
Motionhouse

Annual Report 2017/18



CONTENTS

ABOUT MOTIONHOUSE

Page 3

SPOTLIGHT ON 2017/18

Page 4

30TH ANNIVERSARY

Page 5

THEATRE PRODUCTIONS

CHARGE

Page 6

SCATTERED

Page 7

SPECIAL COMMISSIONS

WATERMUSIC

Pages 8 – 9

MIDWINTER MAGIC

Page 10

OUTDOOR PRODUCTIONS

BLOCK

Page 11

CAPTIVE, UNDERGROUND AND DOUBLE BILL

Page 12

LOST AND NEW DUETS

Page 13

NEW CREATION AND REHEARSAL SPACE

VITSÆ

Page 14

LEARNING, PARTICIPATION, AND SECTOR DEVELOPMENT

Pages 15 - 16

FINANCIAL SUMMARY

Pages 17 - 20

REACH AND ENGAGEMENT

Pages 21 – 22

OUR FUNDERS, SUPPORTERS, BOARD, STAFF AND DANCERS

Page 23



'For almost 30 years, Kevin Finnan has been making bold, physical dance theatre for Motionhouse... no-one makes work even vaguely similar to Finnan's exciting, absorbing blend of dance theatre, circus and technology' Dance Tabs



© Dan Tucker

ABOUT

Motionhouse

Celebrating our 30th Anniversary in 2018, Motionhouse was founded in 1988 by Louise Richards and Kevin Finnan MBE. We create world class dance-circus productions that tour extensively to rave reviews across the globe. Our distinctive, highly physical style integrates elements of circus and acrobatics with breath-taking dance to surprise and delight our audiences.

From full-length productions for theatre touring to flexible work for the outdoors and large-scale performance events, our sell-out productions integrate athletic physicality, powerful narrative, incredible digital imagery and emotive sound scores.

Our work takes its inspiration from common human concerns and our connection to the world in which we

live, with recent works exploring flooding, the pressure of time, fear and captivity, and our relationship with water, the Earth and energy. Our dancers perform on stunning sets, alongside JCB diggers, with aerialists and singers, in incredible settings and to breath-taking effect. Kevin Finnan was Choreographer and Movement Director of the Opening Ceremony of the London 2012 Paralympic Games.

We also offer a vibrant programme of education and training activities for all ages, including classes, post show discussions, workshops in schools and a range of professional development opportunities. We are supported using public funding by the National Lottery through Arts Council England.

SPOTLIGHT ON 2017/18

2017/18 has been a quite extraordinary year for Motionhouse, and our ambition and achievements have reached new heights. Through choreographic and creative work, participatory and audience development programmes, theatre, site-specific and outdoor work, our work has grown in its vision, imagination, reach and impact. Our activities inspire artists and audiences alike.

Our popular 2009 touring production *Scattered* performed its final dates of its 5th UK tour, developed in response to demand from theatres. This final leg of the extensive *Scattered* tour included a 5-performance run at The Peacock Theatre in London playing to audiences of over 80% capacity.

Creation of our new mid-scale production *Charge*, which explores the theme of electricity in the human body, continued before its premiere at Warwick Arts Centre on the 4th of October. After a successful autumn tour, highlights of the ensuing 2018 spring tour included our first ever visit to Birmingham Hippodrome mainstage, where we performed to an audience of 1,311 people – a hugely encouraging result for our first visit to the theatre. In March 2018, we returned to Sadler's Wells' The Peacock Theatre in London for a 5-performance run of *Charge*, reaching 2,706 people. Our continued success at The Peacock three years in a row has strengthened our relationship with this key venue on our touring circuit.

During the creation of *Charge*, the production process accommodated the demands of an exceptional commission for a large-scale outdoor spectacle for the Aarhus 2017 European Capital of Culture celebrations in Denmark. In preparation for *Watermusic*, which took place on the 2nd and 3rd of September 2017, the Artistic Director and the performing company undertook a residency during the month of August in Denmark to create the show.

Now a key part of our outdoor touring, *BLOCK*, our collaboration with NoFit State Circus, created and directed by Motionhouse's Artistic Director Kevin Finnan, continues to build on the success of last year. *Captive* continued to delight audiences, including at the Ringling Museum in Sarasota, Florida, at Rugby School and the opening of the new Vitsø building in Leamington Spa. *Lost* - a duet created to complement our flexible touring repertoire to respond to demand from smaller festivals and events – is proving to be an ideal short, inspirational offer for performance in schools and at events. In November 2017, two of our apprentice dancers performed *Lost* to 280 primary school pupils in an underprivileged area of Leamington Spa, providing valuable performance experience to our young dancers and an exceptional experience of live, inspirational dance to the children in the school.

In June 2017 Arts Council England (ACE) announced the excellent news that Motionhouse had been awarded a 38% increase in funding as a National Portfolio Organisation (NPO) for the period 2018-22. The additional investment will support organisational capacity to strengthen resilience, create new work, help us reach wider audiences and enable us to continue creating exciting dance-circus to entertain and move our audiences and to inspire the next generation of children and young people.



In addition to our NPO funding, we were also awarded £377,087 in Capital Funding to develop a new creation/rehearsal space. In January 2018, we moved into British furniture manufacturer Vitsø's state of the art new production building in our hometown, Leamington Spa. The partnership provides an inspiring and beautiful space for rehearsal and creation.

We have continued our work to raise our profile and expand our connections in the local area and we have established a strong place in the local community. We were awarded the 2017 Culture Award at the Coventry and Warwickshire Tourism and Culture Awards and were runners up in the not-for-profit category in the Leamington Business Awards.

2018 marks a major milestone for Motionhouse as we are celebrating our 30th anniversary with events and activities taking place throughout the year. The rich diversity of artistic opportunity we are able to offer to young people and to community participants across the West Midlands helps us deliver our ambition to give as many people as possible the opportunity to enjoy watching dance or taking part in it, and to extend the talent development work which has distinguished Motionhouse throughout the company's 30 year history. Our confidence in delivering work of ambition and quality, and sharing it with enthusiastic audiences here and abroad, is underpinned by the continued regular support of Arts Council England and a growing number of Trusts, Foundations, individuals and local partners.

Motionhouse is one of the busiest dance companies in the UK and our audiences are young and diverse. The encouragement we receive from our myriad of audiences, participants and supporters underpins our ambitions to continue making and sharing our work widely.

We extend our thanks to all those who play a part in enabling Motionhouse to deliver our 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.



30TH ANNIVERSARY

2018 marks a major milestone for Motionhouse as we are celebrating our 30th anniversary. We are planning events and activities to take place throughout the year. We launched our celebrations in January with a social media campaign looking back over our past productions and activities and have produced a 30th anniversary brochure to accompany the Charge tour and for use at meetings and events, shining a light on some of the highlights of the past 30 years. Activities in 2018 will include a '£30 for 30 Years' fundraising campaign, a special anniversary summer party, a series of Motionhouse lifts around Leamington celebrating our 30 years in this fantastic town, and a 30th Anniversary Fundraising Gala Dinner in October at the Vitsøe building. This page shows just some of the highlights of our journey so far.



Photo Credits:

1. Curious Day – Chris Nash
2. Faking It – Chris Nash
3. Atomic – Rog Palmer

4. Road to the Beach – Motionhouse
5. Perfect – Chris Nash
6. Underground – Ray Gibson
7. Scattered – Chris Nash

8. The Voyage – Mark McNulty
9. Traction – J Marc Dusart
10. Broken – Katja Ogrin
11. Lost – Dan Tucker

12. Fragile – Dan Tucker
- 13, 14. BLOCK – Dan Tucker
- 15, 16. Watermusic – Søren Pagter
- 17, 18. Charge – Dan Tucker

THEATRE PRODUCTIONS



© Dan Tucker

'Utterly mesmerizing performance... honestly one of best things I've seen on stage. Period. See it!' BBC Radio Manchester

CHARGE

This year saw the creation of our new mid-scale production *Charge*, which explores the theme of electricity in the human body, inspired by *The Spark of Life* by Professor Dame Frances Ashcroft from the University of Oxford, with whom Kevin Finnan worked to research the show. Twelve weeks of creation for the production took place over a 9-month period, starting in February 2017 and culminating with the premiere in October 2017. We create a new theatre touring production every four years and *Charge* is the 3rd and final part of Kevin Finnan's *Earth Trilogy* which started with *Scattered* in 2009 and continued with *Broken* in 2013.

On 4th October, *Charge* premiered at Warwick Arts Centre to a full house, and received its first standing ovation of many to come on the tour. Motionhouse Youth performed a curtain raiser before the show – a fantastic experience for them.

Charge toured to 20 more venues during the financial year, seen by 13,408 people over 32 performances before 31st March 2018. During this period, 2,785 people also attended a post-show discussion – an effective way of engaging with our audiences after they have seen the show, offering them insight into how the company works and how we create our work.

FACTS

Charge's premiere at Warwick Arts Centre saw us achieve **85.7%** capacity, with **1,732** people seeing the show over a run of 4 evenings.

Charge has so far been performed **32** times in **21** venues, and has been seen by **13,408** people.

Highlights of the *Charge* spring tour included our first ever visit to Birmingham Hippodrome mainstage, where we performed to an audience of 1,311 people. Also in March, we returned to Sadler's Wells' *The Peacock* in London for a 5-performance run of *Charge*, reaching 2,706 people.

'The most incredible piece of dance I've seen for ages. Beautiful, strong, energetic, incredible timing!! I want to watch it again!'

'Outstanding. Totally captivated to the point I didn't move. It was thrilling. Thought provoking and beautifully visual.'

Audience Members

Charge is supported by Warwick Arts Centre, The Rothschild Foundation, Tipping Point, Stories of change. Funding from the Rothschild Foundation, the Ernest Cook Trust and the Leche Trust helped support the creation of the education resources and the *Charge* Portal.

Local energy company First Utility supported the production through sponsorship, becoming the Official Energy Partner of *Charge*.

CHARGE PORTAL

Our online Charge Portal was developed to support the production, with a series of videos and interviews with the creative team, the performers and the scientists involved in the creation of the show.

In addition, we worked with Dr Chrissy Wainwright to develop in depth teaching resources for primary and secondary teachers to use in their teaching, including lesson plans, practical exercises and cross-curricular content to excite children and young people about the science behind the show as well as inspiring them through dance.



© Dan Tucker

SCATTERED

We started the year with the final dates of the 5th UK tour of our extremely popular 2009 touring production Scattered. The tour was developed in response to demand from theatres to fill a gap in supply until Charge, was available.

This final leg of the extensive tour that had begun the previous autumn included a 5-performance run at The Peacock Theatre in London. The run saw exceptional results in terms of ticket sales and audience response, with an overall attendance percentage of 81.1%. The final performance on Saturday evening was seen by 859 people: 93.2% capacity of the theatre - an incredible achievement on only our second visit to this theatre, and testimony to the popularity of our work. The run reached 3,531 people and reaped an exceptional financial return, underlining the importance of securing bookings in larger theatres and for longer runs.



FACTS

2017/18 saw the final performances of the 5th UK tour, in response to demand from theatres. 9,779 people saw Scattered on its 5th tour.

SPECIAL COMMISSIONS

WATERMUSIC

On 2 and 3 September 2017 the harbour in Randers, Denmark, became the stage for a spectacular large scale outdoor show as part of the Aarhus 2017 European Capital of Culture celebrations. Created and directed by Kevin Finnan, Watermusic had a large cast including professional Motionhouse performers, singers, choirs and local volunteers and community groups.

We are celebrated for our expertise in creating large-scale celebratory events of this type and Watermusic was our largest to date. The show was an example of how a large-scale outdoor production can engage and bring together a community, help define and celebrate a place, and provide a meaningful experience for those who come to watch. Watermusic took Motionhouse's extensive experience of creating and performing work in unusual non-theatre spaces to even greater heights, seeing the company's performers abseil off the top of 60 metre-high industrial buildings to perform an aerial choreography and dance in a flying boat suspended from a crane. The sides of the harbour buildings were used as giant screens for the film projections from long-time Motionhouse collaborators Logela Multimedia. Local choirs and dancers brought to life the quayside, while parachutists and fly boarders completed the spectacle.

Watermusic was seen by 17,400 people, and the audience response was extremely positive, with comments on social media and in media interviews from audience members confirming that it had moved them and made them proud of their town. Watermusic was also live-streamed by Danish TV channel, DR P4 Østjylland, with more than 100,000 views on the night and in the following few days.

'Amazing show – worth coming all the way from Copenhagen to watch!'

'Thank YOU ALL for giving the audience such a spectacular experience! I cried through the whole performance because it was SO impressive and mind-blowing! You did a fantastic job everyone!'

Audience members

Watermusic is a local collaboration between Randers Egnsteater, Randers Kommune, Randers Eventsekretariat, Randers Havn, Verdo, Korby Randers, Randers Musikskole, Museum Østjylland and many more sports associates

‘Watermusic was noticed. Both at home and abroad. It was something Randers did. It was something Randers was able to do. It has become part of our history and something we carry with us.’

Peter Westphael, CEO, Randers Egnsteater’

FACTS

Watermusic was our largest specially commissioned outdoor spectacle to date.

Watermusic was seen by an incredible **17,400** people.

The performance was live-streamed by Danish TV channel, DR P4 Østjylland, with more than **100,000** views on the night and in the days following the performance.

The success of Watermusic has led to an exciting new project, **Lumen**, which will be part of the cultural programme in the lead-up to the TM2021 European Capital of Culture celebrations which will take place in Timișoara, Romania in 2021.



MIDWINTER MAGIC

We were delighted to secure a commission from the Shakespeare Birthplace Trust to create Midwinter Magic, an outdoor site-specific production which took place in the garden of Shakespeare's New Place in Stratford-upon-Avon in a sold-out run from 13 – 17 December 2017.

We thrilled adults and children alike as we took audiences on a magical journey through the gardens and performed enchanting dance-circus for all the family, inspired by Shakespeare's much-loved comedy, The Tempest. A visual and physical spectacle, this was truly immersive and theatrical storytelling.

Our 5 dancers were joined by 2 of our apprentice dancers and 3 young dancers in training to create the show, which was seen over 9 performances by 585 people, with excellent audience feedback.

'A thrilling, magical experience which makes great use of the outdoor space'

Muddy Stilettos

'Absolutely fantastic performance this evening... This is definitely not one to miss! Great use of Space'

Audience Members

This project helped us to move towards our goal of employing our dancers on full time contracts for 52 weeks per year. We were able to commit to the commission thanks to a grant received from the John Ellerman Foundation to support dancer salaries.

OUTDOOR PRODUCTIONS

BLOCK

Following the huge success last year of BLOCK, our collaboration with NoFit State Circus which premiered in spring 2016, the show was again a key part of our outdoor touring this year.

Created and directed by Motionhouse's Artistic Director Kevin Finnan, BLOCK is a daring fusion of circus and dance, which has gone on to influence Finnan's style and work in subsequent productions, with both Watermusic and Charge incorporating more circus skills than previous shows.

On its debut tours in 2016/17, BLOCK reached more than 37,000 people across the UK and Europe and this year's touring continued this trend, reaching 27,995 people: an excellent result, particularly taking into account the limited touring period due to the creation of Watermusic and Charge.

FACTS

BLOCK was performed to 27,995 people this financial year alone, and overall has been seen by 65,072 people since its creation in 2016.

BLOCK has been performed to audiences in Portugal, France, Germany and the Netherlands, as well as across the UK

BLOCK is Commissioned by Without Walls, Stockton International Riverside Festival, Norfolk & Norwich Festival and Out There International Festival of Circus & Street Arts. Cyngor Celfyddydau Cymru – Arts Council of Wales, Llywodraeth Cymru – Welsh Government, Arts Council England and The Big Lottery Fund. Co-production Archaos, Pôle National des Arts du Cirque Méditerranée and Le CITRON JAUNE, Centre National des Arts de la Rue

CAPTIVE

Captive, our popular outdoor production from 2013 still continues to play an important role in our outdoor and event touring, this year reaching 4,035 people, including performances at the Ringling Museum in Sarasota, Florida in April, at Rugby School in June and the opening of the new Vitsø building in Leamington Spa in October.



DOUBLE BILL

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*. The double bill was performed at Forest Arts Centre in Walsall in March 2018 alongside a participatory project with a local college. Students from the College performed a curtain raiser at the double bill.



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.



LOST

Lost, our short duet, created to complement our flexible touring repertoire and to respond to demand from smaller festivals and events, was performed to 560 people at Greenwich & Docklands International Festival in July. Lost is also proving to be an ideal short, inspirational offer for performance in schools and at events. In November 2017, two of our apprentice dancers performed the piece to 280 primary school pupils in a less affluent area of Leamington Spa, providing valuable performance experience to our young dancers and an exceptional experience of live, inspirational dance to the children in the school.

3 NEW DUETS

Building on the success of Lost, 3 new duets will be created in 2018/19. The duets will provide an additional element in our flexible touring repertoire, but will also allow us to respond to the corporate entertainment/parties/events market. With numerous bookings and commissions already undertaken, we know that our work can respond to this market's requirements. Lost has already proved itself to be a valuable tool for the corporate sector.

In addition, Motionhouse started as a duet in 1988, so the 3 new duets will reflect the 30 year anniversary, with one duet for each decade.



NEW CREATION AND REHEARSAL SPACE

In January 2018, we moved into our new creation and rehearsal space, joining British furniture manufacturer Vitsoë in its new home in Royal Leamington Spa.

Vitsoë and Motionhouse conceived the partnership in 2016, which brings together the arts and manufacturing in one inspirational space to create a vibrant and like-minded working community. Vitsoë's naturally lit and ventilated furniture-production building lends itself beautifully as a rehearsal space for Motionhouse. We secured a Small Capital Grant from Arts Council England to support the move.

“Our collaboration brings together creative minds from different disciplines, offering new perspectives that enrich our working lives.” Mark Adams, Managing Director of Vitsoë.

“The move to Vitsoë makes an extraordinary difference to how we create and rehearse our work. We are extremely grateful to Arts Council England for the financial support they have given us to make this possible.” Louise Richards, Executive Director of Motionhouse.

LEARNING, PARTICIPATION, AND SECTOR DEVELOPMENT

LEARNING & PARTICIPATION

A wide-ranging and accessible participatory programme for children, young people and adults runs alongside our professional touring work, and inspiring the next generation is a key part of our ethos as a company. We continue to offer regular classes from our studio in Leamington Spa, run workshops and creative projects in schools up and down the country, and offer post show discussions after performances of our touring productions.

In 2017/18, we continued to offer 6 weekly community classes from our Leamington Spa studio for children from age 8 to adults, as well as additional weekly classes at Warwick School and Ashlawn School in Rugby. Classes ran for 33 weeks with 584 individual participants. We also offered 7 holiday projects for children and young people during each of the school holidays, giving young people from the local area an exceptional opportunity to learn with a professional company during their break from school. Motionhouse Youth, our company of young dancers, performed 21 times during the year, performing

to 3,040 people. The satellite youth company FLIGHT, based in Rugby for students aged 12+, continued on its successful trajectory in its second year, following its creation in 2016. FLIGHT meets weekly at Ashlawn School, offering students from this area of low arts engagement the opportunity to access high quality dance training and giving the group valuable performance opportunities at Motionhouse events.

Our work with the local inclusive group 'The Ups of Downs' for participants with Down Syndrome and their families has expanded this year. We now work on a fortnightly basis with a group aged 8 -11 years and a group aged 12 -14 years and some of the participants performed at our Festive Fundraiser event in December. We have secured £3,000 from the Oakley Trust, the Eveson Trust and the William Cadbury Trust for the next financial year to support the expansion of our work with 'The Ups of Downs' to include a holiday project in the summer, a performance of *Lost* to inspire the group and their families and to fund some skills development work for our dancers.



One of the highlights of our work with young people this year was in July, when Motionhouse Youth made it through the audition stages to the national U.Dance platform. U.Dance is the UK's annual youth dance festival, which showcases the talent of young dancers from across the country, enabling them to participate in classes, workshops, careers sessions and social activities during a three and half day residential course, held this year in Birmingham. Motionhouse Youth performed on the first evening of U.Dance performances on the main stage at Birmingham Hippodrome – an incredible experience for our young dancers. They also took part in Shopfront Theatre's outdoor youth dance event in Coventry City Centre in March.

In February 2018, our rehearsal director Junior Cunningham ran a residency with Black Country Dance Hub and Forest Arts, Walsall, to create a curtain raiser performance for our double bill of *Captive* and *Underground* at Forest Arts Centre with 20 young participants from Streetly Academy in Walsall. The young performers created their own dance piece with Junior and performed it on the night to more than 200 people. We also ran residencies with young people alongside the *Charge* tour in Keswick and in Birmingham. In Birmingham we worked with a group of 20 young dancers from the city to create a curtain raiser for our performance of *Charge* at Birmingham Hippodrome – a once in a lifetime experience for the young people to perform on such a legendary stage and to more than 1,300 people.

We received funding from the King Henry the VIII Endowed Trust and the St Mary's Hall Trust to run the Connections project with children and young people from the local area, creating a dance piece to be performed in local care homes and hospices. Although the money was received this year, the project will run in the next financial year, to be reported on in next year's report.

We also secured funding from Leamington Town Council to run the Moving Stories project with a local school

in a less affluent area of Leamington. The participants were encouraged to be creative through setting story-telling tasks interpreted through the common language of movement – research suggests that creative learning helps support literacy, comprehension and other key developmental skills. The project saw 60 children taking part over 8 weeks, creating a piece of their own to share with their families and the rest of the school.

SECTOR DEVELOPMENT

During 2017/18 we once again offered significant development opportunities to the wider dance sector, offering work placement opportunities, mentoring and access to our classes to young artists and students in professional training. This year, 2 apprentices from Northern School of Contemporary Dance worked with us from September 2017 to March 2018 and we were able to offer 2 artist in training positions: one from September 2017 to March 2018 and the other from September 2017 to November 2017. In February, one of our apprentices auditioned for a maternity cover role for one of our dancers and we were delighted to offer her the position. She performed *Charge* for the first time at Theatre by the Lake in Keswick. The fact that this young dancer stood out from the crowd at the open audition, which was attended by dancers from around the country and further afield, is evidence of the importance and success of our training programme. We again exceeded our targets for inspiration and talent development: in addition to our 2 apprentices and artists in training mentioned above, 33 people attended open company classes, we offered 28 work placements and 19 mentoring sessions reaching 120 people. We offered artist rates to use our premises and provided our apprentices and artists in training valuable performance opportunities. This year they performed to 1,015 people.

In total 9,508 people benefitted from our education, engagement and training programme in 2017/18.



FINANCIAL SUMMARY

PUBLIC BENEFIT

The Board has 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.

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 REVIEW

Maximising resources is core to our mission; with the market conditions prevailing in the UK and Europe (our main markets), our finite level of skilled resources and capacity has to be utilised as effectively as possible to maximise income and develop audiences – this is key to our business plan especially as we enter the new NPO funding period.

In 2017/18 we created a new midscale show called 'Charge' and commenced touring to theatre venues in October 2017. The design and build for a new show is expensive and this year was the 'deficit' year of our 4 year cycle. The build was managed to time and cost so this budgeted deficit was not exceeded and touring commenced as planned. In the first part of the year we continued the retour of Scattered in response to demand, and to maximise our earnings.

Our participation through the production and performance of Watermusic in Randers, Holland for the European City of Culture series of events has enabled us to significantly increase our overseas earnings, increase our profile, and directly led to a commission in Romania for 2018/19.

Our collaborative joint venture with No Fit State Circus ('BLOCK') had a very successful first year touring in the UK and Europe. This has led to another version being toured in 2018/19; the tour commenced at the Commonwealth Games in Gold Coast Australia before going on to tour the UK and Europe.

We ensure we make optimum use of our resources. Our studio is used as a company training and rehearsal space and 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.

These activities have delivered our work to a wider audience and to different countries.

Cost control continues to be a prime focus, many of our activities are budget/cash limited to make sure that contributors understand the finite nature of resources. The costs allocated to overheads, governance and generating funds were stable year on year. In addition throughout the touring period the relative instability of the exchange rate between Sterling and other currencies, mainly the Euro, has added a risk element to overseas income.

In line with our Business Plan and 4 year cycle this was a deficit year and, excluding the effect on the published accounts of the ACE Small Capital Grant and associated depreciation (see below), the result was within budgeted plan and covered by previously allocated reserves.

Another financial aspect of concern is the static nature of prices that we are able to negotiate particularly with UK venues. We are actively testing various pricing propositions to maximise income at venues. It is increasingly important that we continue to seek opportunities to produce "one off" large scale shows (e.g. European Capital of Culture in 2017) to maximise activity and achieve our financial targets.

A significant change in 2017/18 was the move from our rehearsal and storage space in a commercial warehouse, to a section of a new build factory owned by Vitsoe in Leamington Spa. This was managed with the active cooperation and encouragement of the factory operators and owners and has resulted in a space that is infinitely better for the development of our work. The fit out of this space is supported by a 'Small Capital Grant' from the Arts Council of England and, while the build is still in progress, has already led to improvements in operation. Importantly, the running costs of the new premises are no higher than that of the warehouse.

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 2017/18.

Grants - Fundraising remains a key focus and is proving to be competitive. We were successful in receiving grants from The Earnest Cook Trust, The Leche Trust, The Oakley Trust, The Rowlands Trust, The William A Cadbury Trust and Leamington Spa Town Council. In addition we received a substantial corporate donation from First Utility.

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

Motionhouse again 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.

ACE SMALL CAPITAL GRANT

Motionhouse has been successful in its application for a grant for £377k from the Arts Council of England for the fitting out of the new rehearsal space in the Vitsoe premises. Accounting Standards require that this restricted grant is recognised as it is received. In 2017/18 the amount received was £200,059 and this is shown on the SOFA in the restricted funds column. The remainder of the grant is due to be received in 2018/19.

FINANCIAL PERFORMANCE

Financial performance is monitored regularly by both the management team and at Board level. Regular reviews of forecast income and costs are carried out, and actions taken to ensure that target financials are achieved. Financial forecasts are presented to the Board for approval.

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 2018 and in accordance with the budget plan for 2017/18, Motionhouse recorded a deficit of £41,186 on unrestricted operations and an increase in restricted funds of £152,983. The new financial year begins with a balance of £101,180 on unrestricted general reserves.

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.

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. 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 such circumstances pertained and the Board believes that an adequate level of free reserves is between £30,000 and £60,000 depending on the level and nature of activity.

The free reserves of the company as at 31 March 2018 were £89,924.

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

Demand for our work remains strong, and we have plans and schedules in place for 2018/19 and beyond. As noted above, we have been awarded an uplift in funding from the Arts Council for the period 2018-22. This funding agreement forms the basis of our business plan for this period, with activities including the creation of Wild, a new outdoor touring production (2019), Nobody, a new family production (2020) and Frontier, our next mid-scale touring production (2021).

Charge will continue to tour through 2018 and 2019, perhaps continuing into 2020 with international bookings.

We are delighted that BLOCK, our collaboration with NoFit State Circus has been selected to be performed at Festival 2018 the Arts and Cultural programme of the Gold Coast Commonwealth Games in Australia. We will continue to tour the show during 2018 in the UK and Europe and already have a substantial tour in place.

We will continue to offer our other outdoor work, including in areas of low engagement. We have recently developed and submitted a fundraising case for support to offer subsidised bookings of our outdoor work in areas with lower access to the arts.

We will continue to build our offer for children and young people. Nobody, our upcoming family show will be an ideal opportunity to do this as it will include a strong participatory element with children, developed during a series of R&D 'explorations' including:

- Workshop projects to generate content with children at mac and at our studio in Leamington during 2019
- Digital and set/environment R&D to develop our world with our collaborators during 2019 & 2020
- Digital/dance workshops as part of 'Little Geeks' at mac Birmingham Autumn 2019
- Creation and devising at our base in Leamington from spring 2020
- Open rehearsals and interactive projects linked to the show's creation during 2020

Nobody will be accompanied by a workshop programme, curtain raiser projects, online educational resources for teachers (funding permitting) and post show talks with our audiences.

We are aiming to more formally develop our training and mentoring with a new case for support for funding from trusts and foundations for a talent development programme.

Following the success of Watermusic delivered to great acclaim as part of European Capital of Culture celebrations in Denmark in September 2017, we have secured another commission for a site-specific large-scale outdoor production in Timișoara, Romania, for the build-up to the TM2021 European Capital of Culture celebrations taking place there in 2021. The show, called Lumen, will mark the beginning of the celebrations in October 2018. Created and directed by Kevin Finnegan MBE, Artistic Director of Motionhouse, Lumen will celebrate the people of Timișoara, who shine as the constant light of the city during the considerable periods of flux in the country's recent history, reflecting the theme of the celebrations, 'Shine your light'.

AUDITORS AND ACCOUNTS

The appointed auditors for Motionhouse are PKF Cooper Parry Group Limited

STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2018

				2018	2017
	Note	Unrestricted funds	Restricted funds	Total funds	Total funds
		£	£	£	£
Income					
Grants	2	341,306	200,059	541,365	341,306
Donations	2	18,797	39,175	57,972	61,199
Investments		450	-	450	75
Other – theatre tax relief		8,207	-	8,207	5,092
Charitable activities	3	544,722	-	544,722	354,607
Total income		<u>913,482</u>	<u>239,234</u>	<u>1,152,716</u>	<u>762,279</u>
Expenditure					
Charitable activities	4	933,537	86,251	1,019,788	777,708
Total expenditure		<u>933,537</u>	<u>86,251</u>	<u>1,019,788</u>	<u>777,708</u>
Net (expenditure)/income for the year		(20,055)	152,983	132,928	(15,429)
Reconciliation of funds					
Fund balances at 1 April 2017		142,366	49,068	191,434	206,863
Fund balances at 31 March 2018		<u>122,311</u>	<u>202,051</u>	<u>324,362</u>	<u>191,434</u>
All income and expenditure derive from continuing activities. All gains and losses recognised in the year are included above.					

BALANCE SHEET | 31 MARCH 2018

	2018	2017
£	£	£
Fixed assets		
Tangible assets	133,083	38,839
Current assets		
Debtors	95,948	76,495
Cash at bank and in hand		
- Restricted	80,224	28,140
- Unrestricted	90,662	149,049
	<u>266,834</u>	<u>253,684</u>
Creditors: amounts falling due in one year	<u>(75,555)</u>	<u>(101,089)</u>
Net current assets	<u>191,279</u>	<u>152,595</u>
Total assets less current liabilities	<u>324,262</u>	<u>191,434</u>
Funds		
Restricted	202,051	49,068
Unrestricted		
Designated	-	75,000
General	<u>122,311</u>	<u>67,366</u>
	<u>324,362</u>	<u>191,434</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 2017 £	Incoming resources £	Resources expended £	Transfers	At 31 March 2018 £
Restricted funds					
Capital Grants					
ACE Small Capital Grant	-	200,059	(9,986)	-	190,073
Grants for the Arts Funding	1,693	-	(423)	-	1,270
Regenesis Capital Grant	3,205	-	(513)	-	2,692
ACE Lottery Capital Grant	16,030	-	(8,014)	-	8,016
Income Grants/ Commissions					
Donations					
Ernest Cook Trust	-	6,000	(6,000)	-	-
Rowlands Trust	-	2,500	(2,500)	-	-
John Ellerman Trust	-	28,175	(28,175)	-	-
The Leche Trust	-	2,000	(2,000)	-	-
The Rothschild Foundation	20,000	-	(20,000)	-	-
King Henry VIII Endowed Trust	3,000	-	(3,000)	-	-
Leamington Spa Town Council	1,790	-	(1,790)	-	-
St Mary's Hall Trust	2,350	-	(2,350)	-	-
W.E. Dunn Charitable Trust	1,000	-	(1,000)	-	-
Warwick District Council	-	500	(500)	-	-
	49,068	239,243	(86,251)	-	202,051
Unrestricted funds					
General	67,366	913,482	(858,537)	-	122,311
Designated	75,000	-	(75,000)	-	-
	191,434	1,152,716	(1,019,788)	-	324,362

Restricted funds represent:

The restricted funds received from the Arts Council of England are a 'Small Capital Grant' and are being used to prepare our new rehearsal space in the Vitsø premises.

The restricted funds received from the Ernest Cook Trust and the Leche Trust have been used for the education project linked to our new production 'Charge'.

The following restricted funds have been used for our Community programmes – Rowlands Trust.

The restricted funds from John Ellerman Trust are being used to employ additional dancers to support our Community and Education activities.

The restricted funds received from the Rothschild Foundation have been used for the development of 'Charge'.

INCOME FROM GRANTS AND DONATIONS

	2018 £	2017 £
Grants		
Arts Council England - Grant in Aid - Revenue	338,806	338,806
Arts Council England - Small Capital Grant	200,059	-
Warwick District Council	2,500	2,500
	541,365	341,306
Donations		
Trusts and Foundations	39,175	53,140
Individual donations including Gift Aid	18,797	8,059
	57,972	61,199
Total grants and donations	599,337	402,505

£239,234 (2016/17: £53,140) of the above income was attributable to restricted funds (further detailed is given in note 17).

£360,103 (2016/17: £349,365) of the above income was attributable to unrestricted funds.

REACH AND ENGAGEMENT

Our total live reach this year (including performances, post show discussions, open rehearsals and participatory activities) was 89,383

THEATRE TOURING

In 2017/18 our theatre touring reached a total of 17,241 people over 42 performances

SCATTERED

Date	Venue	Country	Audience Figures	No. of Perfs
4 Apr 2017	G-Live, Guilford	England	297	1
26 - 29 Apr 2017	The Peacock, London	England	3,531	5
Scattered Performance Totals 2017/18			3,828	6

CHARGE

Date	Venue	Country	Audience Figures	No. of Perfs
4 - 7 Oct 2017	Warwick Arts Centre, Coventry	England	1,736	4
11 Oct 2017	Cast, Doncaster	England	396	1
17 - 18 Oct 2017	Home Manchester	England	543	2
28 Oct 2017	Auditorium Ferrari, Camposampiero	Italy	400	1
31 Oct 2017	The Roses, Tewkesbury	England	156	1
3 - 4 Nov 2017	Dance City, Newcastle-upon-Tyne	England	497	2
7 - 8 Nov 2017	Octagon Theatre, Yeovil	England	436	2
10 - 11 Nov 2017	Theatre Royal Winchester	England	498	2
16 - 17 Nov 2017	Connaught Theatre, Worthing	England	608	2
23 - 24 Nov 2017	Jersey Opera House, St Helier	Channel Islands	471	2
31 Jan 2018	Storyhouse, Chester	England	465	1
6 Feb 2018	Aberyswyth Arts Centre	Wales	281	1
9 Feb 2018	Taliesin Arts Centre, Swansea	Wales	302	1
17 Feb 2018	Burghof, Lörrach	Germany	521	1
21 - 24 Feb 2018	Baltoppen LIVE, Ballerup	Denmark	1,098	4
7 Mar 2018	Theatre by the Lake, Keswick	England	332	1
13 Mar 2018	Birmingham Hippodrome	England	1,311	1
16 Mar 2018	Buxton Opera House	England	276	1
21 -24 Mar 2018	The Peacock, London	England	2,706	5
27 Mar 2018	Lighthouse, Poole	England	380	1
Charge Performance Totals 2017/18			13,413	36

DOUBLE BILL

Our double bill reached a total of 253 people over 2 performances

CAPTIVE AND UNDERGROUND

Date	Venue	Country	Audience Figures	No. of Perfs
18 Nov 2017	Layard Theatre, Canford Magna	England	53	1
5 Mar 2018	Forest Arts Centre, Walsall	England	200	1
Double Bill Performance Totals 2017/18			253	2

SPECIAL COMMISSIONS

In 2017/18 our special commissions reached a total of 17,985 people over 12 performances

WATERMUSIC

Date	Venue	Country	Audience Figures	No. of Perfs
1 - 3 Sep 2017	Randers Harbour, Randers	Denmark	17,400	3
Watermusic Performance Totals 2017/18			17,400	3

MIDWINTER MAGIC

Date	Venue	Country	Audience Figures	No. of Perfs
13 - 17 Dec 2017	Shakespeares New Place, Stratford-upon-Avon	England	585	9
Midwinter Magic Performance Totals 2017/18			585	9

OUTDOOR REPERTOIRE

Our outdoor performances reached a total of 33,210 across 64 performances in 2017/18

BLOCK

Date	Venue	Country	Audience Figures	No. of Perfs
26 - 27 May 2017	Imaginarius, Santa Maria da Feira	Portugal	2,500	4
2 - 4 Jun 2017	La Passerelle, Gap	France	3,310	7
5 Jun 2017	Festival d'Avignon, Avignon	France	400	1
7 Jun 2017	La Garance, Cavaillon	France	409	1
8 Jun 2017	Ville de Puget-Théniers	France	600	1
9 Jun 2017	Festival Déantibulations, Antibes	France	1,700	3
10 Jun 2017	PôleJeunePublic, Toulon	France	600	1
11 Jun 2017	Ville de Cannes	France	200	1
16 Jun 2017	DN WeekeND Taster, Doncaster	England	850	2
17 - 18 Jun 2017	Feast, Waddesdon Manor, Aylesbury	England	2,130	4
21 - 25 Jun 2017	Tollwood, Munich	Germany	3,306	10
1 - 2 Jul 2017	Viva Cité, Sotteville-lès-Rouen	France	3,400	4
7 - 9 Jul 2017	Deventer op Stelten, Deventer	Netherlands	6,700	6
12 - 16 Jul 2017	Cirque Mobile Nouveau - Autostadt, Wolfsburg	Germany	1,850	7
BLOCK Performance Totals 2017/18			27,955	52

LOST

Date	Venue	Country	Audience Figures	No. of Perfs
1 Jul 2017	Dancing City, Greenwich+Docklands International Festival	England	560	2
6 Jul 2017	Motionhouse Summer Event	England	130	1
Lost Performance Totals 2017/18			690	3

CAPTIVE

Date	Venue	Country	Audience Figures	No. of Perfs
7 - 8 Apr 2017	Ringling Museum, Sarasota, FL	America	520	4
2 - 3 Jun 2017	International Street Theatre Festival, Holzminden	Germany	2,620	4
17 Jun 2017	Eastleigh Unwrapped Festival	England	280	2
24 - 25 Jun 2017	Imagine Luton	England	435	4
27 Jun 2017	Festival on the Close, Rugby	England	180	2
6 Jul 2017	Motionhouse Summer Event	England	130	1
14 Oct 2017	Vitsø Opening Event	England	400	1
Captive Performance Totals 2017/18			4,565	10

OPEN REHEARSALS

In 2017/18 150 people attended one of our open rehearsals

Date	Venue	Country	Audience Figures	No. of Perfs
18 May 2017	Warehouse, Creation Space, Warwick	England	30	1
11 Sep 2017	Warehouse, Creation Space, Warwick	England	30	1
14 Sep 2017	Warehouse, Creation Space, Warwick	England	23	1
18 Sep 2017	Warehouse, Creation Space, Warwick	England	17	1
24 Jan 2018	Vitsø, Leamington Spa	England	50	1
Total Open Rehearsals 2017/18			150	5

OUR FUNDERS, SUPPORTERS, BOARD, STAFF AND DANCERS



Supported using public funding by

**ARTS COUNCIL
ENGLAND**



**John Ellerman
Foundation**

VITSOE

In June 2017 we received the excellent news that we had been awarded a 38% increase in our funding from Arts Council England as a National Portfolio Organisation for the period 2018-22. The additional investment will support organisational capacity to strengthen resilience, create new work and help us reach wider audiences and enable us to continue creating exciting dance-circus to entertain and move our audiences and to inspire the next generation of children and young people. In addition to our NPO funding, we were also awarded £377,087 in Capital Funding to develop a new creation space in our hometown, Leamington Spa.

The two funding awards from Arts Council England will make an incredible difference to the way we work and what we are able to create. It is testament to our 30 years of making dynamic and engaging work for audiences and developing opportunities for children and young people to experience dance and the arts. It demonstrates Arts Council England's confidence in our exciting plans for the next four years.

CHARGE IS SUPPORTED BY

Warwick Arts Centre, The Rothschild Foundation, the Ernest Cook Trust, The Leche Trust, Tipping Point, Stories of change

OFFICIAL ENERGY PARTNER OF CHARGE

First Utility

BLOCK IS SUPPORTED BY

Commissioned by Without Walls, Stockton International Riverside Festival, Norfolk & Norwich Festival and Out There International Festival of Circus & Street Arts. Cyngor Celfyddydau Cymru – Arts Council of Wales, Llywodraeth Cymru – Welsh Government, Arts Council England and The Big Lottery Fund. Co-production Archaos, Pôle National des Arts du Cirque Méditerranée and Le CITRON JAUNE, Centre National des Arts de la Rue

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

WATERMUSIC

Watermusic is a local collaboration between Randers Egnsteater, Randers Kommune, Randers Eventsekretariat, Randers Havn, Verdo, Korby Randers, Randers Musikskole, Museum Østjylland and many more sports associates

MIDWINTER MAGIC

Commissioned by the Shakespeare Birthplace Trust

BOARD OF TRUSTEES, STAFF AND DANCERS

MOTIONHOUSE BOARD OF DIRECTORS

Dorothy Wilson MBE, FRSA (Chair)
Caroline Davis
Sarah Jane Fitzpatrick ACMA
Ceri Gorton
Rachael Magson
Sarah Gee FRSA, MloD
Kevin Isaacs
Christopher Lillington
Simon Wales
Patricia Johnstone (resigned 14 July 2017)
Chris White Member of Parliament (resigned May 2017)

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 (until September 2017)
Clare O'Brien | Communications and Development Officer (until September 2017)
Lucy Dwyer | Marketing and PR Manager (joined September 2017)
Nathan Samuels | Digital Communications Officer (joined September 2017)
Andrew Johnson | Finance Manager
Hannah Asprey | Administrator Programme and Resources (until July 2017)
Amy Belfield | Programme Co-ordinator (joined July 2017)
Aaron Watkinson | Dancer and Community Programme Leader

DANCERS

Martina Bussi
Daniel Connor
Junior Cunningham | Rehearsal Director
Chris Knight
Luka Owen
Beth Pattison (maternity cover)
Alasdair Stewart
Naomi Tadevossian
Rebecca Williams

MOTIONHOUSE PERFORMERS FOR BLOCK

Rosie Macari (joined March 2017)
Joel Pradas Reguill (joined March 2017)
Onyemachi Ejimofofor (joined March 2017)

FREELANCERS & ARTISTIC COLLABORATORS

Simon Dormon & Oblique Furniture | Set design and creation
Natasha Chivers & Marec Joyce | Lighting design
Liz Frostick, Frostick Consulting | Fundraising support
Andy Hammond | Lighting technician
Simon Harper | PR Support
Austin Lawler at CUE | Production management
Logela Multimedia | Filmmakers
Sioda Martin | Associate dance artist
Chris Nash | Photographer
Katja Ogrin | Photographer

Tim Dickinson and Sophy Smith | Composers
Dan Tucker | Photographer & film maker
The Lift Creative Services | Graphic design
Jake Webb | Stage management support

SUPPORT IN KIND

Lear Fitness
The Leamington Therapy Centre

TRUSTS AND FOUNDATIONS

Thanks to the following trusts and foundations who have supported us this year:

Ernest Cook Trust
Rowlands Trust
John Ellerman Trust
The Leche Trust
The Rothschild Foundation
The King Henry VIII Endowed Trust
The Town Council of Royal Leamington Spa
St Marys Hall Trust
The W.E Dunn Charitable Trust

And thanks to those who have supported us in previous years.

ARTISTIC DIRECTOR'S CIRCLE

Ann and Gerry Lewis
Sarah and Cliff Fitzpatrick

DANCERS' CIRCLE

Sheila and Nigel Turley

PATRONS' CIRCLE

Karen and Dave Allan
Alan J Clark
Caroline Davis
Mark and Fiona Fairbairn
Sarah Gee
Morene Griggs and Peter Thomas
Sue Heads
Jason King and Kevin Isaacs
Caroline Lukehurst
Alan and Pamela Richards
Susie Roberts
Simon Wales

SUPPORTERS' CIRCLE

Bernie Bedford
Kay Bridgeman
Linda Christmas
Will and Phyllis Davies
Rachael Magson
Patience O'Neill
Colin Robertson

MOTIONHOUSE MATE

Jan Beardsley

CHARGE COMMISSIONING CIRCLE

Ann and Gerry Lewis
Chris White

CHARGE CHAMPIONS

Caroline and Harry Barton
Alan Clark
Nik Corfield
Sarah Gee
Jessica Grace on behalf of Jessica Claire Designs
Lucy Halligan
Emily Long
Rachael Magson
Emily and Michael Mathias
And a huge thank you to all our anonymous donors too.





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VITSOE