance. The forecast for the year end is then updated monthly and compared to the financial plan. Any remedial actions required to ensure the overall financial target will be met are discussed and actioned. Management Accounts are presented to the Trustees at the quarterly Board meetings for review and approval.

Our financial objective is to ensure financial stability and continued solvency year on year so that we can maintain our artistic aims and objectives.

Where funding is received from particular sources to cover specific development work, those funds are reflected as income in the year in which they are received, and they are held as restricted reserves.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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 published in October 2019.

2024/25 and beyond

The budget for 2024/25 includes income of £1,129,932, based on performances that have been negotiated and are firmly booked, together with other earning activities. Budgeted expenditure is also prudent at £1,309,038. The budget outturn for the full year 2024/25 is a deficit of £179,106, driven by the creation and rehearsal of our next touring theatre production *Hidden*. This deficit is covered by designated reserves that have already been allocated – see Designated Funds for the 'Creation of new work and to sustain the delivery of high-quality work' in Note 13 and on the balance sheet.

Although the economic climate is challenging, the trustees have considered a period of twelve months from signing off the accounts and are confident that there are no material uncertainties that cast significant doubt on the charity's ability to continue as a going concern.

Fundraising

The majority of the income raised through fundraising is secured in the form of grants from grant making bodies such as charitable trusts and foundations via an application process. The charity neither participates in publicly marketed fundraising events nor in the active soliciting of donations from members of the general public. Accordingly, the charity is not registered with the Fundraising Regulator, although the Trustees will keep the situation under review.

Core funding from Arts Council England, was £477,432 in 2023/24.

Fundraising remains a key focus and despite increasing competition due to pressures in the sector, there have been some significant successes this year. We are grateful to the grant-making organisations who have funded our work. Income includes grants and commissions (see Note 13) from:

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

- Birmingham Hippodrome
- Midlands Arts Centre
- King Henry VIII Endowed Trust
- John Ellerman Foundation
- 29th May 1961 Charitable Trust
- WDC Arts Fund
- Baron Davenport's Charity
- The Saintbury Trust
- St Marys Hall Trust

Grants received in 2022/23 and spent in 2023/24 were from:

- Warwick District Council

Grants received and deferred to 2024/25 (see Note 11) were received from:

- Warwick District Council

Donations are also received from individual donors.

Reference and administration information

Charity Name	Motionhouse
Charity Registration Number	328693
Company Registration Number	02515820
Registered Office	Spencer Yard Leamington Spa Warwickshire CV31 3SY

Board of Trustees

The following individuals served as Trustees during the year:

Simon Wales (Chair)
Catherine Cassidy
Giles Clifford
Jonathan Cochrane
Sarah Gee FRSA, MIoD
Yvonne Gilligan ¹ (from May 2023)
Martin Nwangwa
Rakhi Rajani
Colin Robertson
Toby Smith
Josie Stevens (resigned 29-01-2024)
Abigail Viner
Zaylie-Dawn Wilson

¹ Chair of the Finance & Audit Committee

Company Secretary

Andrew Johnson

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Executive team

The services of the Executive Director, Louise Richards FRSA and Artistic Director, Kevin Finnan MBE are contracted through Houseworks Arts Limited.

The Trustees consider the senior management team to comprise the Programme Producer, the Communication and Development Director and the Head of Finance. The pay of the senior management team is set with reference to benchmarking using comparable roles in organisations similar to Motionhouse. The contract with Houseworks Arts Limited (as detailed at Note 18) is negotiated in line with the Arts Council Funding Agreement.

The staff team as of 31st March 2024 comprised:

Performers:	Alexandra De La Bastide Beth Pattison Blair Moore (joined June 2023) Brima Fullah (Joined January 2024) Dylan Davis (joined May 2023) Llewelyn Brown Oliver Bell Sophie O'Leary (joined May 2023)
Performer & Assistant Director: Rehearsal Director:	Daniel Massarella Junior Cunningham (left May 2024)
Head of Creative Learning: Creative Learning Dance Artist:	Hannah Lockyer Camilla Lloyd
Programme Producer: Programme Manager:	Victoria Collins Tom Ball
Communications & Development Director: Audience Engagement Manager:	Jane Bailey Ellen Dainty
Administrator:	Eileen Liptrot
Head of Finance:	Andrew Johnson
Technicians:	Danielle Tamsin Harris (left July 2024) Andrew Smith

Auditors

Harrison Beale & Owen Limited
Highdown House
11 Highdown Road
Leamington Spa
Warwickshire
CV31 1XT

Bankers

HSBC Plc, 126 The Parade, Leamington Spa CV32 4AJ

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Constitution and general objects

The charity was formed on 26 June 1990 as a company limited by guarantee and a registered charity. The company is governed by its articles of association that were updated and adopted on 19th May 2022.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The organisation

Underpinning the artistic work is a continuing commitment to excellent management at all levels. The charity has a strong and experienced Board of Trustees and a dedicated and expert staff team. Through both full Trustee meetings and a range of sub committees, the Trustees actively engage in Motionhouse's development and activities at all levels. Developing new markets is a pillar of our financial and artistic planning so new performance and touring models continue to be explored.

Recruitment and appointment to the Board of Trustees

Trustees are recruited and appointed on the basis of their expertise and experience, their professional and community background and other relevant experiences and skills. The Board of Trustees as a whole seeks to reflect the diversity of the West Midlands and further afield.

Trustees are appointed for an initial term of 3 years and may be eligible for re-election in accordance with the Articles of Association.

There is a Finance and Audit Committee, with a separate Trustee Chair to the main Board, which meets separately to the main Board and draws upon the experience and skills of appropriate Trustees as required. Specialist Sub Committees of the Board of Trustees meet regularly to review and advise on areas such as Finance, environmental responsibility, EDI, Safeguarding, and Staff Welfare.

Trustee induction and training

There is an induction programme for new Trustees. They meet with the Chair and Executive Director for an introduction to the charity, observe a Trustee meeting prior to appointment, meet with the dancers for question-and-answer sessions, and they attend performances of indoor and outdoor productions. New Trustees also review recent accounts and Board papers with the management team.

Risk management

The Trustees are responsible for the risk management across the charity. With the assistance of the management team the Trustees monitor the major risks to which Motionhouse is, or may be, exposed. Any current matters are brought to the notice of the Trustees at their quarterly meetings, unless the risk is deemed of such importance that all trustees should be alerted by electronic means in a timelier manner. During the year the charity has actively reviewed the safeguarding policies and compliance with GDPR is reported on at Board meetings. During the course of this financial year, the risk register has also been refreshed and updated.

The most significant risks facing the organisation and the risk management strategy for 2024/25, as at October 2024, are detailed in the table below:

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

Risk	Risk Category	Risk Management Approach
Despite strong demand for our work, in the face of standstill funding for ourselves and across the sector, there is a gap between rising costs and the ability to generate income accordingly, making it difficult to create a balanced budget	Financial	Whole team responsible for containing costs. Honesty & transparency on financial pressures with performing and staff team, plus funders. All business planning and budget forecasts are prudent and remodelled monthly to take into account the additional/likely upcoming risks and uncertainty, maintaining contingencies. Tight cashflow disciplines. Board & staff in constant dialogue. P&L forecast and financial modelling to manage solvency as a going concern. Use of designated reserves created to manage financial risks. Prudent budgeting in place, and reviewed monthly.
Adverse financial impacts of not achieving fundraising targets	Financial	Prudent fundraising targets are created alongside full-cost recovery budgeting, with targeted approaches to potential funders. Income reviewed monthly as part of I&E monitoring process.
Continued standstill Arts Council England funding from 2027 impacts on current business model and prevents us from being able to continue with our existing portfolio of work	Financial	Funding confirmed for 4 years to March 2027, subject to central Government support to ACE. However, the impact of standstill funding is threatening our sustainability, and without increased funding from April 2027 Motionhouse will become unsustainable in its current form, leaving us unable to target a wide range of audiences in a variety of settings in the UK and abroad. Partial mitigation includes continued successful delivery against the funding agreement and board monitoring against ACE investment principles and outcomes, plus having appropriate reserves in place, but in the knowledge that budgets are becoming near impossible to balance.
Inability to maintain a full company of dancers and consequently the quality of work and ability to deliver our programme, due to increasing financial pressures faced across the sector	Artistic	Every possible mitigation is being pursued by staff, including exploring new income generating activities and stringent cost-control wherever possible but without damaging the quality of the product. Transparent dialogue with trustees on reality of financial situation.
Dancer Injury/illness	Artistic	Current dancer numbers allow for limited cover within the team; safe working practice with sufficient rest breaks; training from specialists when required; risk assessments and implementation in place and regularly reviewed, including policies on working and performing 'at height'; whole company first-aid trained; relationships established with physio specialists for prevention as well as treatment.

Statement of Trustees' responsibilities

The Trustees (who are also directors of Motionhouse for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources,

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2024

including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

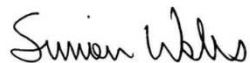
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report was approved by the Trustees on 28th October 2024 and signed on its behalf.



Simon Wales
Chair

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2024

Opinion

We have audited the financial statements of Motionhouse (the 'charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and Notes to the Financial Statements, including 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 charitable company's affairs as at 31 March 2024, and of its 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 Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC'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 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 Report of the Trustees, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the Report of the Trustees. 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2024

Opinions 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 Report of the Trustees (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the 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 directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' 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 Report of the Trustees and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 22-23, the trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of 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 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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's 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 auditor's 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2024

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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below:

The audit process includes an assessment of the entity's risk environment, through enquiry of and discussion with management and those charged with governance, including an assessment of any key laws and regulations with which the charitable company must comply in the ordinary course of its operations.

Additionally, the overall risks of irregular transactions occurring are assessed following our observations and confirmation of the design and implementation of management's controls. Whilst we are mindful of these risks, our audit focus is geared towards the risk of material misstatement in the financial statements as a whole.

As such, our procedures cannot guarantee that all transactions have been fully compliant with all relevant laws and regulations, including those regulations relating to fraud, as our procedures are not designed to detect all instances of non-compliance. By definition, the risk of our detection of non-compliance is greater where compliance with a law or regulation is removed from the events and transactions reflected in the financial statements. The risk is also greater regarding irregularities due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-the-fi/description-of-the-auditor-s-responsibilities-for>. This description forms part of our auditor's 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 auditor's 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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Mark Ashfield BA FCA
Senior Statutory Auditor
for and on behalf of:
Harrison Beale & Owen Limited
Chartered Accountants and
Statutory Auditor

Highdown House
11 Highdown Road
Leamington Spa
Warwickshire
CV31 1XT

Date: 28 October 2024

Harrison, Beale & Owen Limited is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.

MOTIONHOUSE

STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an income and expenditure account)
for the year ended 31 March 2024

Income	Note	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
Grants	2	479,932	48,125	528,057	497,562
Donations	2	8,795	-	8,795	11,016
Charitable activities	3	639,212	15,000	654,212	658,670
Investments		9,567	-	9,567	1,498
Other – theatre tax relief		54,798	-	54,798	93,856
Total income		<u>1,192,304</u>	<u>63,125</u>	<u>1,255,429</u>	<u>1,262,602</u>
Expenditure					
Charitable activities	4	1,128,736	63,125	1,191,861	1,232,931
Total expenditure		<u>1,128,736</u>	<u>63,125</u>	<u>1,191,861</u>	<u>1,232,931</u>
Net income / (expenditure) for the year	6	63,568	-	63,568	29,671
Reconciliation of funds					
Fund balances at 1 April 2023	13	628,606	-	628,606	598,935
Fund balances at 31 March 2024	13	<u>692,174</u>	<u>-</u>	<u>692,174</u>	<u>628,606</u>

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 30 to 41 form part of these financial statements.

MOTIONHOUSE

BALANCE SHEET
Company Number: 02515820
as at 31 March 2024

	Note	2024		2023	
		£	£	£	£
Fixed assets					
Tangible assets	8		67,230		67,577
Current assets					
Stock		2,588		2,276	
Debtors	9	70,427		167,318	
Cash at bank and in hand		<u>607,942</u>		<u>455,346</u>	
			680,957		624,940
Creditors: amounts falling due in one year	10	<u>(56,013)</u>		<u>(63,911)</u>	
Net current assets			624,944		561,029
Total assets less current liabilities and total net assets			<u>692,174</u>		<u>628,606</u>
Funds					
Restricted	13		-		-
Unrestricted	13				
Designated			442,000		400,000
General			250,174		228,606
Total funds			<u>692,174</u>		<u>628,606</u>

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.

These financial statements were approved by the Trustees on 28 October 2024 and signed on its behalf by:




Simon Wales
Chair

Yvonne Gilligan
Trustee

The notes on pages 30 to 41 form part of these financial statements.

MOTIONHOUSE

STATEMENT OF CASHFLOWS
For the year ending 31 March 2024

		2024 £	2023 £
Cash flow from operating activities	19	173,119	(160,597)
Cash flow from investing activities			
Interest received		9,567	1,498
Purchase of fixed assets		(30,090)	(31,049)
Disposal of fixed assets		-	-
Net cash flow from investing activities		(20,523)	(29,551)
Net increase/(decrease) in cash and cash equivalents		152,596	(190,148)
Cash and cash equivalents at start of period		455,346	645,494
Cash and cash equivalents at end of period		607,942	455,346
Cash and cash equivalents consists of:			
Cash at bank and in hand		607,942	455,346
Analysis of change in net funds	At 1.4.23 £	Cash flow £	At 31.3.24 £
Net cash			
Cash at bank and in hand	455,346	152,596	607,942
	455,346	152,596	607,942

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2024

1.1 Summary of significant accounting policies

Motionhouse is a private charitable company limited by guarantee, incorporated in England and Wales. 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 address of the registered office is given in the charity information on page 19 of these financial statements.

The Objects of the charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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) issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice.

The financial statements are prepared on a going concern basis under the historical cost convention. The financial statements are prepared in sterling which is the functional currency of the charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Critical Accounting Estimates and Judgements

To be able to prepare financial statements in accordance with FRS 102, the Charity must make certain estimates and judgements that have an impact on the policies and the amount reported in the annual accounts. The estimates and judgements are based on historical experiences and other factors including expectations of future events that are believed to be reasonable at the time such estimates and judgements are made.

1.3 Income

All incoming resources are included in the Statement of Financial Activities (SoFA) when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

For donations to be recognised the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity, and it is probable that they will be fulfilled.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

The charity receives government grants in respect of Arts Council England funding. Income from government and other grants is recognised at fair value when the charity has entitlement after any performance conditions have been met, it is probable that the income will be received, and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

1.4 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

1.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost (or deemed cost) less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Leasehold improvements	- over the remaining term of the lease
Equipment	- 33% straight line
Computers	- 33% straight line
Motor vehicles (Vans)	- 20% straight line
Motor vehicles (Truck)	- 10% straight line

Items costing less than £5,000 are not capitalised but are written off to revenue on purchase.

Tangible fixed assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of the asset may not be recoverable.

1.6 Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.7 Taxation

Motionhouse meets the definition of charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The charitable company is able to claim a refundable corporation tax credit under the HMRC Theatre Tax Relief Scheme. Theatre Tax Relief of £54,798 (2022/23: £93,856) has been included in these accounts.

1.8 VAT

The company is registered for VAT and costs are therefore shown exclusive of VAT.

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

1.9 Going concern

At the time of signing the Accounts, the Trustees have considered all material operating issues and risks affecting the sector as a whole, specifically the impact of reduced earnings from venues, inflation, and the need to retain staff. Additionally, meeting fundraising targets is a real challenge in the present environment. The Trustees are extremely aware of these risks and are working with the executive team to mitigate the impact wherever possible. Targets are prudent and a monthly review of actual performance against targets is in place, along with a constant dialogue between Trustees and staff.

The Trustees deem that the charity holds sufficient reserves to absorb short-term in-period deficits.

The financial forecasts prepared by the executive team show that the charity will be able to operate within the financial resources available to it for a period of 12 months from the date of signing these accounts.

The Trustees are of the opinion that there are no material uncertainties that cast significant doubt upon the charity's ability to continue as a going concern and, as such, the accounts are prepared on a going concern basis.

1.10 Funds

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

Designated funds are unrestricted funds that have been allocated to a particular purpose/project.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost 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.

1.11 Foreign Currencies

Foreign currency transactions are initially recognised by applying to the foreign currency amount the spot exchange rate between the functional currency and the foreign currency at the date of the transaction.

Monetary assets and liabilities denominated in a foreign currency at the balance sheet date are translated using the closing rate.

1.12 Leases

Assets acquired under finance leases are capitalised and depreciated over the shorter of the lease term and the expected useful life of the asset. Minimum lease payments are apportioned between the finance charge and the reduction of the outstanding lease liability using the effective interest method. The related obligations, net of future finance charges, are included in creditors.

Rentals payable and receivable under operating leases are charged to the SoFA on a straight-line basis over the period of the lease.

1.13 Pensions

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

2	Income from grants and donations	2024	2023
		£	£
	Grants		
	Arts Council England – Grant in Aid - Revenue	477,432	477,432
	Warwick District Council – Key Client Strategic Contribution	2,500	2,500
		<hr/>	<hr/>
		479,932	479,932
		<hr/>	<hr/>
	Donations		
	Trusts and Foundations	48,125	17,630
	Individual donations including gift-aid	8,795	11,016
		<hr/>	<hr/>
		56,920	28,646
		<hr/>	<hr/>
	Total grants and donations	536,852	508,578
		<hr/> <hr/>	<hr/> <hr/>

£48,125 (2022-23: £23,880) of the above income was attributable to restricted funds (further detail is given in note 13).

£488,727 (2022-23: £484,698) of the above income was attributable to unrestricted funds.

3	Income from charitable activities	2024	2023
		£	£
	Merchandise sales	8,809	7,175
	Performance, Education and Community Activity	630,403	636,495
	Co-commissioning	15,000	15,000
		<hr/>	<hr/>
		654,212	658,670
		<hr/> <hr/>	<hr/> <hr/>

£nil (2022-23: £nil) of the above income was attributable to restricted funds.

£654,212 (2022-23: £658,670) of the above income was attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

4 Expenditure	Performance programme	Education & community	Development	2024	2023
	£	£	£	£	£
Staffing costs	521,792	130,449	-	652,241	646,135
Management and Direction	97,920	24,480	-	122,400	120,000
Technical support	50,894	12,723	-	63,617	81,020
Production costs	90,326	22,583	-	112,909	96,420
Tour travel and subsistence	64,733	16,183	-	80,916	131,260
Marketing/PR	21,509	5,378	-	26,887	16,390
Premises costs	48,497	12,124	-	60,621	58,229
Depreciation	24,350	6,087	-	30,437	25,358
Office and other costs	27,646	6,912	-	34,558	51,169
	<u>947,667</u>	<u>236,919</u>	<u>-</u>	<u>1,184,586</u>	<u>1,225,981</u>

Governance Costs

Governance costs (meeting expenses)	-	-
Audit fee	6,500	6,150
Accountancy support – Tax	775	800
	<u>1,191,861</u>	<u>1,232,931</u>

£63,125 (2022/23: £32,630) of the above costs were attributable to restricted funds (further detail is given in note 13).

£1,128,736 (2022/23: £1,200,301) of the above costs were attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

5 Staff numbers and costs	2024 No.	2023 No.
The full-time equivalent average number of employees (including contract, casual and part time staff) during the year was as follows:		
Administration	6.4	8.1
Performers & technicians	14.8	14.4
	21.2	22.5
	2024	2023
	£	£
Staff costs		
Wages and salaries	595,657	588,347
Social security costs	43,720	44,944
Pension costs	12,864	12,844
	652,241	646,135
	652,241	646,135

No employee received emoluments of £60,000 or more during the year (2022/23 – none).

The key management personnel employed by the charitable company comprise the Programme Producer, the Head of Finance and the Communications and Development Director. The total employee benefits of the employed key management personnel of the charitable company was £106,797 (2022/23: £104,125).

Note 18 provides details of payments made to the Artistic and Executive Directors, who are also considered to be key management personnel.

6 Net income for the financial year	2024 £	2023 £
Net income for the financial year is stated after charging:		
Lease payments recognised as an expense	43,403	50,113
Auditor's remuneration		
- audit services	6,500	6,150
- taxation services	775	800
Depreciation	30,437	25,358
Exchange loss on year end foreign cash holding	37	-
	652,241	646,135
	652,241	646,135

7 Trustees' emoluments

The Trustees did not receive any remuneration in the year to 31 March 2024 or the previous year. No expenses were reimbursed to Trustees in the year (2022/23: £nil).

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

8 Tangible fixed assets

	Leasehold Improvements	Equipment	Computers	Motor vehicles	Total
	£	£	£	£	£
Cost					
1 April 2023	-	63,654	-	31,049	94,703
Additions	-	-	-	30,090	30,090
Disposals	-	-	-	-	-
	-----	-----	-----	-----	-----
31 March 2024	-	63,654	-	61,139	124,793
	-----	-----	-----	-----	-----
Depreciation -					
1 April 2023	-	22,986	-	4,140	27,126
Charge for the year	-	21,218	-	9,219	30,437
Disposals	-	-	-	-	-
	-----	-----	-----	-----	-----
31 March 2024	-	44,204	-	13,359	57,563
	-----	-----	-----	-----	-----
Net book value					
At 31 March 2024	-	19,450	-	47,780	67,230
	=====	=====	=====	=====	=====
At 31 March 2023	-	40,668	-	26,909	67,577
	=====	=====	=====	=====	=====

9 Debtors

	2024	2023
	£	£
Trade debtors	51,145	17,422
Prepayments	8,171	15,768
Accrued income	11,111	125,135
VAT debtor	-	8,993
	-----	-----
	70,427	167,318
	=====	=====

Trade debtors for 23-24 includes a single unpaid invoice for £38.9k issued in March 2024 and settled in April 2024.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

10	Creditors: Amounts falling due within one year	2024	2023
		£	£
	Trade creditors	16,743	32,896
	Other taxation and social security	20,766	12,046
	Accruals	15,761	16,539
	Deferred income – (note 11)	1,970	1,795
	Other creditors	773	635
		<hr/>	<hr/>
		56,013	63,911
		<hr/> <hr/>	<hr/> <hr/>

11	Deferred income	£
	Balance at 1 April 2023	1,795
	Amount released to incoming resources	(1,795)
	Amount deferred in the year	1,970
		<hr/>
	Balance at 31 March 2024	1,970
		<hr/> <hr/>

Deferred Income relates to grant income received in advance from Warwick District Council.

12 Transactions involving Trustees

No Trustee has had any beneficial interest in a material contract to which the charitable company was party.

Trustees made donations to the charity, without conditions, of £1,357 (2022/23: £1,085) during the year.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

13 Funds	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Restricted funds					
Income Grants/Commissions /Donations					
The Saintbury Trust	-	2,000	(2,000)	-	-
John Ellerman Foundation	-	31,000	(31,000)	-	-
The King Henry VIII Endowed Trust	-	4,970	(4,970)	-	-
MAC Birmingham	-	5,000	(5,000)	-	-
St Mary's Hall Trust	-	2,260	(2,260)	-	-
29 th May 1961 Charitable Trust	-	5,000	(5,000)	-	-
Baron Davenport's Charity	-	600	(600)	-	-
WDC Arts Fund	-	500	(500)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
Warwick District Council	-	1,795	(1,795)	-	-
	-	<u>63,125</u>	<u>(63,125)</u>	-	-
Unrestricted funds					
General	228,606	1,192,304	(1,128,736)	(42,000)	250,174
Designated funds:					
New work & artistic investment	250,000	-	-	70,000	320,000
Inflationary pressure	60,000	-	-	(60,000)	-
Vehicle/Equipment replacement	90,000	-	-	32,000	122,000
	<u>628,606</u>	<u>1,192,304</u>	<u>(1,128,736)</u>	<u>-</u>	<u>692,174</u>
Total Unrestricted funds	628,606	1,192,304	(1,128,736)	-	692,174
Total funds	628,606	1,255,429	(1,191,861)	-	692,174

Restricted funds represent:

The following restricted funds were used for our Community programmes – The Saintbury Trust; The King Henry VIII Endowed Trust; St Mary's Hall Trust; Baron Davenport's Charity; & Warwick District Council.

The following restricted funds were used for wraparound activities with children with the touring production of *Starchitects* – 29th May 1961 Charitable Trust.

The following restricted fund was used for R&D for our next touring production – John Ellerman Foundation & Birmingham Hippodrome.

The following restricted fund was used for R&D for the Christmas show (*Starchitects Save Santa!*) in 2023 – MAC Birmingham.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

13 Funds (continued)

Unrestricted funds represent:

General - general unrestricted funds to be used at the discretion of the Trustees.

Designated Funds - for the creation of new work and artistic investment, vehicle replacement and new equipment.

Funds – Prior year

	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
Restricted funds					
Income Grants/Commissions /Donations					
Saintbury Trust	2,000	-	(2,000)	-	-
Golsoncott Trust	1,000	-	(1,000)	-	-
W E Dunn Charitable Trust	500	-	(500)	-	-
MAC Birmingham	5,000	-	(5,000)	-	-
Creative Alliance	250	-	(250)	-	-
29 th May 1961 Charitable Trust	-	5,000	(5,000)	-	-
Coventry University	-	6,000	(6,000)	-	-
Edward & Dorothy Cadbury Trust	-	1,000	(1,000)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
Warwickshire County Council	-	680	(680)	-	-
Leamington Spa Town Council	-	1,200	(1,200)	-	-
	<u>8,750</u>	<u>23,880</u>	<u>(32,630)</u>	-	-
Unrestricted funds					
General	245,185	1,238,722	(1,200,301)	(55,000)	228,606
Designated funds:					
New work & artistic investment	200,000	-	-	50,000	250,000
Inflationary pressure	-	-	-	60,000	60,000
Vehicle replacement	70,000	-	-	20,000	90,000
Risk mitigation/covid recovery	75,000	-	-	(75,000)	-
Total Unrestricted funds	<u>590,185</u>	<u>1,238,722</u>	<u>(1,200,301)</u>	<u>-</u>	<u>628,606</u>
Total funds	<u>598,935</u>	<u>1,262,602</u>	<u>(1,232,931)</u>	<u>-</u>	<u>628,606</u>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

14 Analysis of net assets between funds

	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	67,230	624,944	692,174
<i>Restricted funds</i>	-	-	-
	67,230	624,944	692,174

Analysis of net assets between funds – prior year

	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	67,577	561,029	628,606
<i>Restricted funds</i>	-	-	-
	67,577	561,029	561,029

15 Financial commitments

As at 31 March 2024 the charitable company had financial commitments in respect of Houseworks Arts Limited of £150,300, comprising £122,400 annual fee and £27,900 Royalties and Choreography fee (2022/23: £125,900).

16 Capital commitments

As at 31 March 2024 the charitable company had capital commitments of £nil.

17 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Land and Buildings		Other	
	2024 £	2023 £	2024 £	2023 £
Expiry date:				
Not later than one year	43,717	43,403	-	-
Later than one and not later than five years	32,600	76,317	-	-
	76,317	119,720	-	-

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2024

18 Related party transactions

The Trustees have considered the disclosure requirements of Accounting and Reporting by Charities: Statement of Recommended Practice (FRS102) and of Financial Reporting Standard 102 and considers that the transactions requiring disclosure are as follows:

Kevin Finnan MBE and Louise Richards FRSA, Artistic and Executive Directors, are employees of Houseworks Arts Limited that charged fees for management and direction services as well as choreography fees and recharged expenses to Motionhouse under a contract for supply of services as follows:

	2024	2023
	£	£
Management and Artistic	122,400	120,000
Choreography fee	-	20,000
Royalties	5,900	2,100
	<hr/>	<hr/>
	128,300	142,100
	<hr/> <hr/>	<hr/> <hr/>

Note – Choreography fee is dependent on new productions being made.

19 Reconciliation of net income to net cash flow from operating activities

	2024	2023
	£	£
Net income for the year	63,568	29,671
Interest receivable	(9,567)	(1,498)
Depreciation of tangible fixed assets	30,437	25,358
Increase in stock	(312)	(778)
Decrease/ (increase) in debtors	96,891	(114,088)
Decrease in creditors	(7,898)	(99,262)
	<hr/>	<hr/>
Net cashflow from operating activities	173,119	(160,597)
	<hr/> <hr/>	<hr/> <hr/>

MOTIONHOUSE

England & Wales - Charity number 328693

Accounts

MOTIONHOUSE

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2023

Registered No: 02515820

Charity No: 328693

MOTIONHOUSE

CONTENTS

	Page
Chair's Statement	1
Report of the Trustees	2
Independent Auditor's Report	20
Statement of Financial Activities	23
Balance Sheet	24
Statement of Cash Flows	25
Notes to the financial statements	26

MOTIONHOUSE

REPORT OF THE TRUSTEES year ended 31 March 2023

CHAIR'S STATEMENT year ended 31 March 2023

There is much to celebrate as we look back to 2022/23 and I would like to personally highlight our new production *Starchitects*, which premiered this year. Motionhouse have created a show which is the perfect introduction to dance and theatre-going for young children and their families, and the response from audiences across the country has proved that there is demand for a show that is high-quality, innovative, challenging, funny and accessible. Many congratulations to all of the team for creating *Starchitects*, and we are excited to see its Christmas season iteration, *Starchitects Save Santa!* at Midlands Arts Centre Birmingham in November and December 2023 – the very first time Motionhouse has presented a long run of a show in one location for the Christmas season.

I would also like to highlight our strong programme of outdoor touring, which continues to be in high demand, with performances this year from Worthing, Grimsby and Tynemouth to Sweden and Barcelona. Outdoor audiences across the country and the continent are able to experience Motionhouse for free at festivals and community events, and the show *WILD* is one of the most spectacular and thoughtful shows created to date.

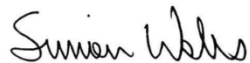
Education, training and community participation continue to be key elements of Motionhouse's approach, offering opportunities in schools and community settings across Warwickshire, the West Midlands and further afield.

Motionhouse is thriving post-Covid and ends the year in a positive financial position (much improved since the original budget for the year). However, the pressures on the sector and the national cost of living crisis are having an impact, and the ability to generate our earned income is becoming much harder. The financial picture for the next few years is one of the most challenging we have faced, with rising costs, lower fees and tougher deals from theatres, and investment required to maintain our dancer numbers, which are crucial for us to be able to deliver our programme. However, we are determined to find ways to achieve our plans for the creation of future new work, and to ensure that we continue our commitment to our overall programme and development.

Thank you to Arts Council England and Warwick District Council for their continued support, and to Birmingham Hippodrome where we are an Associate Company. Thank you also to the trusts and foundations, and individuals, who support us.

The Trustees would like to thank all of the dancers, staff and management team for their continued hard work and resilience, and I would like to thank my Trustee colleagues for their time and commitment to support the work of Motionhouse.

We are looking forward to delivering more of Motionhouse's groundbreaking work, inspiring audiences and participants alike as we continue to push boundaries with our innovative, creative and uplifting performances and engagement activity.



Simon Wales
Chair

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

The Board of Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2023.

Public Benefit

Motionhouse is one of the UK's most creative and exciting dance companies. We engage with our audiences through dance performances that are acclaimed for their striking use of imagery and theatricality. Underpinning the work is a long-standing and continuing intention to balance a commitment to artistic adventure with the desire always to be exciting, appealing and stimulating to the broadest audience. Access to Motionhouse's performances is an important issue for us. Regular evaluation of our activities ensures that a wide range of people are able to benefit from our work, including: young and older people; low-income families; people from different cultures and ethnic minority backgrounds; people who are disabled or neurodivergent; and people from the LGBTQIA+ community.

With the support of our major funders, Arts Council England, local authorities and commissioners, Motionhouse presents world class performances throughout the United Kingdom in middle scale venues. Through our festival work and through larger scale spectacles, high quality dance is placed in the public arena enabling mass access to our performance work. The middle scale and festival productions also tour internationally, complementing and supporting UK performances.

The Trustees are committed to ensuring that cost should not prohibit access to Motionhouse performances. Tickets for performances across the UK are at a variety of prices, including a range of concessions and special offers. Motionhouse's festival repertoire takes dance into the community at no cost to audiences and allows dance to be seen in new and unusual settings. Motionhouse gives free public access to information and resources through the company's website and publications.

Motionhouse performances are supported by an extensive education and community programme. Through participatory projects group members are taught, excited and challenged. They learn new skills, create their own dance material and may go on to perform and share their work.

The Trustees have paid due regard to the Charity Commission's guidance on public benefit (including guidance on fee charging) when considering its charitable objects and aims and in deciding what activities the charity should undertake.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Activity

Introduction

After a challenging but ultimately positive comeback from Covid in 2021/22, we went into 2022/23 with a Trustee-approved deficit forecast of £98,168. Despite new challenges engendered principally by a sector still recovering from Covid, combined with ever rising costs as the country experienced a serious cost of living crisis, by year end we achieved a surplus of £29,671. This significant result was achieved thanks to prudent financial management and the deployment of strategic actions, specifically including cost-cutting and rationalising of touring opportunities, flexing our repertoire even beyond our usual indoor and outdoor markets by exploiting commercial opportunities, and leveraging our ever-increasing profile to attract new creative projects and income.

The positive end of year result for the year 2022/23 is made even more noteworthy when taking into account that in 2021/2022 we had benefitted from a £257,144 'Cultural Recovery Fund 2' award to invest in the capacity needed to return to sustainable trading and to support the next stages of our rebuilding, whereas in 2022/23, all additional Covid support had ceased.

In November 2022, we received the excellent news that we had been awarded a further three years' support as an Arts Council England National Portfolio Organisation, with standstill funding of £477,432 per year from 2023 to 2026. We are immensely grateful to Arts Council England for their continued support and understand the financial pressures that they are operating under. However, by 2026 at the end of the 2023 to 2026 funding period, we will be in our 8th year of standstill funding, which represents a significant real terms cut, particularly given the recent levels of inflation we are having to respond to.

Our work is sought after by promoters and bookers, and popular with audiences. But even though we continue to buck the trend in the context of the declining audience numbers that are currently being experienced across the sector, rebuilding to pre-Covid levels is proving challenging. Whilst we book major tours and sell to large houses, our earning potential is currently stagnant, and our sector too is facing standstill funding and ever-increasing costs. The cost-of-living crisis and inflationary pressures have had a negative impact on theatres who themselves are still rebuilding post-Covid. This impacts our ability to generate the income we need from touring as venues are offering lower and less competitive fees and deals. Therefore, we can only increase income through increasing the volume of touring, but this would require investment in our dancer numbers and in the face of our own rising costs and stagnant income we do not have the resources to expand the performer team. This will be the primary challenge over the coming years until the sector hopefully recovers.

Despite this, as we celebrate our 35th year, we remain positive. In addition to the quality and popularity of our work, we have in place an outstanding team of performers and administration staff, supported by an experienced Board of Trustees.

Theatre touring

***Nobody*: an exceptional offer for theatres and audiences**

Our current mainstage touring production, *Nobody*, continued to tour throughout 2022/23, visiting another 11 venues in addition to the 12 visited in 2021/22, including two theatres in Germany. Our geographic reach, combined with the attraction of our distinctive and accessible combination of dance-circus, remarkable sets, digital projections and original sound scores, drew diverse audiences, both those new to dance (families, young people, non-theatre goers) as well as dance fans.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

The high quality of *Nobody* is reflected in the press reviews, including 4-star reviews in The Guardian ("*It's impossible to look away*") and The Times ("*a bold and absorbing spectacle...of impressive reach and depth*"), and enthusiastic audience responses including standing ovations across the tour.

"WOW! The most amazing display of physicality I have ever seen. I took my 12- and 9-year-old boys and rugby-playing husband and you took their breath away! We enjoyed trying to interpret the movement content too. Fantastic! A must see for all! Thank you."

"It was brilliant! Like a kind of physical poetry that affected every cell in my body. So emotional!"

"Mesmerising. First time I've been to a show of this kind (dance) and I loved it." Audience members

Despite the challenges of touring and low-ticket sales currently being reported in the sector, attendance for *Nobody* remains high. Our touring also continues to offer opportunities for creative activities with young people. One of the venues visited in the spring was Birmingham Hippodrome, where we are an Associate Company. This gave us our first opportunity to re-start our project work with young people (outside our community classes). Our Rehearsal Director, Junior Cunningham, worked with a group of young people from Birmingham Hippodrome's Hippodrome Education Network to create a "Curtain Raiser" piece to be performed onstage before *Nobody*.



Nobody by Motionhouse (2021). Images Dan Tucker

Starchitects: introducing children and families to dance

This year, we added a new strand to our work with the premiere in October 2022 of our first ever production for children and families, *Starchitects*. We have so far toured *Starchitects* to 8 venues, and the show continues to tour into 2023/24. *Starchitects* has an easy-to-follow, fun storyline, making it a perfect introduction to dance and theatregoing for young children.



Starchitects by Motionhouse (2022). Image Dan Tucker

The cost-of-living crisis does seem to be affecting family attendance more than *Nobody*, and in line with our aim to keep our ticket prices as low as possible, we have worked closely with venues to ensure their pricing is the lowest it can be within the parameters of their income requirements. *Starchitects* is so far proving to be popular with families: selling, for example, 64% of seats at Birmingham Hippodrome and 90% at Baltoppen Live in Denmark. Alongside the tour, we undertook a fundraising campaign to trusts and foundations to support 'Discover & Inspire: Lift-off into the arts for children aged three to ten', an ambitious access, participation and education project. The project offers a range of participatory creative activities and support for access provision in theatres. It aims to encourage families and children from all backgrounds to attend *Starchitects* in a theatre near their home, enabling them to experience exciting, high-quality dance in their own community. We were successful in raising £9,500 from the following trusts: The Edward and Dorothy Cadbury Trust, the W.E. Dunn Trust, the Golsoncott Foundation, The

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

29th of May Charitable Trust and The Saintbury Trust to support the project. Thanks to this funding, our own investment and in partnership with our venue partners, we have been able to:

- Create an engaging and interactive *Starchitects* Activity Pack for children, including colouring in, word searches, Moon facts, and space-related games.
- Create an education pack for teachers who bring groups of school children to see the show, linked to the curriculum, focussing on creativity and providing them with valuable Continued Professional Development.
- Develop a workshop and 'Stay and Play' offer and undertake training sessions with our dancers so that they are able to deliver these activities.
- Reach 3,244 children in the West Midlands and an additional 1,440 children nationwide (total 4,684) with stimulating creative foyer activities with our dancers to deepen engagement through 22 'meet the characters' or 'stay and play' sessions.
- Deliver 3 post show discussions/Q&As with the cast, attended by 400 children/families.
- Deliver 3 relaxed performances, reaching 1,244 children and families.
- Offer 3 audio described performances for visually impaired children (or parents/siblings) at Birmingham Hippodrome, Theatre Royal Winchester and HOME Manchester.
- Offer 7 discounted/subsidised performances to theatres with lower budgets.
- Deliver 19 dance education workshops with an emphasis on creativity to support learning, reaching 599 young people from the Birmingham, Portsmouth, Manchester and Canterbury.
- Reach more than 8,038 family audience members through 36 performances at 8 venues.

"Totally awesome", Finn, aged 4

"It is funny, super smart and stunningly beautiful. Would recommend for any little people (and big ones too!)"

"I really liked it and I wish I could watch it again." Ella, age 4

"Hands down one of the best pieces of children's theatre I've seen"

"9 of us went - aged 3 to 70 - ALL loved it - imaginative, clever, skilful, fast paced."

"Honestly can't recommend this show enough! My 3-year-old daughter and 7-year-old nephew were completely transfixed."

"It's rare, I think, for a show to truly delight audiences of all ages but Starchitects ticks that box." Audience members



Children meet their favourite characters at Warwick Arts Centre

Outdoor touring – free work in public spaces

Our free outdoor festival repertoire supports our strategy to reach people who may find it challenging to enter a theatre or buy a ticket, by allowing artistic excellence to be enjoyed free of physical, cultural or financial barriers. In 2022/23 we performed outdoors 84 times to more than 75,000 people of all ages and backgrounds. This volume of touring is enabled through our repertoire of five outdoor productions of varying scales, designed to respond to different needs and budgets, from *WILD*, a 45-minute show with a cast of six, *Captive*, a 30-minute show with a cast of four, through to a suite of 3 short duets. 2022/23 was the first opportunity to extensively tour our flagship outdoor production *WILD* internationally, following Covid. The tour demonstrated that, despite the challenges of Brexit and rising costs, there is still a large appetite for our



France. Image Stef Darmon

**REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023**

work in mainland Europe. We toured *WILD* to six European countries, with highlights being: a collaboration with Helsingborg Expo in Sweden, part of a major international exposition initiative; performances at Deventer Op Stelten in The Netherlands, where we performed five times to crowds of more than 2,000 people per show; and a 10-day tour of the Barcelona metropolitan region as part of Dansa Metropolitana. In the UK we reached communities in 24 locations including Bradford, Grimsby and Tynemouth, reaching people in the heart of their community with free, high-quality dance-circus.

Other work



Motionhouse perform alongside Raye on The National Lottery's New Year's Eve Big Bash on ITV. Image TBI

In our efforts to diversify our income, we have been developing an excellent working relationship with a production company which specialises in large TV and other events. In December 2022 we created a dance piece to be performed alongside singer Raye in The National Lottery's New Year's Eve Big Bash on ITV, seen on television by an estimated 9 million people, and watched live in the stadium by 8,000.

Our Artistic Director Kevin Finnan was then commissioned to play a critical role as Artistic Director in the star-studded National Lottery's Big Eurovision Welcome event in Liverpool on Sunday 7 May 2023.



Crowds gather for The National Lottery's Big Eurovision Welcome event, Liverpool. Image Motionhouse

Working with a range of talented people and organisations, Kevin was assisted by Daniel Massarella, Motionhouse dancer and Creative Assistant. From concept to delivery, they were the force behind the live show, which included drones by Celestial, projection mapping by Potion Pictures, plus beautiful hand-made lanterns, community choirs, poetry and performance. The show saw our remarkable performers on roofs, suspended from cranes and zip lines, as well as on stage. The show was watched live by a crowd of 25,000 people. Highlights from the show were featured on BBC One on Monday 8 May as part of the Eurovision Welcomes the World programme, which was watched by over 3 million people.

Children, young people and work in the community

Offering opportunities for people to take part in high quality creative activities has always been a key part of our work, and 2022/23 saw us build on this, offering our extensive education, training and community programme in schools and community settings across Warwickshire, the West Midlands and further afield. Focusing on skills development and the power of dance to inspire learning, support wellbeing and enhance lives, we had a participation reach of approximately just over 14,000 in 2022/23 through workshops and bespoke participatory and training projects. Highlights for 2022/23 include the successful delivery of a creative project (delayed due to Covid) with Warwickshire Young



Creative dance project, St Mary's Primary School, Banbury. Image Motionhouse

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Carers, supported by the Alan Edward Higgs Foundation, and a creative learning performance project with St Mary's Primary School, Banbury. In this financial year we delivered three 'Inspire & Move' sessions (performance of one of our duets, followed by a creative dance workshop with the students) to schools in Birmingham, Coventry and Guildford. We also worked with several schools in our local area, have an active youth company and youth board and reach approximately 100 local people from age 4 to 60+ each week through regular classes in our studio in Leamington Spa, as well as offering a range of classes and courses in the school holidays, which this year were attended by 130 children and young people.

Spotlight on Equality, Diversity and Inclusion

We remain committed to access and equality of opportunity in all aspects of our activity and operation. We are committed to promoting equality in all aspects of our work, and to creating a culture that respects, values and champions diversity and inclusion. We have an active Equality, Diversity and Inclusion Group made up of Trustees and staff members, which meets regularly to review our policies and action plans, and reports back to our Trustees, ensuring that we are listening, adapting, and holding ourselves accountable.

In everything we do we want to engage with people of different cultures, identities and ages, including people who are underrepresented in the world of dance and circus, such as those from working class and ethnically diverse backgrounds, people who experience racism, who are neurodivergent, living with disabilities, or from the LGBTQIA+ communities. In our efforts to do this, we are particularly proud of our commitment to reaching all geographical regions of the UK as high-quality touring work creates opportunities for arts access in unparalleled ways. Delivering our work in approximately 50 UK towns and cities each year, often in areas with limited arts access, we reach more people, UK-wide, than many arts organisations of comparable size. We offer tickets at a variety of prices and concessions, as well as an inclusive programme of local access initiatives with each production, including dance education sessions in schools, with community groups and charities; audio-described performances and touch tours for visually-impaired audiences; relaxed performances for people who benefit from a more relaxed theatre environment (such as children and adults with multiple learning disabilities, families with young children, people with dementia and sufferers of chronic illness); and creative residencies for local young people with the chance to perform a 'Curtain Raiser' before shows.

We offer audio description and touch tours for visually impaired audiences and visual stories and 'easy reads' for our outdoor production *WILD*, as well as *Nobody* and *Starchitects*. On its first tour we delivered 3 relaxed performances and audio described performances for visually impaired children (or parents/siblings) of *Starchitects*.

In January 2023, we were very proud that *Wondrous Stories*, the opening show of the Birmingham 2022 Festival, created and directed by Kevin Finnan, Artistic Director of Motionhouse, won the prestigious Access All Areas award in the 'Diversity and Inclusion' category. Access All Areas supports and showcases the power, creativity and successes of the outdoor and live events industry. *Wondrous Stories* was recognised for its inclusive practices not only on stage, but behind the scenes and for audiences.



The integrated cast of Wondrous Stories performs in Birmingham in March 2022. Image Brian Slater

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Environmental responsibility

We continue to proactively take steps to reduce our environmental impact through targeted action and use of resources, as well as using our artistic voice and communications messaging to provoke awareness, action and change. Our Environmental Action Plan focusses on the following areas: Recycling, Reusing and Re-imagining; Impact of Touring; Content and Messaging; Premises and daily practice. We need to be realistic about what is within and outside of our control to change. The aim of our plan is to reinforce behaviours already ingrained in our day-to-day practice to ensure that we minimise our environmental impact and remain efficient as a business; to further raise awareness and influence behaviour; and to focus on some particular areas for improvement in more detail. We regularly reuse or reimagine our sets and costumes. The set for *Starchitects* was made from the set for our 2013 touring production *Broken*, and this will be reused again for a new production in 2023. The *Captive* set was reimaged for *Nobody*, and *Captive* itself this year had its 10th year of touring. We are also exploring whether it is possible to use our new projection server to create our next touring production with minimal lighting, just projections, decreasing the need to tour stage lighting, and supporting our goal to reduce our environmental impact by reducing the amount of equipment we tour. Our Programme Coordinator has been gaining a deeper understanding of our current environmental impact and how we can reduce this. This involves undertaking Carbon Literacy training, incorporating predicted emissions into logistical planning when touring where possible, and researching developments that could help the company reduce its impact in the future, all of which is reported back to our Environmental Committee, which includes both staff and Trustees.



The set for Starchitects reuses the set from our 2013 production Broken.

Online

Digital content remains a key way in which we communicate with our audiences: on our website, our blog, and our social media channels. We continue to offer Open Rehearsals on Zoom or YouTube to people who are less mobile or who live too far away to attend. Our robust social media plan has seen all social media channels grow exponentially in 2022/23, with over 67,500 followers collectively across Facebook, Instagram, Twitter, YouTube, LinkedIn and TikTok. We launched our TikTok channel in April 2022, and this has been a huge success, providing us with a new way to share our content with audiences. Content shared on the channel is seeing substantial levels of engagement, with a remarkable eight viral videos, each with more than 500,000 views (two of which have had more than 10 million views each.) Other videos have gained hundreds of thousands of likes and comments, resulting in a following of 25,000 accounts in the first 12 months. Our social media is an accessible way for audiences who might not usually engage with our work to see what we do. In 2022/23 across our social channels, we have seen over 10,000 click-throughs to our website. We continue to offer regular opportunities for local people to access our creation process 'behind the scenes' by inviting them into our creation space in Leamington Town Hall. One such opportunity was taken up by The Friendship Project, a Warwickshire-wide charity that matches children and young people (who are in need, for a variety of reasons) with volunteers, for friendship and fun. Nineteen children and young people and their older friends enjoyed a rehearsal of *WILD* in February 2023.



Children and adults from The Friendship project for children enjoy and open rehearsal of our outdoor production WILD. Image Motionhouse

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Local and regional partnerships

We continue to make a strategic contribution to the West Midlands and to Warwick District, supporting the local Creative Compact and Creative Quarter, offering training and mentoring, and strengthening the regional sector. We are one of the four Creative Partners of Warwick District Council and have strong relationships with Warwick Arts Centre, Midlands Arts Centre Birmingham and Birmingham Hippodrome, where we are an associate company.

Plans for the future and the financial outlook

In 2023/24 we will begin Research and Development for our next mainstage touring production, which will premiere at Warwick Arts Centre in February 2025. We are delighted that we have secured a grant of £65,000 over two years (£31,000 in 2023/24 and £34,000 in 2024/25) from the John Ellerman Foundation to support 50% of dancer and Artistic Director salaries during the R&D and creation phases for *Hidden* (working title) from 2023 to 2025.

We have been commissioned to create *Starchitects Save Santa!*, our first ever long-running Christmas show, which will be in residence at Midlands Arts Centre Birmingham as their Christmas production from 16 November – 30 December 2023.

In the current year (to March 2024), we have a budget deficit of £26,247. Financial forecasts are reviewed every month and discussed and approved by our trustees quarterly. This prudent deficit forecast is exacerbated by the steep increase in costs across all areas of our activity which are impacting our ability to improve financial targets. We are aiming for this deficit to be reduced further, subject to successful fundraising. In 2024/25, in line with our established creation and financial cycle, we have a planned deficit of £195,911 which represents the significant investment in our new production, *Hidden*. Reserves are already designated to mitigate this planned loss, in line with our Reserves Policy. Our forecast shows that if all targets are met, in 2025/26 we hope to be back to having a nominal surplus, enabling us to start to rebuild funds to create the next major show in 2028 or 2029.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Financial review

The Motionhouse business model continues to rely on earned income from artistic activities to generate funds which, combined with the ACE NPO and other grants, fund Motionhouse activities.

The outlook for 2022/23 was for further recovery from the effects of the Covid pandemic with the outlook for performance activity becoming more promising. A significant year on year change was the cessation of the Covid recovery grants received in 2021/22 (£270k), this loss of income could in practice only be made up from an increase in artistic activities. Consequently a prudent budget for 2022/23 was set, with an anticipated deficit of £98,168 for the year that would be funded by the reserves.

In the event the demand for our productions exceeded the budget and by the year end the company financial performance was such that a surplus of £29,671 was achieved.

Income

The main drivers of earned income were the Theatre productions of *Nobody* and *Starchitects*, together with the festival/outdoor productions of *WILD*, *Captive* and the duets. The contract with Bluestone National Park Resort for summer performances of *HENGE* also restarted for the first time since 2019. Contracts linked to the cultural activities of the Birmingham 2022 Festival and for the National Lottery's New Year's Eve Big Bash on ITV were achieved, neither were in the original budget as they were secured after the annual budget was set.

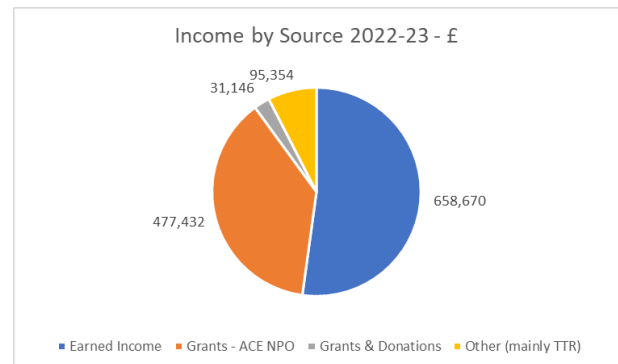
The wide range of our repertoire and skills enabled by the rebuilding of the Motionhouse team, assisted by the ACE CRF2 and Local Authority funding in 2021/22, coupled with the level of customer demand were the prime reasons for the recovery in earned income, from performances and participatory activities, from £563,009 to £658,670.

The Education and Community work continued to grow with workshops, weekly and holiday classes each achieving income in excess of budget. The income from workshops benefitted from a focus on this offer, and the revised range of classes has been popular with age ranges from 4 years of age upwards.

The Theatre Tax Relief claim for the production of *Nobody* for £93,856 was submitted as part of the Corporation Tax return. This cultural tax relief is generated by the creation of new productions and the amount of the tax relief varies with the individual production costs.

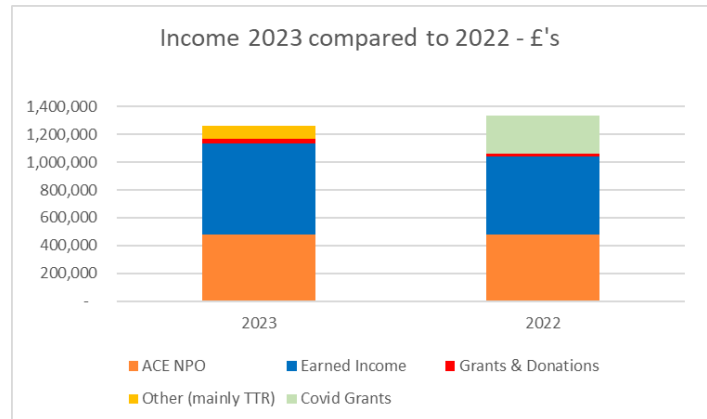
A number of grants were received to support our productions, details of these are set out in the grants section below. The main change year on year was the reduction in Covid related grants from £270,132 in 2012/22 to £nil in 2022/23.

The sources of our income for the year is shown in the pie chart. Earned income including Theatre Tax Relief has now reached 60% of total income. The ACE NPO grant is 38%.



REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

The year-on-year recovery of income from the pandemic can be seen in this graph. The key changes are the reduction in Covid grants to zero (green), and the growth of earned income (blue) supplemented by Other (yellow) – mainly Theatre Tax Relief. The ACE NPO grant (brown) is unchanged.



Expenditure

A prime focus of the company continues to be cost control. To ensure that the finite nature of our resources is understood, our activities are budget/cash limited. Management accounts are prepared monthly, and the full year forecast is reviewed on a monthly basis to monitor progress and to put any corrective actions necessary in place to ensure that financial targets will be met.

As expected, the withdrawal of the UK from the EU has continued to result in increased costs, reduced tour flexibility and increased administration time and costs for performances in the EU. Fortunately, demand from the EU remains strong.

Salaries - the primary element of cost is salaries and in 2022/23 reflects the full year effect of the recruitment carried out during 2021/22. A number of these new employees received planned increments as their skills developed. One of the technician posts became a salaried post rather than a contractor and is now included in this cost category. The salary cost was also increased by the restart of the contract with Bluestone National Park Resort that required the recruitment of additional dancers on short term contracts to perform *HENGE*. Royalty payments were received by several dancers for 2 specialist productions.

Management & direction – the fee for the services provided by Houseworks was increased for the first time since 2018/19.

Technical support – The cost of technicians employed as contractors are directly driven by the volume and mix of productions, with the production of *Nobody* requiring more technical support than *Starchitects* and *WILD*. Consequently, these costs will fluctuate from year to year.

Production costs & tour travel total – these costs are directly related to the number of performances and venues. The year-on-year reduction in these costs is due to the one-off production costs of *Wondrous Stories* for the Birmingham 2022 Festival 2021/22.

Marketing – the cost of marketing activities returned to its normal level following the one-off increase in 2021/22 for filming work for the *Wondrous Stories* performances at the Birmingham 2022 Festival.

Premises – there was small rent increase for the Spencer Yard premises (in accordance with the lease) that was more than offset by the result of a concerted effort to reduce all costs included in the service charge (especially heating). In 2021/22 there were also one-off costs to set up the barn workshop.

Depreciation – the cost in 2022/23 includes full year depreciation for the Disguise servers and part year for the newly acquired Ford Torneo.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

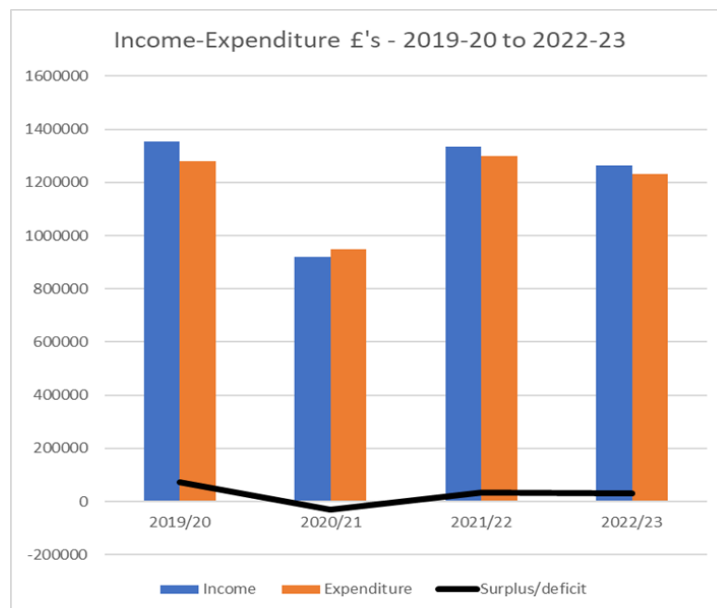
Office costs – the general office costs are at a similar level to previous years, the reduction year on year is due to a one-off accounting correction to VAT liability in our favour.

Recovery from the pandemic - financial results for the period 2019-2023

This graph shows the level of income and expenditure and surplus/deficit over the 4-year period from 2019/20 to 2022/23.

This includes all income including Covid related grants.

The graph shows that Motionhouse has managed to maintain its finances in a good order through the pandemic and is almost back to pre-pandemic levels of activity despite the challenges of rebuilding its market, although the real terms value of income generated is less than it was in 2019/20.



Cash flow

The cash balance at year end is £455,346 and this is lower than the position on 31/3/22 despite a surplus of £29,671 in 2022/23. The main reason for this is that the Theatre Tax Relief claim of £93,856 was submitted to HMRC in March 2023 and the income from it is shown as an income accrual in the 2022/23 accounts. (Payment was received from HMRC on 14th August 2023).

The income accrual also included fees for performances in February and March 2023 totalling £29.5k. All these invoices have been settled.

Investment

During the year both of our vans were retired. The decision was made to replace one van with the purchase of a Ford Torneo (see balance sheet), and to hire a second van as an interim measure.

Reserves

The reserves at the start of the year were £598,935 and during the year we were able to increase earned income significantly recording a surplus of £29,671 for the year. The reserves at year end totalled £628,606.

The reserves at year end comprised Restricted £Nil, Designated £400,000 and General reserve £228,606.

The Trustees have reviewed the reserves policy and decided that the Designated reserves should comprise £250,000 for new work and artistic investment, £90,000 for vehicle replacement and £60,000 for inflationary pressure risk mitigation.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

The Trustees have also considered the worst-case possibility of closure and consider that the maximum cash reserve to meet closure costs is £200,000. This comprises Statutory Redundancy costs, photocopier lease, the Houseworks contract, and premises rental. This is covered within the General reserves.

Reserves Policy

The charitable company needs reserves to provide funds to:

- Continue to develop new work and invest in artistic exploration;
- Invest in and replace fixed assets;
- Continue to meet strategic objectives if there is any major shortfall in income;
- Give a breathing space should the company lose a major source of funds;
- Continue to run the business if there are any unexpected expenses; and
- Cover the costs associated with winding up should such an eventuality arise.

The amount of money required in reserve depends on the stage of the performance 'life cycle'. The company plans and budgets on a four-year cycle embracing the researching, creating, producing and touring of performance work. The level of reserves needed fluctuates both between years and within years, based on activity.

The company policy is to achieve a level of reserves that would cover all liabilities, including the potential costs of winding up the company if circumstances required, and the Trustees believe that an adequate level of reserves is up to £200,000 depending on the stage in the 'life cycle', and the level and nature of activity.

The Head of Finance reports reserve levels to the Trustees each quarter as part of the review of the management accounts.

The company's investment policy is to invest surplus cash balances to maximise interest whilst not exposing the company to risk and taking into account future cash needs.

Governance

Good Governance is a key part of how we operate, and our compliance is regularly reviewed by the Board of Trustees and the Management team. Financial reporting and control is an important part of this and our performance against Budgets and Forecasts is reviewed and presented to the Trustees. Our Risk Register plays a vital part in how the business of the Charity is monitored, and risks are categorised according to their severity, and mitigating action is taken wherever possible. Specialist Sub Committees of the Board of Trustees meet regularly to review and advise on areas such as Finance, EDI, Environmental Responsibility, Safeguarding, and Staff Welfare. Overall, we are constantly aware of the importance of good Governance and this has a continuing influence on the operation of the Board of Trustees and the Management Team.

2023/24 and beyond

The budget for 2023/24 includes an income figure of £1,146,932. This is based on performances being negotiated and that are firmly booked, together with other earning activities. The budgeted expenditure is also prudent and is £1,173,179. The budget for the full year 2023/24 is a deficit of £26,247, the Trustees have reviewed this and agreed this can be funded from General reserves.

Since the budget was set the current inflationary pressures have evolved and may result in challenges in terms of costs, and may also affect demand. A Designated reserve has been created to mitigate this risk.

The year 2024/25 is the year when the new theatre production will be designed, constructed and rehearsed and as a consequence the financial result will be a significant deficit. This deficit will be covered by designated reserves that have already been allocated – see Designated Funds for New Work and Artistic Investment in Note 13 and on the balance sheet.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Financial performance

Financial performance is monitored regularly by both the management team and the Trustees. Management Accounts are prepared monthly and reviewed by the Executive Director and Head of Finance. The forecast for the year end is then updated monthly and compared to the financial plan. Any remedial actions required to ensure financial targets will be met are discussed and actioned. Management Accounts are presented to the Trustees at the quarterly Board meetings for review and approval.

Motionhouse's financial objective is to ensure financial stability and continued solvency year on year so that we can maintain our artistic aims and objectives. For the financial year ending 31 March 2023 Motionhouse recorded an overall surplus of £29,671.

The new financial year (2023/24) begins with a reserves balance of £628,606; comprising £228,606 unrestricted general reserves, £400,000 designated reserves, and £nil restricted reserves. Restricted funds are held in accordance with the terms and conditions under which they were received. Where funding is received from particular sources to cover specific development work, those funds are reflected as income in the year in which they are received, and they are held as restricted reserves. The designated funds are for the creation of new work and artistic investment, vehicle replacement and risk mitigation.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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 published in October 2019.

Fees for Motionhouse's touring and educational work generate a large proportion of total income and in addition Motionhouse is funded by Arts Council England, grants from charitable trusts, donations, through Local Authority Service Agreements, and by commissioning of new touring productions.

Grants

Core funding from Arts Council England, was £477,432 in 2022/23.

Fundraising remains a key focus and is proving to be difficult and increasingly competitive in light of the pressures in the sector. Income includes grants and commissions (see Note 13) from:

- 29th May 1961 Charitable Trust
- Coventry University
- Edward & Dorothy Cadbury Trust
- Birmingham Hippodrome
- Warwickshire County Council
- Leamington Spa Town Council

Grants received in 2021/22 and spent in 2022/23 were:

- Creative Alliance
- Golsoncott Trust
- MAC - Midlands Arts Centre
- Saintbury Trust
- W E Dunn Charitable Trust

Grants received and deferred to 2023/24 (see Note 11) were received from:

- Warwick District Council

Donations are also received from individual donors.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Fundraising

The Charity neither participates in publicly marketed fundraising events nor in the active soliciting of donations from members of the general public. Accordingly, the charity is not registered with the Fundraising Regulator, although the Trustees will keep the situation under review.

Reference and administration information

Charity Name	Motionhouse
Charity Registration Number	328693
Company Registration Number	02515820
Registered Office	Spencer Yard Leamington Spa Warwickshire CV31 3SY

Articles of Association

The Articles of Association (paragraph 3.3) were amended by special resolution on 19th May 2022 to change the maximum number of Trustees from 12 to 20. This was to enable the recruitment of individuals with additional expertise to join the Board of Trustees following a particularly strong response to a recruitment campaign for new Trustees. The recruitment process also strengthened the diversity of the Board of Trustees in line with the company's EDI objectives.

Board of Trustees

The following individuals served as Trustees during the year:

Catherine Cassidy
Giles Clifford
Jonathan Cochrane
Sarah Gee FRSA, MIOD
Yvonne Gilligan ¹
Naveen Gupta (resigned 7 November 2022)
Martin Nwangwa
Rakhi Rajani
Colin Robertson
Toby Smith
Josie Stevens
Abigail Viner
Simon Wales (Chair)
Zaylie-Dawn Wilson

¹ Chair of the Finance & Audit Committee

Company Secretary

Andrew Johnson CGMA, ACMA

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Executive team

The services of the Executive Director, Louise Richards FRSA and Artistic Director, Kevin Finnan MBE are contracted through Houseworks Arts Limited.

The Trustees consider the senior management team to comprise the Programme Producer, the Communication and Development Director and the Head of Finance. The pay of the senior management team is set with reference to benchmarking using comparable roles in organisations similar to Motionhouse. The contract with Houseworks Arts Limited (as detailed at Note 18) is negotiated in line with the Arts Council Funding Agreement.

The staff team as of 31st March 2023 comprised:

Performers:	Alexandra De La Bastide Oliver Bell Berta Contijoch Llewelyn Brown Beth Pattison Christopher Knight Daniel Massarella Joel Pradas Reguil Trenton Scott
Rehearsal Director:	Junior Cunningham
Creative Learning Manager: Creative Learning Dance Artist:	Hannah Lockyer Camilla Lloyd (joined June 2022)
Administration – Programmes:	Victoria Collins Tom Ball
Administration – Marketing:	Jane Bailey Ellen Dainty
Administration:	Eileen Liptrot (joined Oct 2022)
Administration – Finance:	Andrew Johnson
Technicians:	Danielle Tamsin Harris Andrew Smith

Auditors

Harrison Beale & Owen Limited
Highdown House
11 Highdown Road
Leamington Spa
Warwickshire
CV31 1XT

Bankers

HSBC Plc
126, The Parade
Leamington Spa CV32 4BS

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

Constitution and general objects

The charity was formed on 26 June 1990 as a company limited by guarantee and a registered charity. The company is governed by its articles of association that were updated and adopted on 19th May 2022.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The organisation

Underpinning the artistic work is a continuing commitment to excellent management at all levels. The company has a strong and experienced Board of Trustees and a dedicated and expert staff team. Through both full Trustee meetings and a range of sub committees, the Trustees actively engage in Motionhouse's development and activities at all levels. Developing new markets is a pillar of our financial and artistic planning so new performance and touring models continue to be explored.

Recruitment and appointment to the Board of Trustees

Trustees are recruited and appointed on the basis of their expertise and experience, their professional and community background and other relevant experiences and skills. The Board of Trustees as a whole seeks to reflect the diversity of the West Midlands and further afield.

Trustees are appointed for an initial term of 3 years and may be eligible for re-election in accordance with the Articles of Association.

There is a Finance and Audit Committee, with a separate Trustee Chair to the main Board, which meets separately to the main Board and draws upon the experience and skills of appropriate Trustees as required. Specialist Sub Committees of the Board of Trustees meet regularly to review and advise on areas such as Finance, environmental responsibility, EDI, Safeguarding, and Staff Welfare.

Trustee induction and training

There is an induction programme for new Trustees. They meet with the Chair and Executive Director for an introduction to the company, observe a Trustee meeting prior to appointment, meet with the dancers for question-and-answer sessions, and they attend performances of indoor and outdoor productions. New Trustees also review recent accounts and Board papers with the management team.

Risk management

The Trustees are responsible for the company-wide risk management. With the assistance of the management team the Trustees monitor the major risks to which Motionhouse is, or may be, exposed. Any current matters are brought to the notice of the Trustees at their quarterly meetings, unless the risk is deemed of such importance that all trustees should be alerted by electronic means in a timelier manner. During the year the company has actively reviewed the safeguarding policies and compliance with GDPR is reported on at Board meetings. During the course of this financial year, the risk register has also been refreshed and updated.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

The most significant risks facing the organisation and the risk management strategy for 2023/24, as at September 2023, are detailed in the table below:

Nature of risk	Category	Risk management strategy
Inability to maintain current dancer numbers due to financial and budgeting pressures, in the particular context of upcoming recruitment	Artistic	Careful review by senior staff and trustees, transparent dialogue with trustees on reality of financial situation. Ongoing discussion with Finance Committee
Significant impact on future resilience caused by macro-economic external influences including inflation, spiralling costs and financial instability causing uncertainty in budgeting & forecasting	Financial	P&L forecast and financial modelling reviewed monthly. Business planning and budget forecasts are prudent and remodelled monthly to take into account upcoming risks and uncertainty. Tight cashflow disciplines in place with Board & staff in constant dialogue. Designated reserves created to manage financial risks.
Pressures on sector, leading to significant impact on our earned income targets.	Financial	Constantly seeking new venues and developing new models to reach new audiences and increase earned income, responding to opportunities and the changing climate. Strong dialogue with existing partner venues, to ensure we're aware of potential challenges in the pipeline. Strong marketing support from selling pack and audience materials provided to venues
Adverse financial impacts of not achieving fundraising targets.	Financial	Prudent fundraising targets are created alongside full-cost recovery budgeting, with targeted approaches to potential funders. Income reviewed monthly as part of I&E monitoring process.

Statement of Trustees' responsibilities

The Trustees (who are also directors of Motionhouse for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company 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 in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

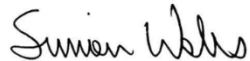
REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2023

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company’s auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company’s website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report was approved by the Trustees on 30th October 2023 and signed on its behalf.



Simon Wales
Chair

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2023

Opinion

We have audited the financial statements of Motionhouse (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and Notes to the Financial Statements, including 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 charitable company's affairs as at 31 March 2023, and of its 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 Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC'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 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 Report of the Trustees, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the Report of the Trustees. 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2023

Opinions 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 Report of the Trustees (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the 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 directors' report.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' 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 Report of the Trustees and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on pages 18-19, the trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of 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 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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's 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 auditor's 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2023

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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below:

The audit process includes an assessment of the entity's risk environment, through enquiry of and discussion with management and those charged with governance, including an assessment of any key laws and regulations with which the charitable company must comply in the ordinary course of its operations.

Additionally, the overall risks of irregular transactions occurring are assessed following our observations and confirmation of the design and implementation of management's controls. Whilst we are mindful of these risks, our audit focus is geared towards the risk of material misstatement in the financial statements as a whole.

As such, our procedures cannot guarantee that all transactions have been fully compliant with all relevant laws and regulations, including those regulations relating to fraud, as our procedures are not designed to detect all instances of non-compliance. By definition, the risk of our detection of non-compliance is greater where compliance with a law or regulation is removed from the events and transactions reflected in the financial statements. The risk is also greater regarding irregularities due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-the-fi/description-of-the-auditor-s-responsibilities-for>. This description forms part of our auditor's 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 auditor's 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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Mark Ashfield BA FCA
Senior Statutory Auditor
for and on behalf of:
Harrison Beale & Owen Limited
Chartered Accountants and
Statutory Auditor

Highdown House
11 Highdown Road
Leamington Spa
Warwickshire
CV31 1XT

Date 30 October 2023

Harrison, Beale & Owen Limited is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.

MOTIONHOUSE

STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an income and expenditure account)
for the year ended 31 March 2023

Income	Note	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
Grants	2	479,932	17,630	497,562	750,064
Donations	2	4,766	6,250	11,016	19,715
Charitable activities	3	658,670	-	658,670	563,009
Investments		1,498	-	1,498	64
Other – theatre tax relief		93,856	-	93,856	-
Total income		<u>1,238,722</u>	<u>23,880</u>	<u>1,262,602</u>	<u>1,332,852</u>
Expenditure					
Charitable activities	4	1,200,301	32,630	1,232,931	1,300,076
Total expenditure		<u>1,200,301</u>	<u>32,630</u>	<u>1,232,931</u>	<u>1,300,076</u>
Net income / (expenditure) for the year	6	38,421	(8,750)	29,671	32,776
Reconciliation of funds					
Fund balances at 1 April 2022	13	590,185	8,750	598,935	566,159
Fund balances at 31 March 2023	13	<u>628,606</u>	<u>-</u>	<u>628,606</u>	<u>598,935</u>

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 26 to 37 form part of these financial statements.

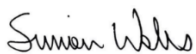
MOTIONHOUSE

BALANCE SHEET
Company Number: 02515820
as at 31 March 2023

	Note	2023		2022	
		£	£	£	£
Fixed assets					
Tangible assets	8		67,577		61,886
Current assets					
Stock		2,276		1,499	
Debtors	9	167,318		53,230	
Cash at bank and in hand		<u>455,346</u>		<u>645,494</u>	
		624,940		700,223	
Creditors: amounts falling due in one year	10	<u>(63,911)</u>		<u>(163,174)</u>	
Net current assets			<u>561,029</u>		<u>537,049</u>
Total assets less current liabilities and total net assets			<u><u>628,606</u></u>		<u><u>598,935</u></u>
Funds					
Restricted	13		-		8,750
Unrestricted	13				
Designated			400,000		345,000
General			228,606		245,185
Total funds			<u><u>628,606</u></u>		<u><u>598,935</u></u>

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.

These financial statements were approved by the Trustees on 30 October 2023 and signed on its behalf by:



Simon Wales
Chair



Yvonne Gilligan
Trustee

The notes on pages 26 to 37 form part of these financial statements.

MOTIONHOUSE

STATEMENT OF CASHFLOWS
For the year ending 31 March 2023

		2023 £	2022 £
Cash flow from operating activities	19	(160,597)	117,040
		<hr/>	<hr/>
Cash flow from investing activities			
Interest received		1,498	64
Purchase of fixed assets		(31,049)	(63,652)
Disposal of fixed assets		-	-
		<hr/>	<hr/>
Net cash flow from investing activities		(29,551)	(63,588)
		<hr/>	<hr/>
Net (decrease)/increase in cash and cash equivalents		(190,148)	53,452
Cash and cash equivalents at start of period		645,494	592,042
		<hr/>	<hr/>
Cash and cash equivalents at end of period		455,346	645,494
		<hr/> <hr/>	<hr/> <hr/>
 Cash and cash equivalents consists of:			
Cash at bank and in hand		455,346	645,494
		<hr/> <hr/>	<hr/> <hr/>
Analysis of change in net funds	At 1.4.22 £	Cash flow £	At 31.3.23 £
Net cash			
Cash at bank and in hand	645,494	(190,848)	455,346
		<hr/>	<hr/>
		645,494	455,346
		<hr/> <hr/>	<hr/> <hr/>

NOTE – the movement in cashflow reflects the submission in March 2023 of the Theatre Tax Relief claim for £93,856 and invoices for £29,500 for performances. These were included in the income accrual in these accounts and were settled in 2023/24.

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

1.1 Summary of significant accounting policies

Motionhouse is a charitable company limited by guarantee in the United Kingdom. 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 address of the registered office is given in the charity information on page 15 of these financial statements.

The Objects of the charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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) issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity and rounded to the nearest £.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Critical Accounting Estimates and Judgements

To be able to prepare financial statements in accordance with FRS 102, the Charity must make certain estimates and judgements that have an impact on the policies and the amount reported in the annual accounts. The estimates and judgements are based on historical experiences and other factors including expectations of future events that are believed to be reasonable at the time such estimates and judgements are made.

1.3 Income

All incoming resources are included in the Statement of Financial Activities (SoFA) when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

For donations to be recognised the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity, for example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

The charity receives government grants in respect of Arts Council England funding. Income from government and other grants is recognised at fair value when the charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met, then these amounts are deferred.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2023

1.4 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

1.5 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Leasehold improvements	- over the remaining term of the lease
Equipment	- 33% straight line
Computers	- 33% straight line
Motor vehicles	- 20% straight line

Items costing less than £5,000 are not capitalised but are written off to revenue on purchase.

Tangible fixed assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of the asset may not be recoverable.

1.6 Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.7 Taxation

Motionhouse meets the definition of charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The charitable company is able to claim a refundable corporation tax credit under the HMRC Theatre Tax Relief Scheme. Theatre Tax Relief of £93,856 (2021/22: £nil) has been included in these accounts.

1.8 VAT

The company is registered for VAT and costs are therefore shown exclusive of VAT.

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

1.9 Going concern

At the time of signing the Accounts, the Trustees have considered all material operating issues and risks affecting the sector as a whole, specifically the impact of reduced earnings from venues, inflation, and the need to retain staff. Additionally, meeting fundraising targets is a real challenge in the present environment. The Trustees are extremely aware of these risks and are working with the executive team to mitigate the impact wherever possible. Targets are prudent and a monthly review of actual performance against targets is in place, along with a constant dialogue between Trustees and staff.

The Trustees deem that the charity holds sufficient reserves to absorb short-term in-period deficits.

The financial forecasts prepared by the executive team show that the charity will be able to operate within the financial resources available to it for a period of 12 months from the date of signing these accounts.

The Trustees are of the opinion that there are no material uncertainties that cast significant doubt upon the charity's ability to continue as a going concern and, as such, the accounts are prepared on a going concern basis.

1.10 Funds

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

Designated funds are unrestricted funds that have been allocated to a particular purpose/project.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost 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.

1.11 Foreign Currencies

Foreign currency transactions are initially recognised by applying to the foreign currency amount the spot exchange rate between the functional currency and the foreign currency at the date of the transaction.

Monetary assets and liabilities denominated in a foreign currency at the balance sheet date are translated using the closing rate.

1.12 Leases

Assets acquired under finance leases are capitalised and depreciated over the shorter of the lease term and the expected useful life of the asset. Minimum lease payments are apportioned between the finance charge and the reduction of the outstanding lease liability using the effective interest method. The related obligations, net of future finance charges, are included in creditors.

Rentals payable and receivable under operating leases are charged to the SoFA on a straight-line basis over the period of the lease.

1.13 Pensions

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

2	Income from grants and donations	2023 £	2022 £
	Grants		
	Arts Council England – Grant in Aid - Revenue	477,432	477,432
	Arts Council England – CRF2 Grant	-	257,144
	Warwick District Council – Key Client Strategic Contribution	2,500	2,500
	UK Government - Job Retention Scheme	-	(11,512)
	Warwick District Council - Local business support	-	24,500
		479,932	750,064
	Donations		
	Trusts and Foundations	17,630	200
	Individual donations including gift-aid	11,016	19,515
		28,646	19,715
	Total grants and donations	508,578	769,779

£23,880 (2021-22: £8,950) of the above income was attributable to restricted funds (further detail is given in note 13).

£484,698 (2021-22: £760,829) of the above income was attributable to unrestricted funds.

GRANTS - In 2022 the 'Arts Council England – CRF2 Grant', 'UK Government - Job Retention Scheme' & 'Warwick District Council – Local business support grant' were all one offs related to recovery from the covid pandemic.

DONATION – In 2022 Motionhouse received one off donations from the Mayor's Charity and from an individual donor.

3	Income from charitable activities	2023 £	2022 £
	Merchandise sales	7,175	2,397
	Performance, Education and Community Activity	636,495	549,612
	Co-commissioning	15,000	11,000
		658,670	563,009
		658,670	563,009

£nil (2021-22: £nil) of the above income was attributable to restricted funds.

£658,670 (2021-22: £563,009) of the above income was attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

4 Expenditure	Performance programme £	Education & community £	Development £	2023 £	2022 £
Staffing costs	516,908	129,227	-	646,135	564,679
Management and Direction	72,000	24,000	24,000	120,000	105,000
Technical support	81,020	-	-	81,020	92,268
Production costs	96,420	-	-	96,420	118,008
Tour travel and subsistence	124,696	6,564	-	131,260	239,113
Marketing/PR	15,570	820	-	16,390	27,635
Premises costs	52,406	5,823	-	58,229	69,173
Depreciation	25,104	254	-	25,358	23,748
Office and other costs	46,052	5,117	-	51,169	55,252
	<u>1,030,176</u>	<u>171,805</u>	<u>24,000</u>	<u>1,225,981</u>	<u>1,294,876</u>

Governance Costs

Governance costs (meeting expenses)	-	-
Audit fee	6,150	4,400
Accountancy support – Tax	800	800
	<u>1,232,931</u>	<u>1,300,076</u>

£32,630 (2021/22: £34,016) of the above costs were attributable to restricted funds (further detail is given in note 13).

£1,200,301 (2021/22: £1,266,060) of the above costs were attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

5 Staff numbers and costs	2023	2022
	No.	No.
The full-time equivalent average number of employees (including contract, casual and part time staff) during the year was as follows:		
Administration	8.1	7.2
Performers & technicians	14.4	12.3
	22.5	19.5
	2023	2022
	£	£
Staff costs		
Wages and salaries	588,347	513,248
Social security costs	44,944	40,290
Pension costs	12,844	11,141
	646,135	564,679
	646,135	564,679

No employee received emoluments of £60,000 or more during the year (2021/22 – none).

The key management personnel employed by the charitable company comprise the Programme Producer, the Finance Manager and the Communications and Development Director. The total employee benefits of the employed key management personnel of the charitable company was £104,125 (2021/22: £97,570).

Note 18 provides details of payments made to the Artistic and Executive Directors, who are also considered to be key management personnel.

6 Net income for the financial year	2023	2022
	£	£
Net income for the financial year is stated after charging:		
Lease payments recognised as an expense	50,113	49,877
Auditor's remuneration		
- audit services	6,150	4,400
- taxation services	800	800
Depreciation	25,358	23,748
Exchange loss on year end foreign cash holding	-	288
	50,113	49,877
	50,113	49,877

7 Trustees' emoluments

The Trustees did not receive any remuneration in the year to 31 March 2023 or the previous year. No expenses were reimbursed to Trustees in the year (2021/22: £nil).

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

8 Tangible fixed assets

	Leasehold Improvements	Equipment	Computers	Motor vehicles	Total
	£	£	£	£	£
Cost					
1 April 2022	29,537	497,818	28,589	99,673	655,617
Additions	-	-	-	31,049	31,049
Disposals	(29,537)	(434,164)	(28,589)	(99,673)	(591,963)
	-----	-----	-----	-----	-----
31 March 2023	-	63,654	-	31,049	94,703
	-----	-----	-----	-----	-----
Depreciation -					
1 April 2022	29,537	435,932	28,589	99,673	593,731
Charge for the year	-	21,218	-	4,140	25,358
Disposals	(29,537)	(434,164)	(28,589)	(99,673)	(591,963)
	-----	-----	-----	-----	-----
31 March 2023	-	22,986	-	4,140	27,126
	-----	-----	-----	-----	-----
Net book value					
At 31 March 2023	-	40,668	-	26,909	67,577
	=====	=====	=====	=====	=====
At 31 March 2022	-	61,886	-	-	61,886
	=====	=====	=====	=====	=====

9 Debtors

	2023 £	2022 £
Trade debtors	17,422	9,688
Prepayments	15,768	4,408
Accrued income	125,135	16,410
VAT debtor	8,993	22,724
	-----	-----
	167,318	53,230
	=====	=====

NOTE – the Accrued income increase primarily comprises the Theatre Tax Relief claim of £93,856 submitted to HMRC in March 2023.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

10	Creditors: Amounts falling due within one year	2023	2022
		£	£
	Trade creditors	32,896	110,639
	Other taxation and social security	12,046	13,283
	Accruals	16,539	30,352
	Deferred income – (note 11)	1,795	8,750
	Other creditors	635	150
		<hr/>	<hr/>
		63,911	163,174
		<hr/> <hr/>	<hr/> <hr/>

Note – trade creditors in 2022 included £53,332 relating to Birmingham 2022 Festival performances and £21,218 final payment for the purchase of the Disguise Systems servers.

11	Deferred income	£
	Balance at 1 April 2022	8,750
	Amount released to incoming resources	(8,750)
	Amount deferred in the year	1,795
		<hr/>
	Balance at 31 March 2023	1,795
		<hr/> <hr/>

Deferred Income relates to grant income received in advance from Warwick District Council.

12 Transactions involving Trustees

No Trustee has had any beneficial interest in a material contract to which the charitable company was party.

Trustees made donations to the charity, without conditions, of £1,085 (2021/22: £845) during the year.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

13 Funds	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
Restricted funds					
Income Grants/Commissions /Donations					
Saintbury Trust	2,000	-	(2,000)	-	-
Golsoncott Trust	1,000	-	(1,000)	-	-
W E Dunn Charitable Trust	500	-	(500)	-	-
MAC Birmingham	5,000	-	(5,000)	-	-
Creative Alliance	250	-	(250)	-	-
29 th May 1961 Charitable Trust	-	5,000	(5,000)	-	-
Coventry University	-	6,000	(6,000)	-	-
Edward & Dorothy Cadbury Trust	-	1,000	(1,000)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
Warwickshire County Council	-	680	(680)	-	-
Leamington Spa Town Council	-	1,200	(1,200)	-	-
	<u>8,750</u>	<u>23,880</u>	<u>(32,630)</u>	-	-
Unrestricted funds					
General	245,185	1,238,722	(1,200,301)	(55,000)	228,606
Designated funds:					
New work & artistic investment	200,000	-	-	50,000	250,000
Inflationary pressure	-	-	-	60,000	60,000
Vehicle replacement	70,000	-	-	20,000	90,000
Risk mitigation/covid recovery	75,000	-	-	(75,000)	-
Total Unrestricted funds	<u>590,185</u>	<u>1,238,722</u>	<u>(1,200,301)</u>	-	<u>628,606</u>
Total funds	<u>598,935</u>	<u>1,262,602</u>	<u>(1,232,931)</u>	-	<u>628,606</u>

Restricted funds represent:

The following restricted funds were used for our Community programmes – Warwickshire County Council & Leamington Spa Town Council.

The following restricted funds were used for wraparound activities with children with the touring production of *Starchitects* – Saintbury Trust, Golsoncott Trust, W E Dunn Charitable Trust, 29th May 1961 Charitable Trust, & Edward & Dorothy Cadbury Trust.

The following restricted fund was used for a 5G project for Arts Companies – Coventry University.

The following restricted fund was used for the production of *Starchitects* - Birmingham Hippodrome

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

13 Funds (continued)

Unrestricted funds represent:

General - general unrestricted funds to be used at the discretion of the Trustees.

Designated Funds - for the creation of new work and artistic investment, vehicle replacement and inflationary pressure.

Funds – Prior year

	At 1 April 2021 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2022 £
Restricted funds					
Capital Grants					
ACE Small Capital Grant	27,759	-	(27,759)	-	-
Income Grants/Commissions /Donations					
The Leche Trust	2500	-	(2,500)	-	-
Without Walls	500	-	(500)	-	-
Alan Edward Higgs	3,057	-	(3,057)	-	-
Without Walls	-	200	(200)	-	-
Saintbury Trust	-	2,000	-	-	2,000
Golsoncott Trust	-	1,000	-	-	1,000
W E Dunn Charitable Trust	-	500	-	-	500
MAC Birmingham	-	5,000	-	-	5,000
Creative Alliance	-	250	-	-	250
	<u>33,816</u>	<u>8,950</u>	<u>(34,016)</u>	-	<u>8,750</u>
Unrestricted funds					
General	182,343	1,323,902	(1,266,060)	5,000	245,185
Designated funds:					
Covid Fund	350,000	-	-	(350,000)	-
New work creation	-	-	-	200,000	200,000
Vehicle replacement	-	-	-	70,000	70,000
Risk mitigation/covid recovery	-	-	-	75,000	75,000
	<u>532,343</u>	<u>1,323,902</u>	<u>(1,266,060)</u>	<u>-</u>	<u>590,185</u>
Total Unrestricted funds					
	<u>566,159</u>	<u>1,332,852</u>	<u>(1,300,076)</u>	<u>-</u>	<u>598,935</u>
Total funds					

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2023

14 Analysis of net assets between funds

	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	67,577	561,029	628,606
<i>Restricted funds</i>	-	-	-
	67,577	561,029	628,606
	67,577	561,029	628,606

Analysis of net assets between funds – prior year

	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	61,886	528,299	590,185
<i>Restricted funds</i>	-	8,750	8,750
	61,886	537,049	598,935
	61,886	537,049	598,935

15 Financial commitments

As at 31 March 2023 the charitable company had financial commitments in respect of Houseworks Arts Limited of £125,900, comprising £120,000 annual fee and £5,900 Royalties and Choreography fee (2021/22: £120,000).

16 Capital commitments

As at 31 March 2023 the charitable company had capital commitments of £nil.

17 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Land and Buildings		Other	
	2023 £	2022 £	2023 £	2022 £
Expiry date:				
Not later than one year	43,403	49,553	-	560
Later than one and not later than five years	76,317	119,720	-	-
	119,720	169,273	-	-
	119,720	169,273	-	-

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2023

18 Related party transactions

The Trustees have considered the disclosure requirements of Accounting and Reporting by Charities: Statement of Recommended Practice (FRS102) and of Financial Reporting Standard 102 and considers that the transactions requiring disclosure are as follows:

Kevin Finnan MBE and Louise Richards FRSA, Artistic and Executive Directors, are employees of Houseworks Arts Limited that charged fees for management and direction services as well as choreography fees and recharged expenses to Motionhouse under a contract for supply of services as follows:

	2023	2022
	£	£
Management and Artistic	120,000	105,000
Choreography fee	20,000	10,000
Royalties	2,100	2,100
	<hr/>	<hr/>
	142,100	117,100
	<hr/> <hr/>	<hr/> <hr/>

Note – Choreography fee is dependent on new productions being made.

19 Reconciliation of net income to net cash flow from operating activities

	2023	2022
	£	£
Net income for the year	29,671	32,776
Interest receivable	(1,498)	(64)
Depreciation of tangible fixed assets	25,358	23,746
(Increase)/decrease in stock	(778)	(119)
Increase in debtors	(114,088)	(10,584)
Increase in creditors	(99,262)	71,285
	<hr/>	<hr/>
Net cashflow from operating activities	(160,597)	117,040
	<hr/> <hr/>	<hr/> <hr/>

MOTIONHOUSE

England & Wales - Charity number 328693

Accounts

MOTIONHOUSE

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

Registered No: 02515820

Charity No: 328693

MOTIONHOUSE

CONTENTS

	Page
Chair's Statement	1
Report of the Trustees	2
Independent Auditor's Report	20
Statement of Financial Activities	23
Balance Sheet	24
Statement of Cash Flows	25
Notes to the financial statements	26

MOTIONHOUSE

REPORT OF THE TRUSTEES year ended 31 March 2022

CHAIR'S STATEMENT year ended 31 March 2022

Despite the significant challenges of the year, there are many highlights to share in this report. Most importantly, Motionhouse has "bounced back" and responded to opportunities, thanks to strategic decisions taken, very careful budget management and planning, and the vital financial support of the Government's Cultural Recovery Fund 2. This enabled the company to invest in dancers and infrastructure in order to be able to perform indoor and outdoor repertoire at the earliest opportunity.

The eventual premiere of "Nobody" in September 2021 was an artistic highlight, and an emotional moment for everyone in the organisation, resulting in some of Motionhouse's strongest reviews ever received. The work continues to be seen around the country and internationally throughout 2022 and beyond.

Another stand-out moment of the year was Wondrous Stories, which launched the Birmingham 2022 Festival, the arts and culture festival of the 2022 Commonwealth Games. With its large community cast and Motionhouse at its core, this was a piece of work on a huge scale and enjoyed by 22,000 spectators over four nights, plus thousands more online viewings. For Motionhouse to create and deliver this work straight out of the Covid pandemic was a significant achievement, and testament to the operating model that ensures that these strands of artistic activity can all co-exist to benefit the broadest range of audiences.

Thank you to Arts Council England and Warwick District Council for their continued support, and to Birmingham Hippodrome where we are an Associate Company. Thank you also to the trusts and foundations and individuals who support us. We look forward to continuing to develop our new base in Leamington Spa Town Hall, which is now our creative space in the heart of our local community.

The Trustees would like to thank all of the dancers and management team for their incredible hard work and delivery during this very challenging year. It has not been easy to pick up all the pieces and recover from the disruption of Covid, but this report highlights our many achievements, and the exciting plans for the future.



Simon Wales
Chair

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

The Board of Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2022.

Public Benefit

Motionhouse is one of the UK's most creative and exciting dance companies. We engage with our audiences through dance performances that are acclaimed for their striking use of imagery and theatricality. Underpinning the work is a long-standing and continuing intention to balance a commitment to artistic adventure with the desire always to be exciting, appealing and stimulating to the broadest audience. Access to Motionhouse's performances is an important issue for us. We monitor access to our work to ensure that the beneficiaries are wide ranging and include young and old people, low income families, ethnic minorities, disabled people and other groups and communities.

With the support of our major funders, Arts Council England, local authorities and commissioners, Motionhouse presents world class performances throughout the United Kingdom in middle scale venues. Through our festival work and through larger scale spectacles high quality dance is placed in the public arena enabling mass access to our performance work. The middle scale and festival productions also tour internationally complementing and supporting UK performances.

The Trustees are committed to ensuring that cost should not prohibit access to Motionhouse performances. Tickets for performances across the UK are at a variety of prices including a range of concessions and special offers. Motionhouse's festival repertoire takes dance into the community at no cost to audiences and allows dance to be seen in new and unusual settings. Motionhouse gives free public access to information and resources through the company's website and publications.

Motionhouse performances are supported by an extensive education and community programme. Through participatory projects group members are taught, excited and challenged. They learn new skills, create their own dance material and may go on to perform and share their work.

The Trustees have paid due regard to the Charity Commission's guidance on public benefit (including guidance on fee charging) when considering its charitable objects and aims and in deciding what activities the charity should undertake.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2022

Activity

Introduction

As Covid restrictions were lifted we seized all opportunities to rebuild our activity programme. We came out of lockdown into creation for a brand new touring show, Nobody, which opened in September 2021 and toured extensively for the rest of the year; we toured our outdoor work as soon as outdoor performances were allowed in Summer 2021; we gradually restarted our activities with children and young people; and were commissioned to create and perform a major large-scale outdoor production to open the Birmingham 2022 Festival, the cultural programme of the Birmingham 2022 Commonwealth Games, in March 2022.

After the devastation of the Covid pandemic in 2020-21, our strategy for 2021-22 was to be ready to perform as soon as performances were permitted again, and the sector reopened. Although there was still a lack of clarity from official guidance and a lack of confidence from our venue partners as to exactly when this would happen, barring any unexpected developments with the pandemic, there were indications that by summer 2021 we would be able to recommence our outdoor work (albeit with fewer bookings than usual), and that by the autumn, theatres would be open again.

During the months of closure, we did everything we could to reduce outgoings and increase income within the limited means available. We had made use of the furlough scheme and local authority grants, minimised all non essential operational costs, negotiated rent holidays, reduced our insurance premiums, reduced our office space, reviewed cash balances, utilised cash reserves as agreed by the Board, and launched several social media campaigns to increase donations. But with the lifting of restrictions now in sight, we needed to do everything we could to be ready once they were removed. We are an agile company and were determined to rebuild and led the way in resuming all aspects of activity as soon as this was possible. Even so we knew we would be operating in a challenging financial environment and the Board and management team worked hard to manage forecasts in a rapidly changing environment, venues were risk averse and there was a high possibility of cancellation due to Covid, so we were prudent in earnings expectations and planned the release of designated Covid recovery funds from our reserves as required. A successful application for Cultural Recovery Fund 2 (CRF2) meant we received £257,114 in early April 2021 to invest in the capacity needed to return to sustainable trading. With the help of that funding and prudent financial management 2021-22 resulted in a modest surplus and those designated funds have been retained to support the next stages of our rebuilding.

Between April 2021 and June 2021, we recruited four new dancers to replace fixed term contracted positions which had been terminated at the beginning of the pandemic, and re-recruited to five office roles, lost through a combination of organic departure and redundancy. Due to restrictions, we could not hold our usual open audition process to recruit new dancers, instead putting in place an invited workshop opportunity for young performers, led by our Rehearsal Director. We prioritised opportunities for ethnically diverse performers – one of the priorities identified by our newly formed Equality, Diversity and Inclusion group of staff and board members. Following the workshop process, we were able to offer ten-month contracts to four young dancers, three of whom were ethnically diverse.

CRF2 funding also allowed us to undertake a major overhaul of our sets, production equipment and costumes, invest in staff training and equipment (a 360-degree camera and two live stream cameras) to support our digital offer, deliver our first ever live stream broadcast open rehearsal, and to make three documentaries to help us re-engage with audiences after such a long break.

Crucially, the CRF2 support enabled us to work with our dancers to be ready to recommence activity, supporting them to rebuild their fitness levels after such a long break on furlough, and to complete the creation of Nobody

**REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2022**

which we were also able to fully tech in our creation space in Leamington Town Hall. With this, we were ready to open and tour Nobody – a major milestone in our return to activity. We also created the excellent marketing collateral essential to re-engaging with audiences, producing production stills, marketing copy, an exciting and face-paced trailer.

Finally, we reopened our studio for our community classes and studio hires. Uptake in some classes, particularly our offering for adults, was slow at first but gradually built over the summer months, although we were operating with greatly restricted numbers. We put in place a full Covid protocol of ventilation, temperature and symptom checks, and increased cleaning of the studio.

Outdoor touring – our first performances after Covid

Our first performances for 16 months took place outdoors in Rugby, Warwickshire, where we performed our outdoor production WILD as part of Rugby School’s Festival on the Close, attended by primary school children from across the town, followed by a public, socially distanced performance in the evening.

These performances began a severely reduced summer touring season, which was limited to the UK, with no international work viable due to quarantine restrictions. To maximise income, and to protect our bookings as much as possible from Covid, we operated two dancer ‘bubbles’. This allowed us to accept double bookings on the same date - important in a year when the window for events had been reduced, starting much later than usual in July 2021, and opportunities to perform were limited. It also shielded us from cancellations due to potential Covid outbreaks in the team. This strategy paid off: when one team encountered several cases of Covid, we were able to field the other team with an alternative production, thus not



Children in Rugby watch a socially distanced performance of WILD – our first performance in 16 months. Socially distancing meant audiences were very limited at many events. Image Motionhouse

losing the booking. Using this strategy, we managed to perform at 18 events to 12,827 people, a vastly reduced number on a normal year, but a significant achievement in the post-lockdown climate. At the end of the summer season, only two bookings had been completely cancelled due to Covid.

In July 2021, alongside our outdoor work, we delivered a commission as part of the BBC1 Olympic Homecoming event for GB athletes arriving back from the Tokyo Olympics. Our dancers performed an excerpt of Nobody alongside pop artist Yungblud at the concert at Wembley Arena, watched by a live audience of 8,000 in the arena, and an estimated three million on television.

Nobody – our new theatre touring production

The long-awaited premiere of our new theatre production Nobody (originally planned and booked for August 2020) took place at Sadler’s Wells’ The Peacock Theatre on 21st September 2021, with an extremely enthusiastic and emotive audience response, and 4-star reviews in both The Guardian and The Times, as well as several very positive ones in the dance and theatre press. Fast-moving and highly physical, Nobody explores the tension between our inner lives and how we make sense of the world around us, inspired by our collective experiences of isolation during

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

lockdown. The production enabled us to further develop our dance-circus style, breaking new ground in our dancers' skills. During the five-performance run, the show achieved standing ovations at every performance and 59% of tickets sold – an impressive achievement given that this large venue had only reopened a couple of weeks before our visit. Nobody then went on tour through the autumn and spring months, the first leg ending with an incredible 80% capacity achieved, with two venues selling out and two more achieving 97% and 96%. Audience responses across all venues continued to be extremely positive, with standing ovations and excellent feedback.



Nobody, which premiered at Sadler's Wells' The Peacock in September 2021. Image Dan Tucker

"My mind is blown! There are not enough words to express how exceptional this was... check out the tour dates and catch it if you can! A masterpiece of creativity..."

"Phenomenal!!! Absolutely fantastic. Possibly the best dance I've ever seen." Audience members

Our first trip outside the UK since Covid to Baltoppen in Denmark in November 2021 initially sold out, so an additional performance was added, still achieving 75% of tickets sold across the run – another testament to the popularity and quality of the production. Our visit to Denmark was also the first time we toured outside the UK since the new Brexit regulations came into force in January 2021, requiring significantly more preparation, logistics and expenditure than our pre-Brexit European touring. We also took Nobody to Karlsruhe Germany in November for two sold-out performances.



Nobody – taking our dance-circus skills to the next level. Image Dan Tucker

The initial Nobody tour continued until June 2022 visiting 22 venues, with more booked for Autumn 2022 and beyond. In February 2022 we visited Birmingham Hippodrome where we are an Associate Company. This gave us our first opportunity to re-start our project work with young people (outside our community classes). Our Rehearsal



Nobody is featured in The Times in early Sept 21 in the lead up to the premiere in London. Credit Vicki Couchman for The Times



Young people from the Birmingham Hippodrome HEN Network perform onstage before Nobody. Image Motionhouse.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Director Junior Cunningham, worked with a group of young people from the Birmingham Hippodrome HEN Network, to create a Curtain Raiser piece to be performed onstage before Nobody.

Wondrous Stories – free performance in the public realm

In 2020 we were invited by Birmingham 2022 Festival, the arts and culture programme of the Birmingham 2022 Commonwealth Games, to submit a proposal to create a large-scale outdoor performance to open their six-month long festival in March 2022. We are one of the UK's 'go-to' companies for the creation of large-scale outdoor productions, with a considerable track record in this field, having created four events for EU capital of culture celebrations, opening the London 2012 Festival in the West Midlands and our Artistic Director being invited to be the Choreographer and Movement Director of the Opening Ceremony of the London 2012 Paralympic Games.

During 2021, following a successful proposal and R&D phase, we were awarded the commission. This was publicly announced in September 2021, with creation beginning in October 2021 following the premiere of Nobody. Wondrous Stories was inspired by our connection to stories and storytelling, and took place on Centenary Square, surrounded by buildings which celebrate stories - the Library of Birmingham, Birmingham Repertory Theatre, Symphony Hall and the Hall Of Memory.

The project, which saw aerial displays and mass group dances, was built on collaboration with a range of local artists, a young female-led production company OPUS, costume design students from Birmingham City University, choreographers Sonia Sabri and Jamaal Burkmar, and poets Raza Hussein and Sebbie Mudhai. Our dancers were joined by an integrated community cast of 250 disabled and non-disabled dancers from the Critical Mass project, Freewheelin' integrated dance group and Choir With No Name, whose members are homeless or who have experienced homelessness or other challenges. The opportunity to be part of such a momentous event was life-changing for all. One young cast member told us in his feedback: "I was no longer the boy with Autism and mental health problems I was a dancer and Wondrous Stories helped me be that dancer."



Wondrous Stories by Motionhouse, opening show of the Birmingham 2022 Festival. Image Dan Tucker

From the 17 – 20 March 2022, Centenary Square was transformed into the stage for Wondrous Stories, seen live and free of charge by more than 22,000 people over four nights, receiving exceptional feedback about artistic content and inclusivity. Wondrous Stories embodies our vision and mission to create work that inspires and engages the widest audience, accompanied by an empowering, accessible participation programme. To ensure access for as wide an audience as possible (particularly in light of the pandemic), a live stream was broadcast from one of the performances on the 18th of March 2022, viewed by 14,371 people, with 53,047 impressions as at 10 August 2022 (number of people that YouTube has presented it to)

Wondrous Stories was a show for the whole of Birmingham and the region to enjoy and our audience development work centred around making it as welcoming and inclusive as possible. The success of this strategy is evidenced by postcode data collected after the performances, showing that people from a wide range of Birmingham postcodes attended, as well as substantial engagement from the region and further afield. The diversity of the audiences was also reflected in the audience demographics collected after each show, indicating that a wide range of people, disabled and non-disabled, from varying backgrounds, cultures, identities and ages attended.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

“The key standout aspect was the feeling of total inclusivity from breadth of performers within the show. The display of pride and enjoyment from the performers was clear to see and drew the watching audience into the entire spectacle - a joy to behold!!!!”

Another key approach to engage people from across the region was the Wondrous Stories Post Box, via which we invited people from across the region to share their own story. These were uploaded to form a digital archive, and also formed a magical moment during the live shows: printed on brightly coloured paper, real stories of the people of Birmingham and the region were thrown into the crowd by Motionhouse performers on ‘flying bicycles’ 25 metres above the crowd.



The Wondrous Stories Post Box is launched in January 2022 with members of the cast and Perry the Bull, the official mascot of the Birmingham 2022 Commonwealth Games.



Motionhouse dancers throw real stories from people in Birmingham into the crowd during Wondrous Stories, the opening show of the Birmingham 2022 Festival. Image Dan Tucker

A focus on Equality, Diversity and Inclusion

We are committed to access and equality of opportunity in all aspects of our activity and operation. In early 2021 we created a specific Equality, Diversity and Inclusion (EDI) group with membership including trustees, senior staff, artists and other team members. The group ensures that our EDI Action Plan is regularly updated and identifies priorities.

We offer audio description, touch tours and visual stories for visually impaired audiences for our outdoor production WILD, and for Nobody. We delivered our first touch tour and audio-described performance of WILD at Greenwich + Docklands International in September 2021, and four audio described performances of Nobody during the autumn and spring tours, as well as a relaxed performance at Birmingham Hippodrome and at HOME Manchester in February 2022.

As noted above, Wondrous Stories was an opportunity for us to develop our work with an integrated cast of disabled and non-disabled performers.

In March 2021, along with many other arts and cultural organisations in the region, we also signed the newly created More Than A Moment pledge to support opportunities for the Black creative workforce in the West Midlands, which now sits within our wider intersectional approach to EDI and our EDI Action Plan.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Online and digital

Digital content and communication are key ways for us to communicate with our audiences, but during Covid we tried new ways of using online communications to reach our audiences which were very successful. During the year we:

- Held a series of Open Rehearsals on Zoom when we could not invite people into our space physically. We will continue to offer this format even now that our space has reopened to the public, as they enable people who are less mobile or who live too far away to attend.
- Created a summer showcase and a festive fundraiser online, showcasing the hard work of our community and youth groups for parents and families to enjoy online.
- In June 2021, as part of our CRF2 support, we worked with a local production company to livestream a rehearsal of Nobody, with a Q&A with our Artistic Director and dancers. This was an important part of our work to re-engage with our audiences after the pandemic, with 189 people joining us live on the night, and a subsequent 2,357 people watching the rehearsal afterwards. The event was a key part of our team training for our digital plans to 'go live' and run more online rehearsals and livestreams in the future.
- Created three documentaries ('Creating in the time of Covid', featuring the creation of Nobody, 'Becoming a Motionhouse dancer', tracking the progress of our new dancers as they began to work with the company, and 'Balancing Act', exploring how our dancers achieve some of the incredible feats in our shows.) The documentaries were created with support from our CRF2 funding and an important part of our work to re-engage with audiences after the pandemic closures.
- Live stream of a performance of Wondrous Stories (as at 10 August 2022 watched by 14,371 people, with 53,047 impressions (number of people that YouTube has presented it to)
- Provided a short excerpt of Nobody on film for Dance Passion, the BBC online celebration of dance in early 2022.
- Training to upskill our comms team in digital broadcasting and live streaming

Children, young people and work in the community

We offer opportunities for people to take part in high quality creative activities, with an ethos that everyone can dance and enjoy watching dance, so everyone should have access to it. Covid inevitably had a huge impact on this work, losing all activity in schools, with venues and in our local community during 2020-21. We resumed our classes in our studio in Leamington for people aged 7 to 60+ in April, have an active youth company and relaunched our youth board in October 2021, with the first meeting of the new board in January 2022. We have plans to restart the delivery of skills development for professional dancers in 2022-23. We are the lead dance organisation in the CW10 group of Coventry and Warwickshire schools and are part of the youth-led Warwickshire Cultural Education Partnership. We successfully applied to deliver 'arts on referral' with Arts Connect in Nuneaton in 2022-23 and have plans for a pilot project with Warwickshire Young Carers supported by the Alan Edward Higgs Charity. We have now resumed our offer of workshop activity alongside all tours as well as other bespoke activities.



Motionhouse 'Juniors' enjoy dancing together again in 2021. Image Motionhouse

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Local and Regional role

We make a strategic contribution to the West Midlands and to Warwick District, supporting the local Creative Compact and Creative Quarter, forging partnerships, offering training and mentoring, and strengthening the regional sector. We are embedded in our local community and are a key partner for Warwick District Council. We have strong relationships with Warwick Arts Centre, MAC Birmingham and Birmingham Hippodrome, where we are an associate company, and contribute to the West Midlands Dance Development Leaders Group.

In March 2022 we were awarded 'Creative Business of the Year' and 'Business of the Year' at the Leamington Business Awards. From May 2020 – 2022, we were honoured to be one of the Mayor of Leamington's chosen charities.

We have restarted our offer of regular opportunities for local people to access our creation process 'behind the scenes' by inviting them into our creation space in Leamington Town Hall, and have plans to invite local schools to watch rehearsals in the next academic year.

In February 2022, we were able to offer a job placement on the Kickstart scheme to a young person on Universal Credit for a 6-month contract in our technical team as Company Assistant. We have recently been able to transform this into an offer of an ongoing role with the company.

Future plans

With Nobody selling and booked to tour at least to 2024, in October 2022, we will also start touring our first ever production for young children and families, Starchitects. Originally commissioned by Bluestone Wales family holiday resort in Pembrokeshire, Wales in 2019, the success of the production with families at Bluestone led us to approach theatres across the UK to tour the show, with 24 performances at 12 venues booked so far. With its blend of thrilling dance-circus and its compelling, fun and exciting storyline, Starchitects is a fantastic opportunity to introduce young children (3-10 years) to high quality dance-circus in an age-appropriate format. Importantly, it is also thoroughly entertaining for adults too, and the level of dance-circus skill is equal to any Motionhouse production. The theme of the show – space travel - lends itself well to creative educational and participatory activities to stimulate children and encourage them to take part in creative activities, supporting their development and encouraging their creativity. We have developed a case for funding support for a range access and education activities for young children around the tour.



Starchitects by Motionhouse. Image Dan Tucker

Our wider rep, including the hugely popular WILD has bookings to tour in 2022 and 2023, whilst our flexible duets are also central to a workshop and performance offer for schools, Inspire and Move. Captive will have its 10th year of touring in 2022 and our JCB show EXO will return in Summer 2022.

In January to March 2022 we developed a green rider* to support our goals towards making our touring as sustainable as possible, and took part in the sustainable touring scheme run by Arts Council England and the Danish Arts Foundation, working with companies from both countries to explore options for sustainable touring. We will use our learnings to reflect on ways to work with partners to make our own activity more sustainable over the coming years. (*Our green rider is a document shared with venue partners outlining actions that they can take when hosting a performance to help support our environmental goals e.g. reducing/eliminating single use plastic for catering, access to recycling whilst on tour, digital tickets, etc.)

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Financial review

The Motionhouse business model continues to rely on earned income from artistic activities to generate funds which, combined with the ACE NPO and other grants fund Motionhouse activities. This model had been significantly, adversely, affected by the covid pandemic.

The outlook for 2021-22 was of further uncertainty, the covid pandemic was not over although the outlook for performance activity was becoming more promising. A cautious budget for 2021-22 was set, with an anticipated deficit of £81,916 for the year that would be funded by the reserves.

In the event the demand for our productions exceeded expectations and by the year end the company financial performance was such that a surplus of £32,776 was achieved.

The CRF2 grant enabled Motionhouse to complete the new production of Nobody, and rebuild the team giving capacity to respond to demand for our productions. The level of demand experienced exceeded expectations and resulted in this financial surplus.

By April 2021 the company had this new theatre production, the established outdoor production of Wild, Captive and the Duets to offer to venues. The additional dancers gave much greater flexibility and depth and enabled an increase in performances and backfill if something (e.g. covid infection) prevented another dancer from performing.

Income

The main drivers of earned income were the Theatre and Festival performances together with the contract for the opening production for the Commonwealth Games Cultural Festival, as well as our educational and community work.

Motionhouse was chosen by the Birmingham Commonwealth Games organisation to produce and perform the opening show of the cultural festival. This was a new show called Wondrous Stories and was performed in March 2022. This was a contract that made a significant contribution to earned income of £249,460 for the year (plus £25,540 in 2022-23). This income and the tight management of costs were important factors in the achievement of a small surplus for the year, instead of the budgeted deficit.

The work carried out since the start of the pandemic to maintain contact with venues/producers to retain their interest in both Theatre and Festival performances, and rebook performances that had to be cancelled, proved to be very effective. The demand for Motionhouse productions, both Theatre and Outdoor exceeded the level included in the budget.

In addition the studio resumed its role as the base for our community, training, and professional development activity for the delivery of our community classes. It is also available for external organisations to book. (with the necessary Covid protocols in place)

The CRF2 funding was critical to the generation of earned income in 2021-22, and for 2022-23 will enable Motionhouse to recover to pre covid levels of earned income much earlier than otherwise would have been possible.

Expenditure

A prime focus of the company continues to be cost control. Many of our activities are budget/cash limited to ensure that contributors understand the finite nature of resources. Management accounts are prepared, and the full year

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

forecast reviewed on a monthly basis to monitor progress and to put any corrective actions necessary in place to ensure that financial targets will be met.

As expected, the withdrawal of the UK from the EU has resulted in increased costs, reduced tour flexibility and increased administration time and costs for performances in the EU. Fortunately demand from the EU remains strong.

The programme team successfully focussed on touring costs, both in the UK and abroad, using a wider range of solutions to keep costs down without sacrificing quality.

Investment

The new theatre production of Nobody uses IT equipment and software as an integral part of the performance. In practice the IT equipment available to the technical team proved to be inadequate for touring. Research, including full scale testing, demonstrated that the acquiring of new specialist servers and software would solve the issues and enable the theatre productions to tour without technical problems affecting the performance delivery. The decision to purchase was approved by the Board and was completed in March 2022. The equipment (gross book value £63,652) has been capitalised with a 3 year life.

The previously used equipment had already been written off from the balance sheet.

Reserves

The reserves at the start of the year were £566,159 and during the year due to the investment by the Arts Council (CRF2 grant) we were able to increase earned income significantly recording a surplus of £32,776 for the year. The reserves at year end totalled £598,935.

The reserves at year end comprised Restricted £8,750, Designated £345,000 and General reserve £245,185.

The Trustees have reviewed the reserves policy and decided that the designated reserves should comprise £200,000 for new work creation, £70,000 for vehicle replacement and £75,000 for risk mitigation/covid recovery.

The Trustees have also considered the worst-case possibility of closure and consider that the maximum cash reserve to meet closure costs is up to £200,000. This comprises Statutory Redundancy costs, photocopier lease, the Houseworks contract, and premises rental. This is included in the General reserves.

Governance

Good Governance is a key part of how we operate, and our compliance is regularly reviewed by the Board of Trustees and the Management team. Financial reporting and control is an important part of this and our performance against Budgets and Forecasts is frequently reviewed and presented to the Board. Our Risk Register plays a vital part in how the business of the Charity is monitored, and risks are categorised according to their severity, and mitigating action is taken wherever possible. Specialist Sub Committees of the Trustee Board meet regularly to review and advise on areas such as Finance, EDI, Safeguarding, and Staff Welfare. Overall, we are constantly aware of the importance of good Governance and this has a continuing influence on the operation of the Board and the Management Team.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

2022-23 and beyond

The budget for 2022-23 includes a prudent earned income figure of £494,290. The performances being negotiated and firmly booked, with other earning activities, could achieve up to £550,000, this assumes that nothing prevents these performances going ahead.

The increase in the earned income compared to 2021-22 is being generated by our wide repertoire offer including the new production of Starchitects from late Autumn, and the new Bluestone Henge contract. This is combined with strong demand for our productions from the UK and abroad.

The budgeted expenditure is also prudent, and includes the one off build/development costs for Starchitects.

Since the budget was set the current inflationary pressures have evolved and may result in challenges in terms of costs, and also may affect demand.

The budget for the full year 2022-23 is a deficit of £98.2k, the Board have reviewed this and agreed this can be funded from reserves.

Financial Performance

Financial performance was monitored regularly by both the management team and the Trustees. Regular reviews of forecast income and costs were carried out. Financial forecasts were presented to the Trustees for review and approval.

Motionhouse's financial objective is to ensure financial stability and continued solvency year on year so that we can maintain our artistic aims and objectives. For the financial year ending 31 March 2022 Motionhouse recorded an overall surplus of £32,776.

The new financial year (2022-23) begins with a reserves balance of £598,935; comprising £245,185 unrestricted general reserves, £345,000 designated reserves, and £8,750 restricted reserves. Restricted funds are held in accordance with the terms and conditions under which they were received. Where funding is received from particular sources to cover specific development work, those funds are reflected as income in the year in which they are received, and they are held as restricted reserves. The designated funds are for the creation of new work, vehicle replacement and risk mitigation/Covid recovery.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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).

Ordinarily, Motionhouse's touring and educational work is funded by Arts Council England, grants from charitable trusts, donations, through Local Authority Service Agreements, by commissioning new touring productions, and through collaborations and fees from the performances to venues.

Motionhouse is supported by Arts Council England, core funding of £477,432 was received during 2021/22.

Grants

Fundraising remains a key focus and is proving to be difficult and increasingly competitive in light of the Covid pandemic. Income includes grants and commissions (see Note 13) from:

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

- Without Walls

Grants received in 2020-21 and deferred to 2021-22 were:

- The Leche Trust
- Without Walls
- Alan Edward Higgs

Grants received and deferred to 2022-23 (see Note 11) were received from:

- Creative Alliance
- Golsoncott Trust
- MAC - Midlands Arts Centre
- Saintbury Trust
- W E Dunn Charitable Trust

Donations are also received through membership of the annual giving scheme and from other individual donations.

Reserves Policy

The charitable company needs reserves to provide funds to:

- continue to meet strategic objectives if there is any major shortfall in income;
- give a breathing space should the company lose a major source of funds;
- continue to run the business if there are any unexpected expenses; and
- cover the costs associated with winding up should such an eventuality arise.

The Covid pandemic has severely disrupted the 4-year cycle that is the basis of our reserves policy (described below). The policy is unchanged in principle but had to be adapted in 2020/21 to maintain Motionhouse, and will be affected in 2022/23 to continue recovery from the pandemic.

The policy

The amount of money required in reserve depends on the stage of the performance 'life cycle'. The company plans and budgets on a four-year cycle embracing the life cycle of researching, creating, producing and touring of performance work. The level of free reserves needed (being those unrestricted funds not required to fund fixed assets such as vehicles or technical equipment) fluctuates both between years and within years, based on activity.

The company policy is to achieve a level of reserves that would cover all liabilities, including the potential costs of winding up the company if circumstances required, and the Trustees believe that an adequate level of free reserves is up to £200,000 depending on the stage in the 'life cycle', and the level and nature of activity.

The Head of Finance reports reserve levels to the Trustees each quarter as part of the review of the management accounts.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2022

The company's investment policy is to invest surplus cash balances to maximise interest whilst not exposing the company to risk and taking into account future cash needs.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Reference and Administration information

Charity Name	Motionhouse
Charity Registration Number	328693
Company Registration Number	02515820
Registered Office	Spencer Yard Leamington Spa Warwickshire CV31 3SY

Articles of Association

The Articles of Association (paragraph 3.3) were amended by special resolution on 19th May 2022 to change the maximum number of Trustees from 12 to 20. This was to enable the recruitment of individuals with additional expertise to join the Board following a particularly strong response to a Board recruitment campaign. The recruitment process also strengthened the diversity of the Board composition in line with the company's EDI objectives.

Board of Trustees

The following individuals served as Trustees during the year:

Simon Wales (Chair)
Sarah Gee FRSA, MIOD
Naveen Gupta ¹
Rakhi Rajani
Toby Smith
Josie Stevens
Zaylie-Dawn Wilson (joined 19th January 2021)

The following individuals were appointed to the Board on 17th June 2022:

Catherine Cassidy
Giles Clifford
Jonathan Cochrane
Yvonne Gilligan
Martin Nwangwa
Colin Robertson
Abigail Viner

¹ Chair of the Finance & Audit Committee

Company Secretary

Andrew Johnson CGMA, ACMA

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Executive Team

The services of the Executive Director, Louise Richards FRSA and Artistic Director, Kevin Finnan MBE are contracted through Houseworks Arts Limited.

The Trustees consider the senior management team to comprise the Programme Producer, the Communication and Development Director and the Head of Finance. The pay of the senior management team is set with reference to benchmarking using comparable roles in organisations similar to Motionhouse. The contract with Houseworks Arts Limited (as detailed at Note 18) is negotiated in line with the Arts Council Funding Agreement.

The staff team as of 31st March 2022 comprised:

Performers:	Alexandra De La Bastide (joined June 2021) Berta Contijoch Beth Pattison Christopher Knight Daniel Massarella Joel Pradas Reguil Llewelyn Brown (joined June 2021) Nana Appiah (joined June 2021) Oliver Bell Shannon Kate Platt Trenton Scott (joined June 2021)
Rehearsal Director:	Junior Cunningham
Creative Learning manager	Hannah Lockyer (joined June 2021)
Administration – Programmes:	Victoria Collins (joined July 2021) Tom Ball (joined June 2021)
Administration – Marketing:	Jane Bailey Laura Sewell Ellen Dainty (joined June 2021)
Administration	Merritt Gray (joined June 2021)
Administration – Finance:	Andrew Johnson
Technician	Danielle Tamsin Harris (joined March 2022) Andrew Smith (joined March 2022)
Company Assistant	Lucie Wren (joined Feb 2022)

Auditors

Cooper Parry Group Limited
Cubo Birmingham
Office 401, 4th Floor
Two Chamberlain Square
Birmingham
B3 3AX

Bankers

HSBC Plc
126, The Parade
Leamington Spa CV32 4BS

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Constitution and general objects

The charity was formed on 26 June 1990 as a company limited by guarantee and a registered charity. The company is governed by its articles of association that were updated and adopted on 4 May 2022.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The Organisation

Underpinning the artistic work is a continuing commitment to excellent management at all levels. The company has a strong and experienced Board of Trustees and a dedicated and expert staff team. Through both full Trustee meetings and the Finance and Governance Committee, the Trustees actively engage in Motionhouse's development and activities at all levels. Developing new markets is a pillar of our financial and artistic planning so new performance and touring models continue to be explored.

Recruitment and Appointment to the Board of Trustees

Trustees are recruited and appointed on the basis of their expertise and experience, their professional and community background and other relevant experiences and skills. The Board as a whole seeks to reflect the diversity of the West Midlands and further afield.

Trustees are appointed for an initial term of 3 years, and may be eligible for re-election in accordance with the Articles of Association.

There is a Finance and Governance Committee, with a separate Trustee Chair to the main Board, which meets separately to the main Board and draws upon the experience and skills of appropriate Trustees as required.

Trustee Induction and Training

There is an induction programme for new Trustees. They meet with the Chair and Executive Director for an introduction to the company, observe a Trustee meeting prior to appointment, meet with the dancers for question and answer sessions, and they attend performances of indoor and outdoor productions. New Trustees also review recent accounts and Board papers with the management team.

Risk Management

The Trustees are responsible for the company-wide risk management. With the assistance of the management team the Trustees monitor the major risks to which Motionhouse is, or may be, exposed. Any current matters are brought to the notice of the Trustees at their quarterly meetings, unless the risk is deemed of such importance that all trustees should be alerted by electronic means in a timelier manner. During the year the company has actively reviewed the safeguarding policies and compliance with GDPR is reported on at Board meetings. During the course of this financial year, the risk register has also been refreshed and updated.

The most significant risks facing the organisation and the risk management strategy for 2021/22, as at January 2022, are detailed in the table below:

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2022

Nature of risk	Category	Risk management strategy
On-going C-19 impact on future financial and business plans (2022-23 & onwards)	Financial	All business planning and budget forecasts are prudent and remodelled monthly to take into account the additional/likely upcoming risks and uncertainty. Our commitment to retain capacity allows us to offer alternatives and also cover cast to support delivery where possible. Regular forecasting and review of plans.
On-going C-19 impact on immediate touring & income generation	External	Maintaining knowledge of consumer confidence/ticket sales, and awareness of actions to be taken, modelling contingency plans monthly in line with prudent budget assumptions to accommodate reduced income through Covid impact.
Brexit: operational uncertainties across different countries in terms of cost vs. income and workload	External	Drawing on our experiences to date, we continue to keep abreast of the latest information and likely impact on planning, partnerships, visas, exchange rates, travel, freight, work permits and associated costs and workload. Establishing reality of additional costs required and modelling in income & expenditure budgets and business planning.
Adverse financial impacts of not achieving fundraising targets	Financial	Prudent fundraising targets are created alongside full-cost recovery budgeting, with targeted approaches to potential funders. Income reviewed monthly as part of I&E monitoring process.
Inflationary pressures decrease purchasing power and reduces operating returns	Financial	Continue to explore income increases and diversification, including through increased scale of performing venues. Undertake careful monitoring of service contracts and cost control.

Statement of Trustees' Responsibilities

The Trustees (who are also directors of Motionhouse for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company 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 in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2022

In so far as the Trustees are aware:

- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report was approved by the Trustees on 7th November 2022 and signed on its behalf.



Simon Wales
Chair

MOTIONHOUSE

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF MOTIONHOUSE

Year ended 31 March 2022

Opinion

We have audited the financial statements of Motionhouse for the year ended 31 March 2022 which comprise the Statement of financial activities, the Balance sheet, the 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 (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022, and of its 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 Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC'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 charitable company's ability to continue as a going concern for a period of at least 12 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 Trustees Annual Report, other than the financial statements and our auditor's 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2022

Opinions on 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 report of the trustees (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- 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 the 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 the Companies Act 2006 require us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the 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 Report of the Trustees and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 19, the trustees are responsible for the preparation of financial statements which 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 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 charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's 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 auditor's 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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below:

MOTIONHOUSE

Auditor's responsibilities for the audit of the financial statements INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF MOTIONHOUSE

Year ended 31 March 2022

Our assessment focussed on key laws and regulations the group and parent charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, Charities (Protection and Social Investment) Act 2016, taxation legislation, data protection, anti bribery and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to the charitable company and how the charitable company is complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;
- obtaining an understanding of the charitable company's control environment and how the charitable company has applied relevant control procedures, through discussions with Trustees and other management and by performing walkthrough testing over key areas;
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of noncompliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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 auditor's 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 auditor's 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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA
Senior Statutory Auditor
for and on behalf of:
Cooper Parry Group Limited
Chartered Accountants
Statutory Auditor

Cubo Birmingham
Office 401,
4th Floor,
Two Chamberlain Square,
Birmingham B3 3AX

Date: 8 November 2022

MOTIONHOUSE

STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an income and expenditure account)
for the year ended 31 March 2022

Income	Note	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
Grants	2	741,114	8,950	750,064	751,389
Donations	2	19,715	-	19,715	18,687
Charitable activities	3	563,009	-	563,009	114,651
Investments		64	-	64	1,805
Other – theatre tax relief		-	-	-	34,263
		<hr/>	<hr/>	<hr/>	<hr/>
Total income		1,323,902	8,950	1,332,852	920,795
		<hr/>	<hr/>	<hr/>	<hr/>
Expenditure					
Charitable activities	4	1,266,060	34,016	1,300,076	949,815
		<hr/>	<hr/>	<hr/>	<hr/>
Total expenditure		1,266,060	34,016	1,300,076	949,815
		<hr/>	<hr/>	<hr/>	<hr/>
Net income / (loss) for the year		57,842	(25,066)	32,776	(29,020)
Reconciliation of funds					
Fund balances at 1 April 2021	13	532,343	33,816	566,159	595,179
		<hr/>	<hr/>	<hr/>	<hr/>
Fund balances at 31 March 2022	13	590,185	8,750	598,935	566,159
		<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 26 to 37 form part of these financial statements.

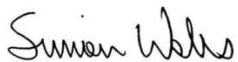

MOTIONHOUSE

BALANCE SHEET
Company Number: 02515820
as at 31 March 2022

	Note	2022		2021	
		£	£	£	£
Fixed assets					
Tangible assets	8		61,886		21,980
Current assets					
Stock		1,499		1,380	
Debtors	9	53,230		42,646	
Cash at bank and in hand		<u>645,494</u>		<u>592,042</u>	
		700,223		636,069	
Creditors: amounts falling due in one year	10	<u>(163,174)</u>		<u>(91,889)</u>	
Net current assets			537,049		544,179
Total assets less current liabilities			<u>598,935</u>		<u>566,159</u>
Funds					
Restricted	13		8,750		33,816
Unrestricted	13				
Designated			345,000		350,000
General			245,185		182,343
			<u>598,935</u>		<u>566,159</u>

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.

These financial statements were approved by the Trustees on 7 November 2022 and signed on its behalf by:

Simon Wales
Chair

Naveen Gupta
Trustee

The notes on pages 26 to 37 form part of these financial statements.

MOTIONHOUSE

STATEMENT OF CASHFLOWS
For the year ending 31 March 2022

		2022	2021
		£	£
Cash flow from operating activities	19	117,040	66,891
		<hr/>	<hr/>
Cash flow from investing activities			
Interest received		64	1,805
Purchase of fixed assets		(63,652)	-
Disposal of fixed assets		-	3,200
		<hr/>	<hr/>
Net cash flow from investing activities		(63,588)	5,005
		<hr/>	<hr/>
Net increase in cash and cash equivalents		53,452	71,896
Cash and cash equivalents at start of period		592,042	520,145
		<hr/>	<hr/>
Cash and cash equivalents at end of period		645,494	592,042
		<hr/> <hr/>	<hr/> <hr/>
Cash and cash equivalents consists of:			
Cash at bank and in hand		645,494	592,042
		<hr/> <hr/>	<hr/> <hr/>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2022

1.1 Summary of significant accounting policies

Motionhouse is a charitable company limited by guarantee in the United Kingdom. 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 address of the registered office is given in the charity information on page 15 of these financial statements.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Income

All incoming resources are included in the Statement of Financial Activities (SoFA) when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

For donations to be recognised the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

The charity receives government grants in respect of Arts Council England funding. Income from government and other grants are recognised at fair value when the charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2022

1.3 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

1.4 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Equipment	- 33% straight line
Computers	- 33% straight line
Motor vehicles	- 25% reducing balance
Leasehold improvements	- over the remaining term of the lease

Items costing less than £1,000 are not capitalised but are written off to revenue on purchase.

Tangible fixed assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of the asset may not be recoverable.

1.5 Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.6 Taxation

Motionhouse meets the definition of charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The charitable company is able to claim a refundable corporation tax credit under the HMRC Theatre Tax Relief Scheme. Theatre tax relief of £0 (2020/21: £34,263) has been included in these accounts.

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

1.7 VAT

The company is registered for VAT and costs are therefore shown exclusive of VAT.

1.8 Going concern

At the time of signing the Accounts, the Board have considered all material operating issues, specifically the potential severe impact of high inflation and adverse exchange rates, on operating costs. Additionally, meeting fundraising targets is a real challenge in the present environment. The Board are extremely aware of these risks and are working with the executive team to mitigate the impact wherever possible. Targets are prudent and a monthly review of actual performance against targets is in place, along with a constant dialogue between Board and staff.

The Board deems that the charity holds sufficient reserves to absorb short-term in-period deficits.

The financial forecasts prepared by the executive team show that the charity will be able to operate within the facilities available to it for a period of 12 months from the date of signing these accounts.

On that basis the Trustees have prepared these financial statements on a going concern basis.

1.9 Funds

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

Designated funds are unrestricted funds that have been allocated to a particular purpose/project.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost 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.

1.10 Foreign Currencies

Foreign currency transactions are initially recognised by applying to the foreign currency amount the spot exchange rate between the functional currency and the foreign currency at the date of the transaction.

Monetary assets and liabilities denominated in a foreign currency at the balance sheet date are translated using the closing rate.

1.11 Leases

Assets acquired under finance leases are capitalised and depreciated over the shorter of the lease term and the expected useful life of the asset. Minimum lease payments are apportioned between the finance charge and the reduction of the outstanding lease liability using the effective interest method. The related obligations, net of future finance charges, are included in creditors.

Rentals payable and receivable under operating leases are charged to the SoFA on a straight-line basis over the period of the lease.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

1.12 Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in exchange for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

2 Income from grants and donations

	2022	2021
	£	£
Grants		
Arts Council England – Grant in Aid - Revenue	477,432	477,432
Arts Council England – CRF2 Grant	257,144	-
Warwick District Council – Key Client Strategic Contribution	2,500	2,500
UK Government - Job Retention Scheme	(11,512)	227,632
Warwick District Council - Local business support	24,500	43,825
	<hr/>	<hr/>
	750,064	751,389
	<hr/>	<hr/>
Donations		
Trusts and Foundations	200	6,557
Individual donations including gift-aid	19,515	12,130
	<hr/>	<hr/>
	19,715	18,687
	<hr/>	<hr/>
Total grants and donations	769,779	770,076
	<hr/> <hr/>	<hr/> <hr/>

£8,950 (2020/21: £6,557) of the above income was attributable to restricted funds (further detail is given in note 13).

£760,829 (2020/21: £763,519) of the above income was attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

3	Income from charitable activities	2022	2021
		£	£
	Merchandise sales	2,397	1,220
	Performance, Education and Community Activity	549,612	63,431
	Co-commissioning	11,000	50,000
		<u> </u>	<u> </u>
		563,009	114,651
		<u> </u>	<u> </u>

£nil (2020/21: £50,000) of the above income was attributable to restricted funds.

£563,009 (2020/21: £64,651) of the above income was attributable to unrestricted funds.

4	Expenditure			2022	2021
	Performance programme	Education & community	Development	£	£
	£	£	£		
	Staffing costs	451,742	112,937	-	564,679
	Management and Direction	63,000	21,000	21,000	105,000
	Technical support	92,268	-	-	92,268
	Production costs	118,008	-	-	118,008
	Tour travel and subsistence	227,158	11,955	-	239,113
	Marketing/PR	26,253	1,382	-	27,635
	Premises costs	62,256	6,917	-	69,173
	Depreciation	23,511	237	-	23,748
	Office and other costs	49,726	5,526	-	55,252
		<u> </u>	<u> </u>	<u> </u>	<u> </u>
		1,113,922	159,954	21,000	1,294,876
		<u> </u>	<u> </u>	<u> </u>	<u> </u>

Governance Costs

Governance costs (meeting expenses)	-	-
Audit fee	4,400	3,500
Accountancy support – Tax	800	800
	<u> </u>	<u> </u>
	1,300,076	949,815
	<u> </u>	<u> </u>

£34,016 (2020/21: £182,827) of the above costs were attributable to restricted funds (further detail is given in note 13).

£1,266,060 (2020/21: £766,988) of the above costs were attributable to unrestricted.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

5 Staff numbers and costs	2022	2021
	No.	No.
The full-time equivalent average number of employees (including contract, casual and part time staff) during the year was as follows:		
Administration	7.2	6.2
Performers	12.3	11.0
	19.5	17.2
	19.5	17.2
	2022	2021
	£	£
Staff costs		
Wages and salaries	513,248	378,551
Social security costs	40,290	26,663
Pension costs	11,141	7,657
	564,679	412,871
	564,679	412,871

No employee received emoluments of £60,000 or more during the year (2021 – none).

The key management personnel employed by the charitable company comprise the Programme Manager, the Finance Manager and the Communication and Development Director. The total employee benefits of the employed key management personnel of the charitable company was £97,570 (2021: £86,464).

Note 18 provides details of payments made to the Artistic and Executive Directors.

6 Net outgoing resources for the financial year	2022	2021
	£	£
Net outgoing resources for the financial year are stated after charging:		
Auditor's remuneration		
- audit services	4,400	3,500
- taxation services	800	800
Depreciation	23,748	123,363
Exchange loss of year end foreign cash holding	288	11
	29,236	128,674
	29,236	128,674

7 Trustees' emoluments

The Trustees did not receive any remuneration in the year to 31 March 2022 or the previous year. No expenses were reimbursed to Trustees in the year (2020/21: £Nil).

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

8 Tangible fixed assets

	Leasehold improvements £	Equipment £	Computers £	Motor vehicles £	Total £
Cost					
1 April 2021	29,537	434,166	28,589	99,673	591,965
Additions	-	63,652	-	-	63,652
	-----	-----	-----	-----	-----
31 March 2022	29,537	497,818	28,589	99,673	655,617
	-----	-----	-----	-----	-----
Depreciation					
1 April 2021	29,537	416,357	28,200	95,891	569,985
Charge for the year	-	19,575	389	3,782	23,746
	-----	-----	-----	-----	-----
31 March 2022	29,537	435,932	28,589	99,673	593,731
	-----	-----	-----	-----	-----
Net book value					
At 31 March 2022	-	61,886	-	-	61,886
	=====	=====	=====	=====	=====
At 31 March 2021	-	17,809	389	3,782	21,980
	=====	=====	=====	=====	=====

9 Debtors

	2022 £	2021 £
Trade debtors	9,688	34,320
Prepayments	4,408	4,228
Accrued income	16,410	4,098
VAT debtor	22,724	-
	-----	-----
	53,230	42,646
	=====	=====

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

10	Creditors: Amounts falling due within one year	2022	2021
		£	£
	Trade creditors	110,639	33,237
	Other taxation and social security	13,283	9,594
	Accruals	30,352	19,908
	Deferred income – (note 11)	8,750	29,000
	Other creditors	150	150
		<hr/>	<hr/>
		163,174	91,889
		<hr/> <hr/>	<hr/> <hr/>

11	Deferred income	£
	Balance at 1 April 2021	29,000
	Amount released to incoming resources	(29,000)
	Amount deferred in the year	8,750
		<hr/>
	Balance at 31 March 2022	8,750
		<hr/> <hr/>

Deferred Income relates to grant income received in advance from the Saintbury Trust, Golsoncott Trust, W. E. Dunn Charitable Trust, Mac Birmingham & the Creative Alliance.

12 **Transactions involving Trustees**

No Trustee has had any beneficial interest in a material contract to which the charitable company was party.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

13 Funds	At 1 April 2021 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2022 £
Restricted funds					
Capital Grants					
ACE Small Capital Grant	27,759	-	(27,759)	-	-
Income Grants/Commissions /Donations					
The Leche Trust	2500	-	(2,500)	-	-
Without Walls	500	-	(500)	-	-
Alan Edward Higgs	3,057	-	(3,057)	-	-
Without Walls	-	200	(200)	-	-
Saintbury Trust	-	2,000	-	-	2,000
Golsoncott Trust	-	1,000	-	-	1,000
W E Dunn Charitable Trust	-	500	-	-	500
MAC Birmingham	-	5,000	-	-	5,000
Creative Alliance	-	250	-	-	250
	<u>33,816</u>	<u>8,950</u>	<u>(34,016)</u>	-	<u>8,750</u>
Unrestricted funds					
General	182,343	1,323,902	(1,266,060)	5000	245,185
Designated – covid fund	350,000	-	-	(350,000)	0
Designated – new work creation	-	-	-	200,000	200,000
Designated – vehicle replacement	-	-	-	70,000	70,000
Designated – risk mitigation/ Covid recovery	-	-	-	75,000	75,000
	<u>532,343</u>	<u>1,323,902</u>	<u>(1,266,060)</u>	<u>-</u>	<u>590,185</u>
Total Unrestricted funds	532,343	1,323,902	(1,266,060)	-	590,185
Total funds	566,159	1,332,852	(1,300,076)	-	598,935

Restricted funds represent:

The following restricted fund was used for our Community programmes – Alan Edward Higgs (£3,057)

The restricted funds received from The Leche Trust (£2,500) have been used for the development of Nobody.

The restricted funds received from Without Walls have been used for audio description of our outdoor production WILD, and touch tours.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

13 Funds (continued)

Unrestricted funds represent:

General - general unrestricted funds to be used at the discretion of the Trustees.

Designated Covid Fund - for Covid stabilisation and post-Covid recovery, or the creation of new work.

Funds – Prior year

	At 1 April 2020 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2021 £
Restricted funds					
Capital Grants					
ACE Small Capital Grant	149,286	-	(121,527)	-	27,759
Income Grants/Commissions /Donations					
Gulbenkian Theatre	-	35,000	(35,000)	-	-
The Leche Trust	-	2,500	-	-	2,500
Alan Edward Higgs	-	3,057	-	-	3,057
Arts Connect	-	500	(500)	-	-
Without Walls	-	500	-	-	500
Garfield Weston Foundation	10,000	-	(10,000)	-	-
MAC - Midlands Arts Centre	-	15,000	(15,000)	-	-
Without Walls – Access	800	-	(800)	-	-
	<u>160,086</u>	<u>56,557</u>	<u>(182,827)</u>	-	<u>33,816</u>
Unrestricted funds					
General	135,093	864,238	(766,988)	-	232,343
Designated – Covid fund	300,000	-	-	-	300,000
	<u>595,179</u>	<u>920,795</u>	<u>(949,815)</u>	-	<u>566,159</u>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

14 Analysis of net assets between funds

	Tangible fixed assets	Net current assets	Total
	£	£	£
<i>Unrestricted funds</i>	61,886	528,299	590,185
<i>Restricted funds</i>	-	8,750	8,750
	61,886	537,049	598,935

Analysis of net assets between funds – prior year

	Tangible fixed assets	Net current assets	Total
	£	£	£
<i>Unrestricted funds</i>	4,173	528,170	532,343
<i>Restricted funds</i>	17,807	16,009	33,816
	21,980	544,179	566,159

15 Financial commitments

As at 31 March 2022 the charitable company had financial commitments in respect of Houseworks Arts Limited of £120,000 excl VAT (2020/21 : £117,100).

16 Capital commitments

As at 31 March 2022 the charitable company had capital commitments of £0.

17 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Land and Buildings		Other	
	2022	2021	2022	2021
	£	£	£	£
Expiry date:				
Not later than one year	49,553	32,565	560	560
Later than one and not later than five years	94,721	182,422	-	1,679
Later than five years	-	3,174	-	-
	144,274	218,161	560	2,239

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2022

18 Related party transactions

The Trustees have considered the disclosure requirements of Accounting and Reporting by Charities: Statement of Recommended Practice (FRS102) and of Financial Reporting Standard 102 and considers that the transactions requiring disclosure are as follows:

Kevin Finnan MBE and Louise Richards FRSA, Artistic and Executive Directors, are employees of Houseworks Arts Limited that charged fees for management and direction services as well as choreography fees and recharged expenses to Motionhouse under a contract for supply of services as follows:

	2022	2021
	£	£
Management and Artistic	105,000	105,000
Choreography fee	10,000	10,000
Royalties	2,100	-
	<hr/>	<hr/>
	117,100	115,000
	<hr/> <hr/>	<hr/> <hr/>

Motionhouse performs at various venues with connections to certain Trustees. All payments made to Motionhouse for performances are at arms' length.

19 Reconciliation of net income to net cash flow from operating activities

	2022	2021
	£	£
Net income/(loss) for the year	32,776	(29,020)
Interest receivable	(64)	(1,805)
Disposal of Fixed Asset	-	(3,198)
Depreciation of tangible fixed assets	23,746	123,365
(Increase)/decrease in Stock	(119)	353
Increase in debtors	(10,584)	(23,993)
Increase in creditors	71,285	1,194
	<hr/>	<hr/>
Net cashflow from operating activities	117,040	66,896
	<hr/> <hr/>	<hr/> <hr/>

MOTIONHOUSE

England & Wales - Charity number 328693

Accounts

MOTIONHOUSE

REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2021

Registered No: 02515820

Charity No: 328693

MOTIONHOUSE

CONTENTS

	Page
Chair's Statement	1
Report of the Trustees	2
Independent Auditor's Report	16
Statement of Financial Activities	19
Balance Sheet	20
Statement of Cash Flows	21
Notes to the financial statements	22

MOTIONHOUSE

CHAIR'S STATEMENT
year ended 31 March 2021

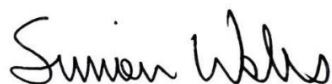
This was a year like no other for Motionhouse, and for every other organisation that has had to manage the impact of the Covid pandemic.

Years of growth and development were stopped in their tracks by Covid. It was immensely frustrating to see carefully-planned tours cancelled, all performance activities suspended, and some dancers and staff sadly being made redundant.

The Trustees wish to record their huge admiration and thanks to Motionhouse's small management team, who have steered us through the most challenging circumstances ever faced in over 30 years of its history. Their determination and resilience has ensured that Motionhouse has weathered this storm.

We would also like to record our thanks for the support of the Government's Coronavirus Job Retention Scheme, Arts Council England's Culture Recovery Fund, and Warwick District Council's local business support schemes. Without the support of this funding we may not have survived the full financial impact of Covid.

Prior to Covid, more than 130,000 people a year directly experienced the work of Motionhouse, and we are determined to "come back dancing" for audiences locally, nationally and worldwide.



Simon Wales
Chair

**REPORT OF THE TRUSTEES
year ended 31 March 2021**

The Board of Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2021.

Public Benefit

Motionhouse is one of the UK's most creative and exciting dance companies. We engage with our audiences through dance performances that are acclaimed for their striking use of imagery and theatricality. Underpinning the work is a long-standing and continuing intention to balance a commitment to artistic adventure with the desire always to be exciting, appealing and stimulating to the broadest audience. Access to Motionhouse's performances is an important issue for us. We monitor access to our work to ensure that the beneficiaries are wide ranging and include young and old people, low income families, ethnic minorities, disabled people and other groups and communities.

With the support of our major funders, Arts Council England, local authorities and commissioners, Motionhouse presents world class performances throughout the United Kingdom in middle scale venues. Through our festival work and through larger scale spectacles high quality dance is placed in the public arena enabling mass access to our performance work. The middle scale and festival productions also tour internationally complementing and supporting UK performances.

The Trustees are committed to ensuring that cost should not prohibit access to Motionhouse performances. Tickets for performances across the UK are at a variety of prices including a range of concessions and special offers. Motionhouse's festival repertoire takes dance into the community at no cost to audiences and allows dance to be seen in new and unusual settings. Motionhouse gives free public access to information and resources through the company's website and publications.

Motionhouse performances are supported by an extensive education and community programme. Through participatory projects group members are taught, excited and challenged. They learn new skills, create their own dance material and may go on to perform and share their work.

The Trustees have paid due regard to the Charity Commission's guidance on public benefit (including guidance on fee charging) when considering its charitable objects and aims and in deciding what activities the charity should undertake.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

Activity

Introduction

Until the onset of the Covid pandemic in late March 2020 and its associated impacts on our activities, we were on course to continue to realise and indeed exceed the goals of our ambitious business plan. Our successful business model, prudent planning, and investment in capacity to meet demand, had enabled us to achieve an increase in turnover from ~£750k in 2017/2018 to ~£1.3m in 2018/19 and 2019/20. Until the pandemic hit, we were on track for another exceptional year of creating new work, engaging with audiences of all ages in the UK, Europe and across the world, and delivering on our ambitions for the next stage of growth as a company.

The national lockdown at the end of March 2020, followed by further lockdowns in November and January, plus the continuation of restrictions on theatres, teaching and performances during the whole of the financial year 2020/21 meant that we were unable to undertake any activity during the year, incurring a devastating loss of income resulting in cuts to the dancer and administration teams.

In amidst this we had to suddenly find a new creation space in which to make our work. Thanks to enormous support from Warwick District Council we moved into the Town Hall in central Leamington Spa in July 2020. This solidifies our already strong relationship with our Local Authority and confirms us as an anchor client in the District's planned cultural development plans.

After a year of uncertainty, cancellations, postponements and restrictions, we are starting to see activity gradually resume, and are determined to rebuild. We have made strong plans to recover and have focussed our efforts on resuming our activities. We are buoyed by our partners' confidence in our work and are proud to report that all postponed tour dates for our new theatre production have been retained, we have new bookings for our outdoor work in summer 2021, our community classes are resuming with excellent take up, and we have secured a major new commission for a large-scale outdoor production in early 2022. More than 130,000 people directly experienced the work of Motionhouse in 2019/20 before the pandemic, and we are determined to rebuild the company in order to continue providing these unforgettable experiences for our audiences locally, nationally and worldwide.

Actions to respond to the pandemic and to survive

With the onset of Covid all bookings for outdoor performances and a major residency at Bluestone Wales holiday resort were cancelled for summer 2020, resulting in approximately £400,000 in lost income. As it became clear that restrictions would continue into the autumn, the 2020 tour of our new theatre show Nobody was also postponed due to theatre closures. Nobody was still in creation when the pandemic started and had been due to premiere in August 2020 at one of our commissioning venues, The Gulbenkian, University of Kent. This tour, which had bookings for 54 performances at 26 venues was shifted twice during the initial stages of the pandemic, then the whole tour was rescheduled to start in April 2021. However further lockdowns in January 2021 meant that all dates were finally moved to Autumn 2021 and spring/summer 2022. It also became clear that summer festivals would not return until at least July 2021. All teaching was also cancelled from the end of March 2020 and could not resume until mid-April 2021.

We are one of the busiest touring companies in the UK and the complete loss of earned income for more than a complete financial year threatened our survival: ordinarily over 60% of our turnover is generated through earned income – our Arts Council England NPO grant accounts for 34%.

At the beginning of the pandemic we acted swiftly and decisively to make use of the Government's Job Retention Scheme from 1st April 2020 for all but 4.5 FTEs, with technical team on retainers, only returning for a short period

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

for the planned move to the Town Hall. We closed our offices, gave notice on one of our two spaces, turned off heating, cut outgoings and supplies, negotiated a rent holiday on our rehearsal space from June-

December 2020 and claimed the local authority £25,000 Leisure Grant. From November 2020 we were able to claim the Business Support Grant for tier 3 and 4 businesses for the closure of our studio.

Despite this, the loss of earnings and the announced end to the Job Retention Scheme, which was originally scheduled to be at the end of October 2020, meant that we had to lose four administration team posts and 5 dancers. This happened through a combination of natural loss (one staff member had decided to become freelance just as the pandemic started and left in May 2020), four of the dancers were all on fixed term contracts, which were not renewed, one dancer resigned and 2 office posts were made redundant in June 2021. A final planned new post of Programme Assistant was cancelled.

Returning to activity as soon as it was safe and permitted was at the forefront of our plans. Throughout the year we remained in close and regular contact with our touring partners at theatres and festivals, working with them to ascertain when we would be able to restart our touring activities. We were in contact on an almost monthly basis with our Trustees via online video conferencing to ensure that with their support we take the best steps to secure the future of the company and to ensure our recovery once the pandemic was under control.

The financial picture

April 2020 found us at the high point of our planned 4-year reserves cycle, which we had worked hard to build to a) invest in creating new work in line with our established creation cycle and b) be prepared for Brexit - 50% of our earned income is from EU touring and we were preparing for its inevitable impact when the transition period ended in January 2021. This meant we could not benefit from Arts Council England's Emergency Funding or the Government's initial Cultural Recovery Fund (CRF1) as our levels of reserves were too high - the conditions for both of these support packages for arts and cultural organisations required organisations to first draw on any reserves before applying for support.

With the continued challenges of Covid, and those associated with working in the EU post Brexit, we welcomed the success of our application for the Government's Cultural Recovery Fund 2 (CRF2), for which we were eligible to apply. At the end of March 2021 we were awarded £257,144 in CRF2 support.

This support for April 2021 onwards will allow us to rebuild the team to increase capacity without which we could not respond to demand to rebuild. It also supports us in a climate which is much more uncertain than pre-pandemic. Our budgeting and forecasting are prudent in earnings expectations and the additional funds provided by CRF2 will help to mitigate additional risks. Venues are risk averse, with many proposing challenging financial deals as they negotiate their own reopening and rebuilding. We must also respond to the ongoing risk from Covid (staff absence, cancellations).

Throughout the pandemic we have used social media to generate donations from individual donors and revised our fundraising strategy, placing priority on core funding to rebuild capacity.

Reaching people through digital activity during the pandemic

During lockdown we shared, completely free of charge, online films of our full Earth Trilogy (3 full length theatre productions), three of our short duets and the film of our outdoor production WILD which was shared as part of two regional free digital festivals in the West Midlands. The feedback from our audiences was very moving: people

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

told us that experiencing our work online had helped lift their spirits and given them a moment of joy during this challenging period for us all. We also made a short video to help give our audiences and our colleagues in the sector optimism, letting them know that 'Whatever it takes, we're going to come back dancing'.

Before our dancers left to go on furlough, they recorded a series of free online classes for a range of ages – from tiny tots to the over 60s, which were viewed nearly 17,000 times during the various lockdowns.

In March 2021 as part of our efforts to continue offering our audiences engaging content despite not being able to perform live, we organised a series of digital 'drop ins' to rehearsals via the video conferencing app, Zoom. We had fantastic feedback from the people who attended, and the format also enabled people who are not local or with reduced mobility to be present. The success of the digital format reinforced our aim to build the digital access aspects of our work. To this end, we included support to purchase for live streaming equipment and training in our CRF2 application and intend to continue to share our rehearsal process online in the future regardless of Covid restrictions. We are also planning on 'going live' more often from rehearsals on social media as another means of offering our audiences engaging online content.

Plans for the future – our determination to rebuild

In late 2020 and early 2021 Government guidelines allowed professional performers to work together in 'bubbles' with stringent Covid protocols in place. This allowed our dancer team to come back into the studio with our Artistic Director and Rehearsal Director to finish creating Nobody, which had been put on hold since March 2020. The period was extremely productive, and by the end of March 2021, Nobody had been significantly worked on, and the content informed by the experience of Lockdown. We are very much looking forward to sharing it with our audiences when the show finally goes on tour in September 2021, premiering at Sadler's Wells' The Peacock Theatre in London. We are proud to have retained virtually all our original venues for the tour despite the endless movement of dates. We are now selling tickets at venues up and down the country and in Europe. This is a testament to the popularity of our work with audiences and our venue partners' confidence in its quality and ability to attract audiences.

As noted above, we are receiving enquiries and bookings for our outdoor productions for summer 2021. The number of bookings is by no means on par with our usual summer activity but is in line with our cautious forecasts. We are finally able to offer the final performances of the Motionhouse Goes Wild! project, which offers subsidised performances in areas of low engagement with the arts, the final year of which is supported by a multi-year grant from The Garfield Weston Foundation, who kindly granted an extension to the project in 2020, due to all performances being cancelled.

Our expertise in creating large-scale spectacle has enabled us to secure an important commission for March 2022 as part of the cultural programme of the Birmingham 2022 Commonwealth Games and we were engaged to perform in the 'homecoming' event at Wembley Stadium to celebrate Team GB athletes returning from the Tokyo Olympics in August 2021.

Following the success of our initial residency at Bluestone Wales in early 2020, and the subsequent cancellation of 2 other residencies due to the pandemic, we are in discussions to return to the resort in 2022.

Thanks to our CRF2 Funding, we have ambitious plans to increase our digital output to engage with our audiences. We have recently invested in live streaming equipment and training and have undertaken our first ever live stream of rehearsals. We are now planning for this to become a regular feature of our work, and are also in the process of creating 3 short documentary films about Nobody and the company to share online in the coming months.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

Financial review

In March 2020 the Covid pandemic resulted in the closure of all of our artistic performance and community activity and from 1st April 2020 until 31st December 2020 all of the performers and most of the office staff were placed on furlough. From 1st January 2021 the performers returned to work to complete Nobody and office staff moved to flexible furlough.

During this period the people remaining at work were the Executive Director, the Artistic Director, Head of Finance, Programme Manager and the Communications & Development Director. This was not only to manage the company but also to maintain contact with venues/producers to retain their interest and rebook performances that had to be cancelled, further develop contact through social media with the Motionhouse audience to at least maintain interest in the company, and to manage the cashflow of the company.

The Motionhouse business model relies on earned income from artistic activities to generate funds which, combined with the ACE NPO and other grants fund Motionhouse activities. With the first lockdown earned income with the exception of some cancellation fees came to a halt in 2020-21.

The uncertainty in the early days prior to and during the first lockdown led to the Executive Director and Head of Finance modelling financial forecasts assuming several scenarios. It was quickly recognised that unless costs were reduced significantly, or alternative income sources found, then the reserves would be seriously reduced. Initially there was a great deal of uncertainty about the level of support likely from the UK government and other sources, as the scope of schemes such as the Job Retention Scheme became clear it became possible to more accurately assess the effects of the pandemic on Motionhouse finances.

Motionhouse was in the fortunate position of having a relatively high level of reserves following two very successful trading years.

Actions taken were :

Staffing & Restructure

Costs were reduced by placing all but five staff on furlough at 80% of normal pay from the 1st April 2020. They remained on furlough until 31st December 2020, with a few exceptions for a few days of particular work. There were four dancers on short term contracts ending in September 2020 that were not renewed. The replacement of a performer who had retired was delayed, the Creative Learning Producer post was left vacant, and the company was restructured to reflect the reduced income. Unfortunately this involved the redundancy of two office staff on 30th September 2020. The planned salary increase from 1st April 2020 was postponed.

Financial Support

The staff on furlough were eligible for the Government's Coronavirus Job Retention Scheme. Claims were submitted after the monthly payroll was paid and this funded the majority of salaries for these staff while on furlough.

Warwick District Council Business Interruption, Business Rates support, National/Local Restrictions and the Restart Grant Schemes were successfully applied for.

Grantors that had donated funds that had not been committed were approached for advice on whether these funds could be freed from restriction.

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

At the start of the year we were at the high point of our planned 4-year reserves cycle, meaning that we had reserves that we could draw on to get through 2020/21. This meant that we were unsuccessful in our application for Arts Council Emergency Funding for the period April to September 2020 and ineligible for CRF1 under the terms of that scheme. We were eligible for and did apply for CRF2 and were successful, this is funding the rebuilding of the team and a return to a more normal level of activity for later in 2021/22 and beyond.

Earned income

Theatre performances - contact with venues on the tour of our new show was maintained through the year and venues have opted to rebook performances of Nobody at a later date than originally planned.

Outdoor performances – all of our outdoor touring bookings in summer 2020 were lost. We maintained contact with our festival partners with a view to rebooking some of the cancelled performances and restarted active selling in early October 2020.

Education & Community – contact with participants has been maintained throughout lockdown, with a series of free classes offered online (recorded by our dancers before they went on furlough). After planning for classes that meet guidelines in terms of distancing and hygiene, a restart is planned for early 2021. Demand for restarting classes has been good provided we can operate in a manner that is safe for teachers and participants.

Expenditure reduction

In addition to the staffing measures outlined above, costs were reduced by negotiating rent free periods for the Town Hall rehearsal premises, closing the office saving heating, cleaning, and general running costs, reducing the hours of normally regular contractors, and the cessation of normal artistic activities such as travel to venues, and consumables.

Governance

Good governance is a key part of how we operate. Oversight by the Trustees has been increased since the start of the Covid pandemic and all meetings took place via online video conferencing with additional meetings called monthly from March 2020 onwards. This ensured the input and oversight of the Trustees at all stages during this crisis. Monthly financial reporting continued, with the emphasis on forecasting and strategic planning. Additionally, contact was maintained between management and staff on furlough for mutual support.

Artistic Activity

The dancers returned to work from 1st January 2021 to continue with the creation and rehearsal of our new theatre production of Nobody. Prior to this return to work the development of detailed risk assessments and protocols for a safe return to work for performers for rehearsals and for office staff was undertaken.

The dance studio in Spencer Yard was closed for much of the year, it is now available for hire again with the necessary Covid protocols in place.

Other Financials

The move to home working drove the move of our accounting software from office based to cloud based. Quickbooks desktop was updated to QuickBooks online and the IRIS payroll was replaced by QuickBooks on line. This enabled the accounts and payroll to be run from outside the office and also reduced software licence costs.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2021

2021-22 and beyond

The CRF2 grant received has enabled Motionhouse to recruit additional dancers and to fill vacancies in its Marketing and Administration teams.

The additional dancers give much greater flexibility and depth and enable an increase in performances and backfill if something (e.g. covid infection) prevents another dancer from performing.

Whilst performances being negotiated could total £194,000, the budget for 2021-22 includes a prudent earned income figure of £115,000, to take into account the ongoing risk of cancellations due to Covid. The budget for the full year ends with a deficit of £27.7k, this would be funded from reserves.

Financial Performance

Financial performance was monitored regularly by both the management team and the Trustees. Financial forecasts were presented to the Trustees for review and approval.

Motionhouse's financial objective is to ensure financial stability and continued solvency year on year so that we can maintain our artistic aims and objectives. For the financial year ending 31 March 2021 Motionhouse recorded an overall deficit of £29,020.

The new financial year (2021/22) begins with a reserves balance of £566,159; comprising £182,343 unrestricted general reserves, £350,000 designated reserves, and £33,816 restricted reserves. The majority of the restricted funds are the ACE Small Capital Grant and they will reduce to zero in 2021/22 through depreciation. Restricted funds are held in accordance with the terms and conditions under which they were received. Where funding is received from particular sources to cover specific development work, those funds are reflected as income in the year in which they are received, and they are held as restricted reserves. The designated funds are for EU touring risk mitigation, the creation of new work and any requirements for Covid recovery post 2021/22.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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).

In normal times Motionhouse's touring and educational work is funded by Arts Council England, grants from charitable trusts, donations, through Local Authority Service Agreements, by commissioning new touring productions, and through collaborations and fees from the performances to venues.

Motionhouse is supported by Arts Council England, core funding of £477,432 was received during 2020/21.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2021

Grants - Fundraising remains a key focus and is proving to be difficult and increasingly competitive going forwards in light of the Covid pandemic. However the fundraising work we undertook in previous years had secured a number of grants and commissions received in 2020/21 (see Note 13) from:

Gulbenkian Theatre
MAC - Midlands Arts Centre
The Leche Trust
Alan Edward Higgs
Arts Connect
Without Walls
Garfield Weston Foundation

Grants received but deferred to 2021/22 in line with accounting requirements (see Note 11) were received from:

Birmingham 2022 Commonwealth Games Ltd
Kenneth Hargreaves Charitable Trust
Battens Charitable Trust

Donations are also received through membership of the annual giving scheme and from other individual donations. Individual donations were the subject of several campaigns during the year and increased the number of regular donors to Motionhouse.

Motionhouse again received a Key Client Strategic Contribution Award from Warwick District Council towards the delivery of its objects as an organisation.

Reserves Policy

The charitable company needs reserves to provide funds to:

- continue to meet strategic objectives if there is any major shortfall in income;
- give a breathing space should the company lose a major source of funds;
- continue to run the business if there are any unexpected expenses; and
- cover the costs associated with winding up should such an eventuality arise.

The Covid pandemic has severely disrupted the 4 year cycle that is the basis of our reserves policy (described below). The policy is unchanged in principle but had to be adapted in 2020/21 to maintain Motionhouse, and will be affected in 2021/22 and 2022/23 to focus on recovery from the pandemic.

The policy –

The amount of money required in reserve depends on the stage of the performance 'life cycle'. The company plans and budgets on a four-year cycle embracing the life cycle of researching, creating, producing and touring of performance work. The level of free reserves needed (being those unrestricted funds not required to fund fixed assets such as vehicles or technical equipment) fluctuates both between years and within years, based on activity.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2021

The company policy is to achieve a level of reserves that would cover all liabilities, including the potential costs of winding up the company if circumstances required, and the Trustees believe that an adequate level of free reserves is between £100,000 to £170,000 depending on the stage in the 'life cycle', and the level and nature of activity.

The Head of Finance reports reserve levels to the Trustees each quarter as part of the review of the management accounts.

The company's investment policy is to invest surplus cash balances to maximise interest whilst not exposing the company to risk and taking into account future cash needs.

The reserves at the start of the year were £595,179 and during the year due to the actions outlined in the Financial Review section, and the support received from government and local authority, Motionhouse recorded a deficit of £29,020, funded from reserves. This was a material improvement to the initial forecast at the start of the year and will enable Motionhouse to rebuild as conditions allow.

The Trustees have considered the worst-case possibility of closure, reviewed its reserves policy accordingly and consider that the maximum cash reserve to meet current closure costs is up to £170,000. This comprises Statutory Redundancy costs, photocopier lease, the Houseworks contract, and premises rental.

The reserves at year end totalled £566,159.

Covid Pandemic & Going Concern

Motionhouse believes it can fulfil its financial obligations and settle its contractual liabilities as they fall due over the next 12 months from the balance sheet signing date. This follows a management and Trustee review of the forecast income and expenditure levels over the next 12 months and a review of the forecast net cashflow position.

The lockdowns and restrictions placed on venues resulted in the cessation of all earned income activities in 2020/21. Sufficient staff remained working, primarily at home, to manage Motionhouse. The Motionhouse business model relies on earned income from artistic activities to generate funds which, combined with the ACE NPO and other grants fund Motionhouse activities.

Whilst negatively impacted by the Covid pandemic and with significant challenges remaining, thanks to the measures we have taken and the work undertaken with the Trustees during the difficult period since the pandemic hit in 2020, the Trustees are fully satisfied that the company remains a going concern.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued) year ended 31 March 2021

Reference and Administration information

Charity Name	Motionhouse
Charity Registration Number	328693
Company Registration Number	02515820
Registered Office	Spencer Yard Leamington Spa Warwickshire CV31 3SY

Board of Trustees

The following individuals served as Trustees during the year:

Simon Wales (Chair)
Caroline Davis (Resigned 7th August 2020)
Sarah Gee FRSA, MIoD
Naveen Gupta ¹
Christopher Lillington (resigned 25th July 2021)
Rachael Magson (resigned 29th July 2021)
Rakhi Rajani
Toby Smith
Josie Stevens
Zaylie-Dawn Wilson (appointed 19th January 2021)

¹ Chair of the Finance & Governance Committee

Company Secretary

Andrew Johnson CGMA, ACMA

Executive Team

The services of the Executive Director, Louise Richards FRSA and Artistic Director, Kevin Finnan MBE are contracted through Houseworks Arts Limited.

The Trustees consider the senior management team to comprise the Communications & Development Director, the Head of Finance and the Programme Producer. The pay of the senior management team is set with reference to benchmarking using comparable roles in organisations similar to Motionhouse. The contract with Houseworks Arts Limited (as detailed at note 18) is negotiated in line with the Arts Council Funding Agreement.

MOTIONHOUSE

**REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021**

The staff team as of 31st March 2021 comprised:

Performers:	Berta Contijoch Beth Pattison Christopher Knight Daniel Massarella Joel Pradas Reguil Shannon Kate Platt Oliver Bell
Rehearsal Director:	Junior Cunningham
Lead Artist Education:	Aaron Watkinson
Administration – Programmes:	Amy Belfield (left June 2021)
Administration – Marketing:	Jane Bailey Floriane Perichon (left April 2021) Laura Sewell
Administration – Finance:	Andrew Johnson

Auditors

Cooper Parry Group Limited
Park View
One Central Boulevard
Blythe Valley Business Park
Solihull B90 8BG

Bankers

HSBC Plc
126, The Parade
Leamington Spa CV32 4BS

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

Constitution and general objects

The charity was formed on 26th June 1990 as a company limited by guarantee and a registered charity. The company is governed by its articles of association that were updated and adopted on 8 October 2018.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The Organisation

Underpinning the artistic work is a continuing commitment to excellent management at all levels. The company has a strong and experienced Board of Trustees and a dedicated and expert staff team. Through both full Trustee meetings and the Finance and Governance Committee, the Trustees actively engage in Motionhouse's development and activities at all levels. Developing new markets is a pillar of our financial and artistic planning so new performance and touring models continue to be explored.

Recruitment and Appointment to the Board of Trustees

Trustees are recruited and appointed on the basis of their expertise and experience, their professional and community background and other relevant experiences and skills. The Board as a whole seeks to reflect the diversity of the West Midlands and further afield.

Trustees are appointed for a period of 3 years. They are eligible for re-election subject to the conditions in the Articles of Association paragraphs 3.7, 3.8 & 3.10.

There is a Finance and Governance Committee, with a separate Trustee Chair to the main Board, which meets separately to the main Board and draws upon the experience and skills of appropriate Trustees as required.

Trustee Induction and Training

There is an induction programme for new Trustees. They meet with the Chair and Executive Director for an introduction to the company, observe a Trustee meeting prior to appointment, meet with the dancers for question and answer sessions, and they attend performances of indoor and outdoor productions. New Trustees also review recent accounts and Board papers with the management team.

Risk Management

The Trustees are responsible for the company-wide risk management. With the assistance of the management team the Trustees monitor the major risks to which Motionhouse is, or may be, exposed. Any current matters are brought to the notice of the Trustees at their quarterly meetings, unless the risk is deemed of such importance that all trustees should be alerted by electronic means in a timelier manner. During the year the company has actively reviewed the safeguarding policies and compliance with GDPR is reported on at Board meetings. During the course of this financial year, the risk register has also been refreshed and updated.

The most significant risks facing the organisation and the risk management strategy pertaining to them are detailed in the table below:

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

Nature of risk	Category	Risk management strategy
Impact of new relationship with EU on partnerships and markets	External	Staying informed, seeking to understand likely costs, tariffs and regulations, building contingencies, looking at pricing and talking to EU partners
Covid disruption to delivery of programme through performer illness	Operational	Dancer bubble in place as well as robust Covid mitigation procedures across organisation
Ongoing disruption of Covid on income generation through impact on tour venues	External/Financial	Ongoing dialogue with all venues and partners; prudent budgeting, prudent income forecasts. This is in constant review
Covid impact on delivery of financial and business plans, and future resilience	Financial	Investment in capacity in order to cover risk of dancer loss and field alternative performance if this causes repertoire loss.
Absence or illness of key leadership team member and impact on delivery of a changing business plan	Operational	Investment in staff to support required structure to deliver activity programme. The role of Rehearsal Director supports delivery in the unexpected short-term absence of the Artistic Director

Statement of Trustees' Responsibilities

The Trustees (who are also directors of Motionhouse for the purposes of company law) are responsible for preparing the Trustees' Annual 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, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company 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 in the Charities SORP 2019;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company 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 charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:


- there is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

MOTIONHOUSE

REPORT OF THE TRUSTEES (Continued)
year ended 31 March 2021

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report was approved by the Trustees on 1st November 2021 and signed on its behalf by:



Simon Wales
Chair

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2021

Opinion

We have audited the financial statements of Motionhouse (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of financial activities, the Balance sheet, the 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 (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021, and of its 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 Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC'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 and parent charitable company's ability to continue as a going concern for a period of at least 12 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 trustees are responsible for the other information. The other information comprises the information included in the report of the trustees, other than the financial statements and our auditor's report thereon. 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.

In connection with our audit of the financial statements, 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 audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. 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.

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE**

Year ended 31 March 2021

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity 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 the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the 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 Report of the Trustees and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 14, the trustees (who are also the directors of the charitable company for the purpose of company law) are responsible for the preparation of financial statements which 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 charity'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 charity or to cease operations, or have no realistic alternative but to do so.

Auditor's 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 auditor's 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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are detailed below:

Our assessment focussed on key laws and regulations the charitable company has to comply with and areas of the financial statements we assessed as being more susceptible to misstatement. These key laws and regulations included but were not limited to compliance with the Companies Act 2006, Charities Act 2011, taxation legislation, data protection, anti-bribery and employment legislation.

We are not responsible for preventing irregularities. Our approach to detecting irregularities included, but was not limited to, the following:

- obtaining an understanding of the legal and regulatory framework applicable to charitable company and how the charitable company are complying with that framework, including agreement of financial statement disclosures to underlying documentation and other evidence;

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
MOTIONHOUSE
Year ended 31 March 2021**

Auditor's responsibilities for the audit of the financial statements (continued)

- obtaining an understanding of the charitable company's control environment and how the charitable company have applied relevant control procedures, through discussions with Trustees and other management and by performing walkthrough testing over key areas;
- obtaining an understanding of the charitable company's risk assessment process, including the risk of fraud;
- reviewing meeting minutes of those charged with governance throughout the year; and
- performing audit testing to address the risk of management override of controls, including testing journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.

Whilst considering how our audit work addressed the detection of irregularities, we also considered the likelihood of detection based on our approach. Irregularities arising from fraud are inherently more difficult to detect than those arising from error.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of noncompliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

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 auditor's 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 auditor's 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 the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Glen Bott FCA
Senior Statutory Auditor
For and on behalf of:

Cooper Parry Group Limited
Chartered Accountants
Statutory Auditor
One Central Boulevard
Blythe Valley Business Park
Solihull
West Midlands
B90 8BG

Date: 11 November 2021

MOTIONHOUSE

STATEMENT OF FINANCIAL ACTIVITIES
(incorporating an income and expenditure account)
for the year ended 31 March 2021

Income	Note	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
Grants	2	751,389	-	751,389	476,306
Donations	2	12,130	6,557	18,687	44,282
Charitable activities	3	64,651	50,000	114,651	831,759
Investments		1,805	-	1,805	648
Other – theatre tax relief		34,263	-	34,263	58
Total income		<u>864,238</u>	<u>56,557</u>	<u>920,795</u>	<u>1,353,053</u>
Expenditure					
Charitable activities	4	766,988	182,827	949,815	1,280,649
Total expenditure		<u>766,988</u>	<u>182,827</u>	<u>949,815</u>	<u>1,280,649</u>
Net surplus/(deficit) for the year		97,250	(126,270)	(29,020)	72,404
Reconciliation of funds					
Fund balances at 1 April 2020	13	435,093	160,086	595,179	522,775
Fund balances at 31 March 2021	13	<u>532,343</u>	<u>33,816</u>	<u>566,159</u>	<u>595,179</u>

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 22 to 33 form part of these financial statements.

MOTIONHOUSE

BALANCE SHEET
Company Number: 02515820
as at 31 March 2021

	Note	2021		2020	
		£	£	£	£
Fixed assets					
Tangible assets	8		21,980		145,343
Current assets					
Stock		1,380		1,733	
Debtors	9	42,646		18,653	
Cash at bank and in hand		<u>592,042</u>		<u>520,145</u>	
		636,068		540,531	
Creditors: amounts falling due in one year	10	<u>(91,889)</u>		<u>(90,695)</u>	
Net current assets			544,179		449,836
Total assets less current liabilities			<u>566,159</u>		<u>595,179</u>
Funds					
Restricted	13		33,816		160,086
Unrestricted	13				
Designated			350,000		300,000
General			182,343		135,093
			<u>566,159</u>		<u>595,179</u>

The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.

These financial statements were approved by the Trustees on 1 November 2021 and signed on its behalf by:




Simon Wales
Chair

Naveen Gupta
Trustee

The notes on pages 22 to 33 form part of these financial statements.

MOTIONHOUSE

STATEMENT OF CASHFLOWS
For the year ending 31 March 2021

		2021	2020
		£	£
Cash flow from operating activities	19	66,894	292,443
		<hr/>	<hr/>
Cash flow from investing activities			
Interest received		1,805	648
Purchase of fixed assets		-	(1,260)
Disposal of fixed assets		3,198	-
		<hr/>	<hr/>
Net cash flow from investing activities		5,003	(612)
		<hr/>	<hr/>
Net increase in cash and cash equivalents		71,897	291,831
Cash and cash equivalents at start of period		520,145	228,314
		<hr/>	<hr/>
Cash and cash equivalents at end of period		592,042	520,145
		<hr/> <hr/>	<hr/> <hr/>
Cash and cash equivalents consists of:			
Cash at bank and in hand		592,042	520,145
		<hr/> <hr/>	<hr/> <hr/>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2021

1.1 Summary of significant accounting policies

Motionhouse is a charitable company limited by guarantee in the United Kingdom. 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 address of the registered office is given in the charity information on page 16 of these financial statements.

The Objects of the Charity are for the public benefit to advance education in the dramatic and visual arts, in particular (but not exclusively), dance and similar choreographic arts, drama, mime, singing and music by their production, performance, choreography and training.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Income

All incoming resources are included in the Statement of Financial Activities (SoFA) when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

For donations to be recognised the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled.

Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.

No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102).

The charity receives government grants in respect of Arts Council England funding. Income from government and other grants are recognised at fair value when the charity has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2021

1.3 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

Charitable expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charitable company and include audit fees and costs linked to the strategic management of the charitable company.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity comprise both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

1.4 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost (or deemed cost) or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life as follows:

Equipment	- 33% straight line
Computers	- 33% straight line
Motor vehicles	- 25% reducing balance
Leasehold improvements	- over the remaining term of the lease

Items costing less than £1,000 are not capitalised but are written off to revenue on purchase.

Tangible fixed assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount of the asset may not be recoverable.

1.5 Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.6 Taxation

Motionhouse meets the definition of charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The charitable company is able to claim a refundable corporation tax credit under the HMRC Theatre Tax Relief Scheme. Theatre tax relief of £34,263 (2019/20: £68) has been included in these accounts.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2021

1.7 VAT

The company is registered for VAT and costs are therefore shown exclusive of VAT.

1.8 Going concern

At the time of signing the accounts, the Trustees have considered the continuing effect of the Coronavirus on the going concern position and consider that this does indicate that the charity will continue to operate for a period of at least 12 months from the date of signing these accounts due to Government support been utilised, where it is appropriate to do so, and the Furlough scheme has been used for as long as possible.

The charity has sufficient reserves to absorb short-term in-period deficits.

The financial forecasts prepared by the executive team show that the charity will be able to operate within the facilities available to it.

On that basis the Trustees have prepared these financial statements on a going concern basis.

1.9 Funds

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

Designated funds are unrestricted funds that have been allocated to a particular purpose/project.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost 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.

1.10 Foreign Currencies

Foreign currency transactions are initially recognised by applying to the foreign currency amount the spot exchange rate between the functional currency and the foreign currency at the date of the transaction.

Monetary assets and liabilities denominated in a foreign currency at the balance sheet date are translated using the closing rate.

1.11 Leases

Assets acquired under finance leases are capitalised and depreciated over the shorter of the lease term and the expected useful life of the asset. Minimum lease payments are apportioned between the finance charge and the reduction of the outstanding lease liability using the effective interest method. The related obligations, net of future finance charges, are included in creditors.

Rentals payable and receivable under operating leases are charged to the SoFA on a straight-line basis over the period of the lease.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

1.12 Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in exchange for that service.

The charity operates a defined contribution plan for the benefit of its employees. Contributions are expensed as they become payable.

2 Income from grants and donations

	2021	2020
	£	£
Grants		
Arts Council England – Grant in Aid - Revenue	477,432	468,806
Arts Council England – Small Capital Grant	-	5,000
Warwick District Council – Key Client Strategic Contribution	2,500	2,500
UK Government – Coronavirus Job Retention Scheme	227,632	-
Warwick District Council - local business support schemes	43,825	-
	<hr/>	<hr/>
	751,389	476,306
	<hr/>	<hr/>
Donations		
Trusts and Foundations	6,557	35,400
Individual donations including gift-aid	12,130	8,882
	<hr/>	<hr/>
	18,687	44,282
	<hr/>	<hr/>
Total grants and donations	770,076	520,588
	<hr/> <hr/>	<hr/> <hr/>

£6,557 (2019/20: £37,900) of the above income was attributable to restricted funds (further detailed is given in note 13).

£763,519 (2019/20: £480,188) of the above income was attributable to unrestricted funds.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

3	Income from charitable activities	2021	2020
		£	£
	Merchandise sales	1,220	3,907
	Performance, Education and Community Activity	63,431	696,158
	Co-commissioning	50,000	131,694
		<u>114,651</u>	<u>831,759</u>

£50,000 (2019/20: £131,694) of the above income was attributable to restricted funds.

£64,651 (2019/20: £700,065) of the above income was attributable to unrestricted funds.

4	Expenditure			2021	2020
	Performance programme	Education & community	Development	£	£
	£	£	£		
	Staffing costs	330,296	82,575	-	412,871
	Management and Direction	73,500	21,000	10,500	105,000
	Technical support	36,958	-	-	36,958
	Production costs	95,949	-	-	95,949
	Tour travel and subsistence	9,366	492	-	9,858
	Marketing/PR	2,299	120	-	2,419
	Premises costs	36,337	4,037	-	40,374
	Relocation to Town Hall	75,272	8,364	-	83,636
	Depreciation	122,131	1,234	-	123,365
	Office and other costs	31,575	3,510	-	35,085
		<u>813,683</u>	<u>121,332</u>	<u>10,500</u>	<u>945,515</u>
		<u>813,683</u>	<u>121,332</u>	<u>10,500</u>	<u>1,275,712</u>

Governance Costs

Governance costs (meeting expenses)	-	387
Audit fee	3,500	3,775
Accountancy support – Tax	800	775
	<u>949,815</u>	<u>1,280,649</u>

£182,827 (2019/20: £299,606) of the above costs were attributable to restricted funds (further detail is given in note 13).

£766,988 (2019/20: £981,643) of the above costs were attributable to unrestricted.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

5 Staff numbers and costs	2021 No.	2020 No.
The full-time equivalent average number of employees (including contract, casual and part time staff) during the year was as follows:		
Administration	6.2	7.3
Performers	11.0	14.8
	17.2	22.7
	2021	2020
	£	£
Staff costs		
Wages and salaries (includes redundancy costs of £845)	378,551	512,565
Social security costs	26,663	30,929
Pension costs	7,657	9,831
	412,871	553,325
	412,871	553,325

No employee received emoluments of £60,000 or more during the year (2019/20 – none).

The key management personnel employed by the charitable company comprise the Programme Producer, the Head of Finance and the Communication and Development Director. The total employee benefits of the employed key management personnel of the charitable company are £86,464 (2019/20: £84,814)

Note 18 provides details of payments made to the Artistic and Executive Directors.

6 Net outgoing resources for the financial year	2021 £	2020 £
Net outgoing resources for the financial year are stated after charging:		
Auditor's remuneration		
- audit services	3,500	3,776
- taxation services	800	775
Depreciation	123,363	131,675
Exchange loss of year end foreign cash holding	11	-
	127,674	136,226
	127,674	136,226

7 Trustees' emoluments

The Trustees did not receive any remuneration in the year to 31 March 2021 or the previous year. No expenses were reimbursed to Trustees in the year (2019-20: £Nil).

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

8 Tangible fixed assets

	Leasehold improvements £	Equipment £	Computers £	Motor vehicles £	Total £
Cost					
1 April 2020	29,537	437,364	28,589	99,673	595,163
Additions	-	-	-	-	-
Disposals	-	(3,198)	-	-	(3,200)
	<u>29,537</u>	<u>434,166</u>	<u>28,589</u>	<u>99,673</u>	<u>591,963</u>
31 March 2021	29,537	434,166	28,589	99,673	591,963
	<u>29,537</u>	<u>416,357</u>	<u>28,200</u>	<u>95,891</u>	<u>569,985</u>
Depreciation					
1 April 2020	29,537	298,029	27,809	94,445	449,820
Charge for the year	-	121,528	391	1,446	123,365
Eliminated on Disposal	-	(3,200)	-	-	(3,200)
	<u>29,537</u>	<u>416,357</u>	<u>28,200</u>	<u>95,891</u>	<u>569,985</u>
31 March 2021	29,537	416,357	28,200	95,891	569,985
	<u>29,537</u>	<u>416,357</u>	<u>28,200</u>	<u>95,891</u>	<u>569,985</u>
Net book value					
At 31 March 2021	-	17,809	389	3,782	21,980
	<u>-</u>	<u>139,335</u>	<u>780</u>	<u>5,228</u>	<u>145,343</u>
At 31 March 2020	-	139,335	780	5,228	145,343
	<u>-</u>	<u>139,335</u>	<u>780</u>	<u>5,228</u>	<u>145,343</u>

9 Debtors

	2021 £	2020 £
Trade debtors	34,320	11,422
Prepayments	4,228	3,431
Accrued income	4,098	3,800
	<u>42,646</u>	<u>18,653</u>
	<u>42,646</u>	<u>18,653</u>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

10	Creditors: Amounts falling due within one year	2021	2020
		£	£
	Trade creditors	33,237	49,432
	Other taxation and social security	9,594	21,206
	Accruals	19,908	13,850
	Deferred income – (note 11)	29,000	6,057
	Other creditors	150	150
		<hr/>	<hr/>
		91,889	90,695
		<hr/> <hr/>	<hr/> <hr/>

11	Deferred income	£
	Balance at 1 April 2020	6,057
	Amount released to incoming resources	(6,057)
	Amount deferred in the year	29,000
		<hr/>
	Balance at 31 March 2021	29,000
		<hr/> <hr/>

Deferred Income relates to grant income received in advance from Birmingham 2022 Commonwealth Games Ltd, Kenneth Hargreaves Charitable Trust and Battens Charitable Trust.

12 Transactions involving Trustees

There are no related party transactions other than those disclosed in note 18.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

13 Funds	At 1 April 2020 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2021 £
Restricted funds					
Capital Grants					
ACE Small Capital Grant	149,286	-	(121,527)	-	27,759
Income Grants/Commissions					
/Donations					
Gulbenkian Theatre	-	35,000	(35,000)	-	-
The Leche Trust	-	2,500	-	-	2,500
Alan Edward Higgs	-	3,057	-	-	3,057
Arts Connect	-	500	(500)	-	-
Without Walls	-	500	-	-	500
Garfield Weston Foundation	10,000	-	(10,000)	-	-
MAC - Midlands Arts Centre	-	15,000	(15,000)	-	-
Without Walls – Access	800	-	(800)	-	-
	<u>160,086</u>	<u>56,557</u>	<u>(182,827)</u>	<u>-</u>	<u>33,816</u>
Unrestricted funds					
General	135,093	864,238	(766,988)	(50,000)	182,343
Designated	<u>300,000</u>	<u>-</u>	<u>-</u>	<u>50,000</u>	<u>350,000</u>
Total unrestricted funds	<u>335,093</u>	<u>864,238</u>	<u>(766,988)</u>	<u>-</u>	<u>532,343</u>
Total funds	<u>595,179</u>	<u>920,795</u>	<u>(949,815)</u>	<u>-</u>	<u>566,159</u>

Restricted funds represent:

The following restricted funds have been used for our Community programmes – Arts Connect & Without Walls.

The restricted funds received from Gulbenkian Theatre & MAC – Midlands Arts Centre have been used for the development of Nobody.

The restricted funds received from Gulbenkian Theatre have been used for the build and touring of our new outdoor production WILD.

The restricted funds received from Garfield Weston Foundation have been used to support a strategic touring project which includes performances of WILD in areas of low arts engagement.

Unrestricted funds represent:

General - general unrestricted funds to be used at the discretion of the Trustees

Designated – these funds are for EU touring risk mitigation, the creation of new work and for Covid recovery post 2021/22.

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

13 Funds (continued)

Funds – Prior year	At 1 April 2019 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2020 £
Restricted funds					
Capital Grants					
ACE Small Capital Grant	267,071	5,000	(122,785)	-	149,286
Grants for the Arts Funding	847	-	(847)	-	-
Regenesis Capital Grant	2,179	-	(2,179)	-	-
Income Grants/Commissions					
/Donations					
Gulbenkian Theatre	-	60,000	(60,000)	-	-
Dance Hub and Arts Connect	-	21,500	(21,500)	-	-
Foyle Foundation	-	20,000	(20,000)	-	-
Without Walls	-	15,495	(15,495)	-	-
Freedom Festival Hull	-	6,000	(6,000)	-	-
Garfield Weston Foundation	20,000	-	(10,000)	-	10,000
City of London Corporation	-	10,000	(10,000)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
The Saintbury Trust	-	2,500	(2,500)	-	-
29 May 1961 Trust	-	4,000	(4,000)	-	-
Warwickshire County Council	-	3,000	(3,000)	-	-
MAC – Midlands Arts Centre	-	3,000	(3,000)	-	-
Seachange Arts	-	2,500	(2,500)	-	-
Hatfair Winchester	-	3,200	(3,200)	-	-
Warwick District Council	-	2,000	(2,000)	-	-
Without Walls - Access	-	800	-	-	800
Baron Davenport's Charity	-	600	(600)	-	-
	<u>290,097</u>	<u>169,595</u>	<u>(299,606)</u>	<u>-</u>	<u>160,086</u>
Unrestricted funds					
General	82,678	1,183,211	(980,413)	(150,383)	135,093
Designated – Covid fund	-	-	-	300,000	300,000
Designated – creation fund	100,000	-	-	(100,000)	-
Designated – continuity fund	50,000	247	(630)	(49,617)	-
	<u>552,775</u>	<u>1,353,053</u>	<u>(1,280,649)</u>	<u>-</u>	<u>595,179</u>

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2021

14 Analysis of net assets between funds

	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	4,173	528,170	532,343
<i>Restricted funds</i>	17,807	16,009	33,816
	21,980	544,179	566,159
Analysis of net assets between funds – prior year			
	Tangible fixed assets £	Net current assets £	Total £
<i>Unrestricted funds</i>	6,008	429,085	435,093
<i>Restricted funds</i>	139,335	20,751	160,086
	145,343	449,836	595,179

15 Financial commitments

As at 31 March 2021 the charitable company had financial commitments in respect of Houseworks Arts Limited of £117,100 excl. VAT. (2019/20 : £117,100 excl. VAT).

16 Capital commitments

As at 31 March 2021 the charitable company had capital commitments of £nil (2019/20: £nil).

17 Operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	Land and Buildings		Other	
	2021 £	2020 £	2021 £	2020 £
Expiry date:				
Not later than one year	32,565	-	560	2,369
Later than one and not later than five years	182,422	99,196	1,679	4,738
Later than five years	3,174	-	-	-
	218,161	99,196	2,239	7,107

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS year ended 31 March 2021

18 Related party transactions

The Trustees have considered the disclosure requirements of Accounting and Reporting by Charities: Statement of Recommended Practice (FRS102) and of Financial Reporting Standard 102 and considers that the transactions requiring disclosure are as follows:

Kevin Finnan MBE and Louise Richards FRSA, Artistic and Executive Directors, are employees of Houseworks Arts Limited that charged fees for management and direction services as well as choreography fees and recharged expenses to Motionhouse under a contract for supply of services as follows:

	2021 £	2020 £
Management and Artistic	105,000	105,000
Choreography fee	10,000	10,000
Royalties	-	2,100
	<hr/>	<hr/>
	115,000	117,100
	<hr/> <hr/>	<hr/> <hr/>

Motionhouse performs at various venues with connections to certain Trustees. All payments made to Motionhouse for performances are at arms' length.

19 Reconciliation of net income to net cash flow from operating activities

	2021 £	2020 £
Net(loss)/income for the year	(29,020)	72,404
Interest receivable	(1,805)	(648)
Gain on disposal	(3,198)	-
Depreciation of tangible fixed assets	123,365	131,675
Decrease in stock	353	2,054
(Increase)/decrease in debtors	(23,993)	105,756
Increase/(decrease) in creditors	1,194	(18,798)
	<hr/>	<hr/>
Net cashflow from operating activities	66,894	292,443
	<hr/> <hr/>	<hr/> <hr/>