

Motionhouse

Annual Report 2016/17



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ABOUT

Motionhouse

Founded in 1988 by Louise Richards and Kevin Finnan MBE, Motionhouse is an internationally acclaimed dance-circus company, touring its hugely successful productions to theatres and festivals across the globe.

Combining athletic physicality, powerful narrative, incredible digital imagery and emotive sound scores, our work takes inspiration from common human concerns and society's connection to the world, with recent works exploring flooding, the pressure of time, fear and captivity, water and the Earth. Our dancers perform on stunning sets, alongside JCB diggers, with aerialists and singers, in amazing settings and to breath-taking effect.

Our full-length productions tour to theatres across the UK and internationally. Recent years have seen two highly acclaimed US tours, as well as tours of mainland China, Hong Kong, Macau, Japan, and regular appearances throughout Europe. Our outdoor dance is immensely popular at international festivals, at which the company perform to enthusiastic crowds, inspiring audiences who are not necessarily familiar with dance.

With a three-decade track record of creating work in unusual settings, we are renowned for our visionary

large-scale outdoor events. Artistic Director Kevin Finnan MBE was Choreographer and Movement Director for the Opening Ceremony of the London 2012 Paralympic Games. The company has been commissioned to create Watermusic, an impressive outdoor spectacle animating the harbour in Randers, Denmark for the Aarhus European Capital of Culture celebrations in September 2017.

We deliver an inspiring programme of education and training for all ages and abilities at our studio in Leamington Spa, throughout the UK and further afield. We deliver a wide range of learning and training projects, in schools and in the community, for students and for young professionals, with accessible and inspiring teaching that emphasises a sense of achievement for all.

In October 2017 Motionhouse will reveal its exciting new theatre production Charge, which is inspired by the role of electricity in the human body.

Motionhouse is supported using public funding by the National Lottery through Arts Council England.

SPOTLIGHT ON 2016/17

Motionhouse is one of the busiest touring dance companies in the UK and 2016/17 has seen us once again increase the reach of our work to engage with increasingly young and diverse audiences, building on our remarkable creative trajectory since our creation in 1988. Our total live reach in 2016/17 was 78,354.

This year, our mixed repertoire and responsive approach has again allowed us to offer productions of all scales in response to the growing demand for our performance work, enabling us to develop our markets and support the distribution of excellent art across the country and beyond, to a wide range of places and spaces.

Research and development for our next mid-scale production *Charge*, which will premiere in October 2017, continued, with meetings taking place between the Motionhouse team, creative collaborators and our partner scientists from the University of Oxford. We have also continued to explore ideas for *Watermusic*, which we have been commissioned to create for the Aarhus European Capital of Culture celebrations in September 2017.

We ensure that we make optimum use of our resources. Our studio is used as a company training and rehearsal space and also attracts bookings for a variety of classes from local groups. It is the base for our youth activities, plus all our training and professional development activity and our community programme. We have also continued to deepen connections with our local business community and built a strong local network.

Looking ahead, 2017/18 will see the completion of the creation of *Charge* and extensive touring across the UK and Europe. Following 4 successful UK and European tours, *Broken* will be available to tour internationally from 2018 onwards with interest from the USA and the Far East. *BLOCK*, our partnership with NoFit State Circus will once again tour to prestigious international festivals and other events. We will continue to target areas of lower engagement with the arts through our accessible programme, including touring *Captive* and *Underground* as a flexible double bill. Partnerships are in place for other new works in 2019 and 2020.

We extend our thanks to everyone who plays a part in enabling Motionhouse to deliver its extraordinary work: our public investors, Arts Council England and Warwick District Council; companies, trusts, foundations and private individuals who give us financial support and encouragement; and our audiences and participants who inspire the company to create great art.



THEATRE PRODUCTIONS



'Fierce, fearless performers... hats off to what Motionhouse achieve in Broken, a mix of dance, video and circus'
The Guardian

FACTS

The first ever outdoor performance of Broken was attended by 2,500 people free of charge in July 2016, presented by Quays Culture at MediaCityUK

Broken has so far been performed 71 times in 40 venues in the UK, Italy, Denmark and Germany to 26,513 people

'Great, surging spectacle... It's cataclysmic'
The Stage

'Gut busting choreography'
The Times

BROKEN

EARTH-SHATTERING PERFORMANCE IN A SHIFTING WORLD

We started the year with the final dates of the hugely successful fourth tour of our theatre production Broken. After kicking off the tour with a brilliantly-received performance at the Burghof theatre in Lörrach, Germany, we performed at the Wales Millennium Centre in Cardiff in March 2016 as part of the British Dance Edition 2016, which showcases British dance to international promoters. Broken was live-streamed in its entirety from the event.

A standout highlight was a fantastic five day run at The Peacock theatre in London. This was our first visit to the theatre and the run surpassed all expectations: over the 5 performances we performed to 82.11% of total audiences. This extraordinary result demonstrated the appeal of our work and its ability to attract new audiences in new locations.

Broken was subsequently performed in June 2016 at Warwick Arts Centre, as part of the TippingPoint conference on climate change, Doing Nothing is Not an Option. The first ever outdoor performance of Broken was attended by 2,500 people free of charge in July 2016 at MediaCityUK, presented by Quays Culture at MediaCityUK.

'Unbelievably spectacular and inspiring. A thoughtful and mesmerizing performance! Bravo to all'

'Out of this world! Beyond imagination'
Audience Members

Broken was commissioned by Warwick Arts Centre, Watford Palace Theatre, The Grand Theatre Blackpool, mac birmingham and Swindon Dance.

'The quicksilver cast almost never stops moving. Dazzling'
The Times



'Absolutely thrilling... you've never seen anything like this. And you should'
Philadelphia Enquirer

SCATTERED

SPELLBINDING PERFORMANCE IN AN EXTRAORDINARY WORLD

Due to popular demand from venues, autumn 2016 and spring 2017 saw us return to the theatre touring circuit with *Scattered*, for its fifth UK tour. Created in 2009, *Scattered* is our longest-running production to date. The tour reached 6,248 people across 23 performances in 13 venues across the UK and Denmark, including several completely sold out performances.

In 2017 we returned to The Peacock, as well as to Baltoppen Live in Denmark for 5-performance runs, building on the success of *Broken* in both venues the previous year. We also performed at a venue new to us in Germany, the ZKM Medientheater in Karlsruhe.

A participation programme ran alongside targeted performances. In Scunthorpe, an outreach project reached school and college students in North Lincolnshire and South Yorkshire, as well as a group

of over 60s. In Birmingham, our 5-performance run of *Scattered* at The Old Rep was accompanied by outreach work to engage with young people, including young men from Ignition, Frantic Assembly's free, national training programme for young men aged 16-20. We also worked with young people from the Chinese community, which was identified by the theatre as being hard to reach.

'It was amazing, breath-taking; really, really impressive. I couldn't look away. There was so much going on and I wanted to watch again and again'

'What a fantastic blend of creativity, agility, inspiration, beauty and emotion. Love it'
Audience Members

FACTS

Scattered toured the UK for the fifth time in 2016/17 due to demand from venues
6,248 people saw *Scattered* in 2016/17

1,150 people attended post show discussions

Scattered was performed 23 times in 13 venues in the UK, Denmark and Germany in 2016/17

Scattered was commissioned by Warwick Arts Centre and created with support from Playbox Theatre, Warwick.

NEW WORK

In addition to our work in theatres, outdoor touring to festivals and events is an important part of our activity, particularly during the summer months, enabling us to reach large audiences who may not otherwise have engaged with Motionhouse, or with the arts. This year, we made two new outdoor productions: BLOCK, in collaboration with NoFit State Circus and Torque, a new show for JCB diggers and dancers.

BLOCK

A COLLABORATION WITH NOFIT STATE CIRCUS

Our new outdoor production BLOCK, created in collaboration with Cardiff-based leading contemporary circus company, NoFit State Circus, has been hugely popular on its first tour. BLOCK is a breathtaking fusion of dance and circus which has gone on to influence Kevin Finnan's style and work in the development of future Motionhouse productions.

Created and directed by Kevin Finnan, based on an original concept by Ali Williams, and with circus direction from Paul Evans, BLOCK generated extraordinary audience responses and was one of the highlights of our summer touring extensively over the summer of 2016.

The show was performed 80 times to 37,077 people in 2016/17 and reached diverse audiences, from performances at festivals, housing associations and shopping centres up and down the UK, including at Salisbury, Norfolk, Stockton-on-Tees, Dagenham, Hounslow and rural Wales.

The response to this tour stoked unprecedented demand from both promoters and audiences for a further tour of BLOCK in January 2017 in France and further dates booked for summer touring in 2017/18. BLOCK introduced us to the circus outdoor touring circuit – an opportunity to be developed and maximized, in order to grow new markets and increase income.

FACTS

BLOCK was performed **80** times to **37,077** people in 2016/17

The performers performed to audiences in Belgium, Italy and France as well as across the UK



TORQUE

Whilst half of the professional Motionhouse company toured with BLOCK extensively throughout summer 2016, the rest of the team worked with Kevin Finnan on our brand new show for JCB diggers and dancers, Torque.

We are well-known for our large-scale outdoor spectacles, and the specially-commissioned Torque was the latest in a string of phenomenal shows featuring JCB diggers. In Torque four Motionhouse dancers work in partnership with two JCBs – and their drivers of course!

The show premiered on 13 May 2016 as part of International Dance Festival Birmingham's Live Nights. It was later performed again in July 2016 at Coventry's Godiva Festival as part of the 2021 Coventry City of Culture bid launch. An incredible 3,950 people came to watch across these two events alone.



OUTDOOR PRODUCTIONS

In addition to BLOCK and Torque, we continued to tour our outdoor repertoire, with Underground, Captive and Lost performed at 10 festivals, reaching 7,295 people.

UNDERGROUND

Now in its ninth year of touring, Underground sees four dancers performing in a rocking tubular structure. The show was performed at Basingstoke Festival in July 2016 and in September at the Freedom Festival in Hull, UK City of Culture 2017. It was also performed at the Mill Arts Centre in Banbury as a double bill with Captive in November 2016.

Underground was commissioned by Birmingham Hippodrome, Fierce Festival and Without Walls.

'FANTASTIC! Really stunning. Thank you so much for bringing this kind of work to Basingstoke'

'Very thought provoking performance. Enjoyed by dancers and non-dancers, plus all ages!'

Audience Members



A DOUBLE BILL FOR SMALLER VENUES

In response to demand for our work from smaller venues which are unable to house our larger theatre productions, we created a double bill of our popular outdoor productions Captive and Underground.



CAPTIVE

Captive, now approaching its fifth year of touring, continued to be met with huge enthusiasm from large audiences. Highlights include being asked to take part in the Big Lunch family and community event at the Olympic Park in East London, going further afield to Awaln'art Festival in Marrakech, and Watford's much-loved, free arts festival, Imagine Watford.

Captive has also proved a useful training tool for our apprentices to learn our repertoire and be given performance opportunities. One such occasion was as a 'curtain raiser' before the company's performance of Scattered at Warwick Hall, Warwick.

Captive was created with support from Arts Council England, Birmingham Hippodrome, Without Walls, Swindon Dance and Bristol City Council.

'Awesome. Amazing. Inspirational. Unique. Risky'

'Brilliant. Dynamic. Executed with precision. Kept me, my 6 and 4 year olds captivated!'

Audience Members

LOST

**'Young man and woman dancing:
a beautiful piece of expression
and love'**

**'Amazing! NEVER fail to
disappoint! Brilliant!'**

**'Amazing, beautiful and a bit
dangerous which
made it exciting'**

[Audience Members](#)

Our powerful and emotional duet, Lost was created in 2014/15 to bridge a gap in our market for a smaller, flexible piece with no set. We offer the production to festivals and as a proposal for corporate entertainment.

This year, Lost was performed at a diverse range of locations, including Waddesdon Manor and Leamington Spa's annual Art in the Park festival, as well as Swansea's free international dance festival, Dance Days.

Lost is also a popular choice for corporate entertainment. This year it was performed at the 'A by Jigsaw Collection' A/W 2016 catwalk show at London Fashion Week, the University of Warwick's 50th Anniversary Dinner, the Coventry 2021 UK City of Culture 2021 Bid launch event at Birmingham Hippodrome and at the Warwickshire Law Society Annual Dinner ball.



SPECIAL COMMISSIONS AND UPCOMING PRODUCTIONS

WATERMUSIC


Artistic Director Kevin Finnan has been commissioned to conceive, create and direct a large-scale outdoor production for the Aarhus 2017 European Capital of Culture celebrations in Denmark. Watermusic will animate the working harbour of Randers and see Motionhouse dancers working and performing with a large community cast, a Danish pop star, who is also composing the music for the show, fly boarders, parachutists and a choir of several hundred singers.

Kevin Finnan and Production Manager Austin Lawler travelled to Randers in June 2016 to develop the project. They returned again in September with Logela Multimedia for an 'experiment' that served as a preview for local residents, funders and participants, and gave them an insight into the magic that they could expect to see in September 2017.

'I hope that Watermusic will touch and move the people who see it. By its nature it will be spectacular, but I want it to be engaging and meaningful too'

Kevin Finnan MBE
Artistic Director





'Charge is an incredible collaboration between artists and scientists. I find the science that inspires the show fascinating and I want to use this to create a show for audiences to enjoy – but which also makes them think and feel about the role that energy plays in our lives'

Kevin Finnan MBE
Artistic Director

CHARGE

ELECTRIFYING DANCE-CIRCUS

Research and development for our next mid-scale production Charge continued during 2016/17, with first rehearsals taking place in February and March 2017. Inspired by the role of electricity in the human body, director Kevin Finnan spent time with Professor Dame Frances Ashcroft and her team from the University of Oxford, our science partners on Charge, to gain insight into the science that has inspired the show. He also began work with other collaborators, including the set designer, digital film creators and composers.

The first tours will commence in autumn 2017 and spring 2018 to more than 20 venues, having been booked as the result of just one email, highlighting the popularity of our work and the demand for it from venues.

'Charge will combine the latest academic and scientific research with exciting dance-circus and film projections to create a world on stage ranging in scale from the planetary to the microscopic'

Kevin Finnan MBE
Artistic Director

Charge is created with support from Warwick Arts Centre, The Rothschild Foundation, Ernest Cook Trust, Tipping Point and Stories Of Change.



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LEARNING, PARTICIPATION AND SECTOR DEVELOPMENT

LEARNING AND PARTICIPATION

Our professional touring work is accompanied by a wide-ranging and accessible participatory programme for children, young people and adults. This takes place both locally and nationally, and includes creative projects, schools workshops and post show discussions. In 2016/17 we offered 6 weekly community classes from our Leamington Spa studio as well as two satellite classes, one at Warwick School and one at Ashlawn School in Rugby (FLIGHT). Classes ran for 36 weeks, enrolling 128 individual students and providing opportunities for participants aged 8 years to adults. We extended our programme, offering a series of pilot sessions for younger dancers aged 5 – 7 during holiday periods. Our youth company and young participants performed 22 times during the year, reaching audiences of 2,925.

Developed from Motionhouse's highly successful 2015 project Reaching Out (in collaboration with Coventry Performing Arts Service, DanceXchange and Arts Connect West Midlands), FLIGHT offers students the opportunity to access dance training in areas of low arts engagement in nearby Rugby. The group now has 18 students attending from Ashlawn School and the surrounding area.

Siege, a project in collaboration with the Warwickshire Library Services, took place at Kenilworth Castle in August 2016. The project comprised a weeklong

intensive workshop, during which students worked with Motionhouse dancer Martina Bussi to create a piece which was performed in front of 139 people at Kenilworth Castle, to commemorate the 750th anniversary of the siege of Kenilworth.

In July 2016 Motionhouse dancer Luka Owen led a pilot workshop for members of the local inclusive group The Ups of Downs, for participants with Down Syndrome and their families. Following the success of the initial workshop, we are now not only delivering sessions on a fortnightly basis but have also started teaching an additional class for younger participants.

With support from The Town Council of Royal Leamington Spa, Motionhouse's Tuesday group offered free dance performances in local care homes as part of the Generations project. The project provided an opportunity for young people to interact with their local community through six performances in care homes, reaching 71 elderly residents.

We have received a grant from Arts Connect to help us support a further 10 young people through the Arts Award Scheme, helping them to gain a bronze award. The award is available to young people aged 11 to 25 and involves taking part in an arts activity they enjoy, going to an arts event and a skills sharing activity.

SECTOR DEVELOPMENT

During 2016/17 we continued to offer significant development opportunities to the wider dance sector. Through shadowing and work placements, our investment in skills development offered mentoring opportunities and provided access to our classes and training programmes to both emerging artists and students in professional training. We also offered two workforce development schemes, training a new Dance Artist and offering an additional short-term traineeship.

Targets for inspiration and talent development were exceeded. We hosted an additional 3 apprenticeships, an internship, 42 open company classes (100% more than 2015/16) benefiting 48 individuals, 33 placements (an increase of 5 since 2015/16), and 14 development sessions for the sector, attended by a total of 706 people.

We provided many opportunities for our apprentices and training artists to perform professionally, giving them valuable performance opportunities while developing links with our local community. The performances by our apprentices were seen by 289 people.

Across the whole of our education, engagement and training programme in 2016/17, we reached a total participation figure of 11,019.



FINANCIAL SUMMARY

PUBLIC BENEFIT

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

Motionhouse is one of the UK's most creative and exciting dance companies. It engages with its audiences through dance performances which 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. Its 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 its major funders, Arts Council England, local authorities and commissioners, Motionhouse presents world class performances throughout the United Kingdom in middle scale venues. Through its festival work and through larger scale spectacles high quality dance is placed in the public arena enabling mass access to its performance work. The middle scale and festival productions also tour internationally complementing and supporting UK performances.

The Board (which is also the Board of Directors of the limited company) is 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.

FINANCIAL CYCLE

The Company's rolling cycle of production ensures that in each period, the activity is phased in order to: optimise investment; use resources to their fullest capacity; maximise possible investment in new works; ensure excellent production values and make best use of the natural touring life of created work.

Typically, the first year of the cycle conserves resources to invest in the creation of new touring work in years two/three. This work then tours during years three/four, and into year one of the next cycle. Since creation of new work requires substantially larger sums to develop the set and materials of the production, and also to invest in rehearsal time (dancers' salaries, rehearsal space, etc.) new work for middle scale venues can only be created

once in a cycle. 2016/17 represents the third year after creation in the current 4-year cycle, and was the second year of Motionhouse's current 3-year National Portfolio funding agreement with Arts Council England.

FINANCIAL REVIEW

We have continued to be responsive and creative in developing new markets and diversifying income. As well as working extensively across the UK we have also toured and developed projects in Portugal, Germany, France, Denmark and Morocco. Motionhouse was invited to present Torque at the Godiva Festival as part of the Coventry 2021 City of Culture Bid. We have been preparing for the production of Watermusic, a major commission from the City of Randers in Denmark, to create a large scale spectacle for the Aarhus 2017 European Capital of Culture celebrations. In partnership with NoFit State Circus the production of BLOCK commenced a second tour, initially in Portugal and then at several venues in France. The performances of Broken at The Peacock theatre marked our move into flexible fees based on audience numbers instead of a fixed fee. The result was very encouraging and a similar fees structure is being introduced at more venues.

We have continued to develop a range of projects with commercial partners and will be looking to expand these in the years to come, consolidating brand opportunities and positioning ourselves as the 'go to' company for bespoke events and commissions. We also continued to attract support from individuals, trusts and foundations.

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 2015).

Motionhouse's financial objective is to ensure financial stability and continued solvency year on year so that it can maintain its artistic aims and objectives. For the financial year ending 31 March 2017, Motionhouse recorded a deficit of £15,429 on unrestricted operations. The new financial year begins with a balance of £142,366 on unrestricted general reserves, of which £75,000 is designated for the creation of new work.

The restricted funds held at the year end 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. Where reserves have been accrued from earned income and core funding in any year, these are carried forward for the purpose of supporting the company through the next creation year.

We ensure we make optimum use of our resources. Our studio is used as a company training and rehearsal space and also attracts bookings for a variety of classes

ranging from yoga and ballet to children's drama workshops, musical theatre rehearsals, circus skills, dance exam space and auditions. It is the base for all our training and professional development activity. Our warehouse is a vital home for the creation and rehearsal of all our work, often housing four sets at any given time.

SOURCES OF FUNDING

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 sale of performances to venues.

Motionhouse is supported by the Arts Council of England. Core funding of £338,806 was received during 2016/17.

Grants – the development of the Motionhouse Youth Academy was generously supported through grants from several Trusts. See Pages 19 and 23.

The development of a new production 'Charge' was generously supported by The Rothschild Foundation and Warwick Arts Centre.

Donations are also received through membership of the annual giving scheme and from other individual donations.

Motionhouse completed the collaboration with NoFit State, the UK's leading large-scale contemporary circus company, to produce BLOCK. This new production commenced touring in 2016/17, and will continue touring in 2017/18.

Motionhouse received a Key Client Strategic Contribution Award from Warwick District Council towards the delivery of its objects as an organisation. Specifically, this includes the creation of work and continuing to raise the profile of Warwick District as a place to build dance skills and careers, the continuation of its youth and adult community dance programme based at Spencer Yard, and the further development of newly forged partnerships with local businesses and individuals to support the company's work.

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 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 performance touring of work. 2016/17 was year 3 of a 4 year cycle. If the company is touring and the dancers are under contract then, for example, the financial consequences of dancer injury are far greater at the beginning than at the end of the tour. 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 believes that an adequate level of free reserves is between £30,000 and £60,000 depending on the level and nature of activity.

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

The free reserves of the company as at 31 March 2017 were £142,366, of which £75,000 is designated for the creation of new work.

The Finance Manager reports reserve levels to the Board 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.

PLANS FOR FUTURE PERIODS

- With demand for the company's work strong we have clear plans and schedules in place for 2017/18 and beyond, with planning and development stretching to 2021.
- 2017/18 will see the completion of the creation of Charge and extensive touring across the UK and Europe. Charge has bookings into 2018/19 and we anticipate it staying in our repertoire for a number of years. Following 4 successful UK and European tours Broken will be available to tour internationally from 2018 onwards with interest from the USA and the Far East.
- BLOCK, our partnership with NoFit State Circus will once again tour across the globe in 2017 and 2018, touring to both prestigious international festivals but also to inner cities. We will continue to offer all our outdoor work to a range of partners and will ensure we continue to target areas of lower engagement with the arts through our flexible and accessible programme of shorter works. Captive and Underground will tour as a flexible double bill. A fundraising plan is in place to raise funds to develop a new outdoor show Vertigo in 2018 and partnerships are in place for other new works in 2019 and 2020.
- In line with our Business Plan we will increase our dancer numbers to a core of 8 performers in order to allow us to field our wide repertoire whilst reducing risk to the team and our performing Rehearsal Director will move into a non performing Assistant Director role.
- We will continue to review and develop our offer for children and young people – both through our home community programme and also across the country alongside our touring activity. Our community programme goes from strength to strength and national projects include a series of creative curtain raiser projects to support the Charge tour. An online portal will be developed to offer insight into the science behind Charge as well as a series of exciting educational resources for teachers.

- We will develop our 'artist in training' offer with a minimum of 2 more apprenticeship opportunities each year and we are exploring the potential to start to offer paid traineeships for young emergent dancers to learn and train alongside our dancers developing to full company membership on satisfactory completion. We continue to also offer wider workforce development opportunities to the sector in all aspects of the work.
- Following the success of Watermusic delivered to great acclaim as part of European Capital of Culture celebrations in Denmark in September 2017, We are building partnerships to position ourselves as the 'go to' company for large scale events. There is interest from a number of presenters for major works in the coming years and Watermusic will play a key role in promoting this.

AUDITORS AND ACCOUNTS

The appointed auditors for Motionhouse are PKF Cooper Parry Group Limited.

The auditors PKF Cooper Parry Group Limited will be proposed for re-appointment in accordance with section 485 of the Companies Act 2006. In preparing this report, the Board has taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2016

	Unrestricted funds £	Restricted funds £	2017 Total funds £	2016 Total funds £
Income				
Grants	341,306	-	341,306	367,061
Donations	8,059	53,140	61,199	66,197
Investments	75	-	75	530
Other – theatre tax relief	5,092	-	5,092	-
Charitable activities	346,207		354,607	381,930
Total income	700,739	61,540	762,279	815,718
Expenditure				
Charitable activities	702,495	75,213	777,708	716,722
Total expenditure	702,495	75,213	777,708	716,722
Net income/(expenditure) for the year	(1,756)	(13,673)	(15,429)	98,996
Reconciliation of funds				
Fund balances at 1 April 2016	144,122	62,741	206,863	107,867
Fund balances at 31 March 2017	142,366	49,068	191,434	206,863

All income and expenditure derive from continuing activities.
All gains and losses recognised in the year are included above.

INCOME FROM GRANTS AND DONATIONS

	2017 £	2016 £
Grants		
Arts Council England - Grant in Aid - Revenue	338,806	338,806
Arts Council England - Strategic Investment	-	25,755
Warwick District Council	2,500	2,500
	<u>341,306</u>	<u>367,061</u>
Donations		
Corporate Donations – under £5000	-	3,000
Trusts and Foundations	53,140	51,351
Individual donations including Gift Aid	8,059	11,846
	<u>61,199</u>	<u>66,197</u>
Total grants and donations	<u>402,505</u>	<u>433,258</u>
£53,140 (2016/17: £77,106) of the above income was attributable to restricted funds.		
£349,365 (2016/17: £356,152) of the above income was attributable to unrestricted funds.		

BALANCE SHEET | 31 MARCH 2017

	2017 £	2016 £
Fixed assets		
Tangible assets	38,839	34,533
Current assets		
Debtors	76,495	71,160
Cash at bank and in hand		
- Restricted	28,140	35,149
- Unrestricted	149,049	139,781
	<u>253,684</u>	<u>246,090</u>
Creditors: amounts falling due in one year	<u>(101,089)</u>	<u>(73,760)</u>
Net current assets	<u>152,595</u>	<u>172,330</u>
Total assets less current liabilities	<u>191,434</u>	<u>206,863</u>
Funds		
Restricted	49,068	62,741
Unrestricted		
Designated	75,000	75,000
General	<u>67,366</u>	<u>69,122</u>
	<u>191,434</u>	<u>206,863</u>
The financial statements have been prepared in accordance with the provisions applicable to small companies within Part 15 of the Companies Act 2006.		

FUNDS

	At 1 April 2016	Incoming resources	Resources expended	Transfers	At 31 March 2017
	£	£	£	£	£
Restricted funds					
Capital Grants					
Grants for the Arts Funding	2,269	-	(576)	-	1,693
Regenesi Capital Grant	3,949	-	(744)	-	3,205
ACE Lottery Capital Grant	21,373	-	(5,343)	-	16,030
Income Grants/Commissions /Donations					
The 29th May 1961 Charities Trust	3,333	5,000	(8,333)	-	-
The Foyle Foundation	13,333	-	(13,333)	-	-
The Garfield Weston Foundation	10,000	-	(10,000)	-	-
CHK Charities Ltd	3,333	-	(3,333)	-	-
The Saintbury Trust	-	2,000	(2,000)	-	-
The D'Oyly Carte Charitable Trust	-	3,000	(3,000)	-	-
The Ratcliffe Foundation	-	3,000	(3,000)	-	-
The Rothschild Foundation	-	20,000	-	-	20,000
The King Henry VIII Endowed Trust	-	3,000	-	-	3,000
The Town Council of Royal Leamington Spa	-	1,790	-	-	1,790
St Marys Hall Trust	-	2,350	-	-	2,350
The W.E Dunn Charitable Trust	-	1,000	-	-	1,000
Arts Connect	-	11,500	(11,500)	-	-
Warwick District council	-	500	(500)	-	-
Warwick Arts Centre	-	3,000	(3,000)	-	-
NoFit State Circus	-	5,400	(5,400)	-	-
Donations	5,151	-	(5,151)	-	-
	62,741	61,540	(75,213)	-	49,068
Unrestricted funds					
General	69,122	700,739	(702,495)	-	67,366
Designated	75,000	-	-	-	75,000
	206,863	762,279	(777,708)	-	191,434

Restricted funds represent:

Donations – donations to support specific development projects

The following restricted funds relate to the Youth Academy: King Henry VIII, St Marys Hall Trust, The Town Council of Royal Leamington Spa, and the W.E.Dunn Trust.

The following restricted fund relates to the Development of a new performance 'Charge' : The Rothschild Foundation.

Designated Fund represents:

New work fund – a fund towards the development and commissioning of original works for future production.

REACH AND ENGAGEMENT

THEATRE TOURING

BROKEN

Date	Venue	Country	Audience Figures	No. of Perfs
6-9 Apr 2016	The Peacock, London	England	3,089	5
17 Jun 2016	Warwick Arts Centre	England	367	1

Broken Performance Totals 2016/17

3,456 6

SCATTERED

Date	Venue	Country	Audience Figures	No. of Perfs
4-5 Oct 2016	Warwick Arts Centre	England	703	2
7 Oct 2016	Corby Cube	England	144	1
11 Oct 2016	Jersey Opera House	Channel Islands	289	1
2-5 Nov 2016	Baltoppen Live	Denmark	1,359	5
11-12 Nov 2016	Dance City, Newcastle	England	499	2
16 Nov 2016	Baths Hall, Scunthorpe	England	380	1
20 Nov 2016	ZKM Medientheater, Karlsruhe	Germany	140	1
31 Jan-3 Feb 2017	The Old Rep, Birmingham	England	679	4
7 Feb 2017	Nottingham Playhouse	England	471	1
16-17 Feb 2017	Warwick Hall, Warwick	England	710	2
8 Mar 2017	Connaught Theatre, Worthing	England	340	1
14 Mar 2017	New Theatre Royal, Portsmouth	England	223	1
18 Mar 2017	Gulbenkian, Canterbury	England	311	1

Scattered Performance Totals 2016/17

6,248 23

BLOCK

Date	Venue	Country	Audience Figures	No. of Perfs
27-28 May 2016	mac birmingham	England	409	4
10 Jul 2016	Pontio Arts and Innovation Centre	Wales	199	1
3 Aug 2016	Torch Theatre	Wales	409	2
4 Aug 2016	Theatre Mwldan	Wales	908	2

BLOCK Performance Totals 2016/17

1,925 9

DOUBLE BILL

CAPTIVE AND UNDERGROUND

Date	Venue	Country	Audience Figures	No. of Perfs
8 Nov 2016	Mill Arts Centre, Banbury	England	33	1

Double Bill Performance Totals

33 1

TOTAL THEATRE & OPEN REHEARSALS 2016/17

11,692 40

OUTDOOR REPERTOIRE

BLOCK

Date	Venue	Country	Audience Figures	No. of Perfs
21-22 May 2016	Norfolk and Norwich Festival	England	3,850	4
29-30 May 2016	Salisbury Festival	England	2,450	4
25-26 Jun 2016	Greenwich and Docklands International Festival	England	3,100	4
6-7 Jul 2016	Festival au Carre	Belgium	2,200	3
9 Jul 2016	Dance Days, Swansea	Wales	400	2
18-19 Jul 2016	MiraMirO Festival	Belgium	1,650	4
23 Jul 2016	Raglan Castle	Wales	460	2
24 Jul 2016	Caerphilly Castle	Wales	180	1

BLOCK cont'd

Date	Venue	Country	Audience Figures	No. of Perfs
30-31 Jul 2016	Surge Festival, Glasgow	Scotland	1,700	4
6-7 Aug 2016	Stockton International Riverside Festival, Stockton-on-Tees	England	1,750	4
9 Aug 2016	Circulate, Enfield Shopping Centre	England	360	2
13-14 Aug 2016	Theater op de Markt	Belgium	5,000	4
20-21 Aug 2016	Articulture, Powys	Wales	955	3
22-23 Aug 2016	United Welsh Housing Estate, Caerphilly	Wales	147	3
26 Aug 2016	Barking Riverside	England	850	2
27 Aug 2016	Circulate, Bell Square, Hounslow	England	700	2
28 Aug 2016	Circulate, Stratford Circus	England	900	2
29 Aug 2016	Wales Millennium Centre	Wales	1,150	2
3 Sep 2016	Circulate, Deptford	England	400	1
9-10 Sep 2016	Oriente Occidente	Italy	1,450	4
17-18 Sep 2016	Out There - Great Yarmouth	England	2,400	4
19 Jan 2017	Jardin des Goubelets, Le Beausset	France	1,000	2
20 Jan 2017	Chapiteau de la Mer, La Seyne-sur-Mer	France	800	2
21 Jan 2017	Parvis de l'Hôtel de Ville, Vitrolles	France	250	1
21 Jan 2017	Salle "Le Cadran", Ensues-la-Redonne	France	250	1
22 Jan 2017	Vieux Port, Marseille	France	800	2
BLOCK Performance Totals			35,152	71

LOST

Date	Venue	Country	Audience Figures	No. of Perfs
18-19 Jun 2016	Waddesdon Manor, Buckinghamshire	England	1,525	6
9 Jul 2016	Dance Days, Swansea	Wales	620	3
6 Aug 2016	Art in the Park, Leamington Spa	England	750	2
Lost Performance Totals			2,895	11

TORQUE

Date	Venue	Country	Audience Figures	No. of Perfs
13-14 May 2016	International Dance Festival Birmingham	England	1,750	2
3 Jul 2016	Godiva Festival, Coventry	England	2,200	1
Torque Performance Totals			3,950	3

CAPTIVE

Date	Venue	Country	Audience Figures	No. of Perfs
5 May 2016	Big Lunch, Olympic Park, Stratford	England	300	1
6 May 2016	Awaln'art Festival, Marrakech	Morocco	1,000	2
25-26 Jun 2016	Imagine Watford	England	1,800	4
10 Aug 2016	Mill Arts Centre	England	450	2
27 Oct 2016	OYAP Trust Festival, Bicester	England	450	2
Captive Performance Totals			4,100	11

UNDERGROUND

Date	Venue	Country	Audience Figures	No. of Perfs
2 Jul 2016	Basingstoke Festival	England	100	2
3 Sep 2016	Freedom Festival, Hull	England	200	1
Underground Performance Totals			300	3

OUTDOOR PERFORMANCE TOTALS 2016/17

44,997 **94**

OPEN REHEARSALS

Date	Location	Show	Audience Figures	No. of Perfs
29 Sep 2016	Motionhouse Creation Centre, Warwick	Scattered	30	1
24 Mar 2017	Motionhouse Creation Centre, Warwick	Charge	20	1
Open Rehearsal Totals			50	2



2016/17 THE FACTS

ARTISTIC PROGRAMME

Our total live reach in 2016/17 was 78,354.

THEATRE PRODUCTIONS

In 2016/17 a total of 11,662 people saw our theatre productions.

The first ever outdoor performance of Broken was seen by 2,500 people in July 2016, presented by Quays Culture at MediaCityUK.

A total of 6,248 people saw Scattered, which was performed 23 times in 13 venues in 3 countries in 2016/17.

OUTDOOR PRODUCTIONS

We performed to 52,819 people at festivals and other events.

BLOCK was performed 80 times to 37,077 people in 2016/17.

Our outdoor performances brought to life a diverse and unexpected range of places, from high streets and housing estates to castles and parks.

LEARNING, PARTICIPATION AND SECTOR DEVELOPMENT

Across the whole of our education, engagement and training programme in 2016/17, we reached a total participation figure of 11,019.

Our Motionhouse Youth company performed 22 times, reaching audiences of 2,925.

1,176 people attended a post-show discussion.

ONLINE REACH

In 2016/17 our online audience have continued to grow, with increases of 22% and 12% in Facebook and Twitter followers respectively. Our Instagram followers increased by 100% since 2015/16.

2016/17 saw a total of 1,717,336 impressions and engagements on Facebook.

Our videos were viewed a total of 107,000 times on Facebook.

2016/17 saw a total of 433,528 impressions and engagements on Twitter.

63,525 minutes were spent watching our YouTube videos, which were viewed 33,811 times.

Pages on the Motionhouse website were viewed 92,856 times in 129 countries.



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OUR FUNDERS, SUPPORTERS, BOARD, STAFF AND DANCERS



Supported using public funding by
ARTS COUNCIL ENGLAND



BLOCK IS SUPPORTED BY

Cyngor Celfyddydau Cymru – Arts Council of Wales, Llywodraeth Cymru – Welsh Government, Arts Council England and The Big Lottery Fund

Commissioned by Without Walls, Stockton International Riverside Festival, Norfolk & Norwich Festival and Out There International Festival of Circus & Street Arts. Co-production Archaos, Pôle National des Arts du Cirque Méditerranée and Le CITRON JAUNE, Centre National des Arts de la Rue

BROKEN WAS COMMISSIONED BY

Warwick Arts Centre, Watford Palace Theatre, The Grand Theatre Blackpool, mac birmingham and Swindon Dance

CAPTIVE WAS COMMISSIONED BY

Without Walls, Birmingham Hippodrome, Swindon Dance and Bristol City Council with support from Arts Council England Strategic Touring Fund

UNDERGROUND WAS COMMISSIONED BY

Birmingham Hippodrome, Fierce Festival and Without Walls

SCATTERED WAS COMMISSIONED BY

Warwick Arts Centre, created with support from Playbox Theatre, Warwick

BOARD OF TRUSTEES, STAFF AND DANCERS

MOTIONHOUSE BOARD OF DIRECTORS

Dorothy Wilson MBE, FRSA (Chair)
Rob Brighouse FloD (resigned 6 September 2016)
Caroline Davis
Sarah Jane Fitzpatrick ACMA
Ceri Gorton
Rachael Magson
Sarah Gee FRSA, MloD
Kevin Isaacs
Pat Johnstone
Christopher Lillington
Simon Wales
Chris White Member of Parliament

MOTIONHOUSE STAFF

Louise Richards | Executive Director
Kevin Finnan MBE | Artistic Director
Jo Valentine | Programme Manager
Jane Bailey | Communications and

Development Director
Rosanna Parry | Marketing and Development Officer
Clare O'Brien | Communications and Development Officer
Andrew Johnson | Finance Manager
Hannah Asprey | Administrator Programme and Resources (from January 2016)
Claire Benson | Lead Artist Creative Projects and Participation (until December 2016)
Aaron Watkinson (from January 2016)

DANCERS

Martina Bussi
Daniel Connor
Junior Cunningham | Rehearsal Director
Chris Knight
Luka Owen
Alasdair Stewart
Naomi Tadevossian
Rebecca Williams
Leanne Vincent (Apprentice)
Joe Delaney (Apprentice)

FREELANCERS & ARTISTIC COLLABORATORS

Simon Dormon & Oblique Furniture | Set design and creation
Jack Booth | Lighting technician (June 2014 – August 2016)
Kev Burrow | JCB operator
Natasha Chivers | Lighting design
Liz Frostick, Frostick Consulting | Fundraising support
Andy Hammond | Lighting technician (November 2016 – present)
Simon Harper | PR Support
Stuart Hudson | JCB operator
Kieron Johnson | Lighting technician (September – November 2016)
Austin Lawler at CUE | Production management
Logela Multimedia | Filmmakers
Sioda Martin | Associate dance artist
Chris Nash | Photographer
Richard Old | Stage management support (until February 2016)
Katja Ogrin | Photographer
Bill Power | JCB operator
Sophy Smith and Tim Dickinson | Composers
Dan Tucker | Photographer & film maker
The Lift Creative Services | Graphic design
Jake Webb | Stage management support (since February 2016)

CORPORATE DONORS

Phillips 66 Ltd/Jet

SUPPORT IN KIND

Lear Fitness
The Leamington Therapy Centre

TRUSTS AND FOUNDATIONS

Baron Davenport's Charity
CHK Charities Ltd
St Marys Hall Trust
The 29th May 1961 Charitable Trust
The D'Oyly Carte Charitable Trust
The Foyle Foundation
The Garfield Weston Foundation
The King Henry VIII Endowed Trust
The Ratcliff Foundation
The Rothschild Foundation
The Saintbury Trust
The Town Council of Royal Leamington Spa
The W.E Dunn Charitable Trust

ARTISTIC DIRECTOR'S CIRCLE

Ann and Gerry Lewis
Sarah and Cliff Fitzpatrick

DANCERS' CIRCLE

Sheila and Nigel Turley

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Sarah Gee
Morene Griggs and Peter Thomas
Sue Heads
Jason King and Kevin Isaacs
Caroline Lukehurst
Alan and Pamela Richards
Susie Roberts
Simon Wales

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Kay Bridgeman
Linda Christmas
Will and Phyllis Davies
Rachael Magson
Patience O'Neill

MOTIONHOUSE MATE

Jan Beardsley
Colin Robertson

Charge Commissioning Circle

Ann and Gerry Lewis
Chris White

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