
Motionhouse

Annual Report 2018/19



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ABOUT

Motionhouse

Celebrating our 30th Anniversary in 2018, Motionhouse was founded in 1988 by Louise Richards and Kevin Finnan MBE. We create and tour a wide range of inspiring and powerful dance-circus productions to theatres and festivals in the UK and around the world. 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 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 through Arts Council England.





SPOTLIGHT ON 2018/19

Throughout this very important 30th Anniversary year, Motionhouse has continued to prove that it is one of the UK's most creative and exciting dance companies.

On behalf of the Board, I would like to thank all those who play 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; Vitsø, for our fantastic rehearsal space; and our audiences and participants who keep inspiring the company to create great art.

Our ambitions and potential can only be fully realised through this continued support. The recent significant investments in our dancer capacity and more robust management and creative performance infrastructure has already led to exciting new developments.

I would like to particularly thank all of our dancers and the management team, for their hard work and dedication to always deliver the very best creative work.

The achievements that are outlined in this report speak for themselves, and I am so pleased that 143,716 people have been able to directly experience Motionhouse this year.

Simon Wales
Chair of the board of Trustees



© Gary Jones
Charge; Beth Pattinson, Alasdair Stewart, Daniel Massarella,
Naomi Tadevossian, Martina Knight, Chris Knight

30TH ANNIVERSARY

2018 marked Motionhouse's 30th Anniversary since the company was created by Louise Richards and Kevin Finnan MBE in 1988. We celebrated this milestone throughout the year, with highlights including an online social media and blog campaign looking back at our work over the years, a fundraising campaign with local businesses, a 30th anniversary retrospective video and exhibition, and a 30th Anniversary Fundraising Gala Dinner in the Vitsø building, attended by 125 people in October 2018.



As part of our fundraising campaign, Lift Leamington, we visited **30** businesses in Leamington to celebrate our **30th Anniversary**, performing a lift at each one.

THEATRE PRODUCTIONS

CHARGE

In 2018-19 our theatre production Charge (2017) continued touring, reaching 6,414 people with 17 performances at 11 venues, including in Austria, Germany, and the first ever outdoor performance of the show in partnership with Quays Culture in Salford. This built on a successful digital arts partnership developed in 2017 when we took our previous production Broken to Quays Culture. Offering this full-length dance production free of charge to an audience of 2,000 was certainly one of the year's highlights. Charge continues to generate large audiences and enthusiastic audience feedback.

Charge has now been seen by **19,822** people since its premiere in 2017.

It has been performed **49** times in **32** venues.



“A slick and fast-moving production”

Bachtrack

“The most incredible thing I have seen in years. I don’t remember the last time I gasped at theatre. A great achievement for Motionhouse.”

“I am leaving in an altered state. Awesome.”

“Stupendous! Total conceptual piece! Life affirming! Exhilarating! My 8 year olds need to see this!”

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.



NOBODY

OUR UPCOMING THEATRE PRODUCTION

We are delighted to have secured commitments for commissioning support from Gulbenkian & Art 31, and Midlands Arts Centre to create our next theatre production 'Nobody' which will premiere in August 2020. Dance Hub Birmingham have also provided support for Nobody, with additional funding from bridge organisation Arts Connect, for a digital research project to support the show. A wide-reaching youth participation programme will support Nobody, with R&D for the show beginning in autumn 2019.

Nobody will be a visual feast and magical story which will take audiences young and old on a delightful, fantastical adventure. Integrating digital worlds and live action, Nobody will be an emotional, poignant, thought provoking - and ultimately celebratory - exploration of identity and finding our place in the world.

In addition to the already wide audience we are proud to draw to our work, Nobody is designed to also be welcoming for younger audiences and their families. Our existing shows already attract young people, including children as young as 7, and with Nobody we will also target these audiences through tailored marketing campaigns, encouraging families and young people to attend high quality live performance.

Nobody, will be an ideal vehicle to support our work with children and young people thanks to the participatory elements we have planned for the show – school workshops, residencies, curtain raiser projects, online educational resources for teachers and post show talks with our audiences. We are preparing a case for additional fundraising to support these important opportunities for young people.

SPECIAL COMMISSION

LUMEN

A large-scale outdoor special commission in Romania

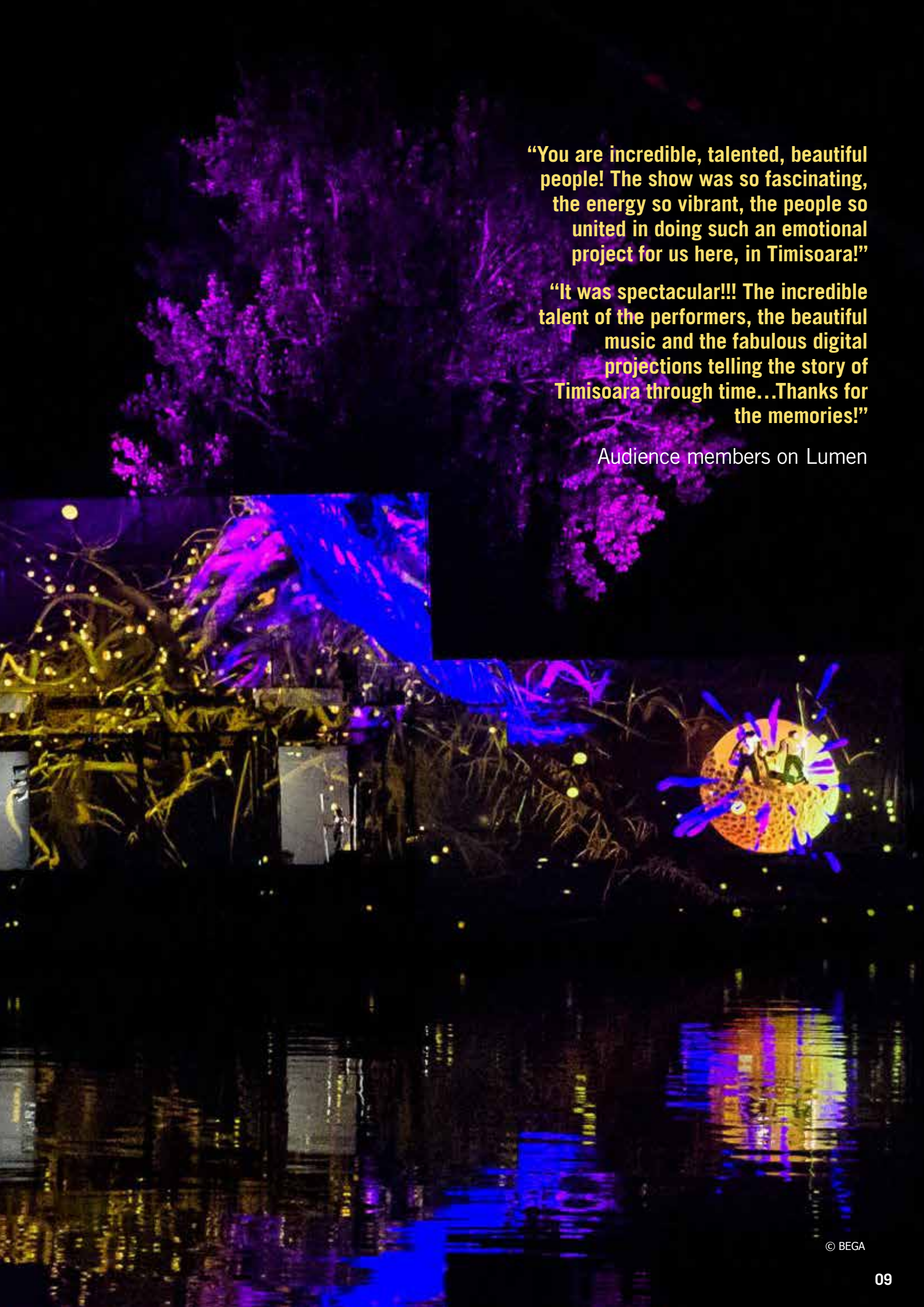
From the 5th to the 7th of October 2018, we transformed a disused dock on the Bega River in Timișoara, Romania into the stage for a spectacular large-scale outdoor show, as part of the cultural programme in the lead-up to the TM2021 European Capital of Culture. Lumen marked the beginning of the celebrations. Created and directed by Kevin Finnán MBE, Artistic Director of Motionhouse, Lumen celebrated the people of Timișoara, reflecting the theme of the celebrations, 'Shine your light'.

We are renowned for our work in unusual non-theatre spaces and Lumen saw us work with local choirs and community groups to bring to life the dock. A giant aerial spectacle of boats, flying bicycles, construction workers and a flying room, all suspended from cranes, were just some of the thrilling elements that wowed the audience. This, combined with incredible digital projections by our long-term collaborator Logela, helped us to tell the story of the city over recent years – a poignant celebration for the city's residents.

More than **23,500** people watched the show over 3 nights.

PRODUCED BY

PLAI for TM2021 together with the creative community of Timisoara



“You are incredible, talented, beautiful people! The show was so fascinating, the energy so vibrant, the people so united in doing such an emotional project for us here, in Timisoara!”

“It was spectacular!!! The incredible talent of the performers, the beautiful music and the fabulous digital projections telling the story of Timisoara through time...Thanks for the memories!”

Audience members on Lumen

OUTDOOR PRODUCTIONS



BLOCK

BLOCK, our collaboration with NoFit State Circus, continues to be extremely popular with both promoters and audiences. In 2018/19, its 3rd year of touring, BLOCK was performed 124 times to nearly 90,000 people in the UK, Austria, Belgium, Italy, France, Germany, Hungary, Spain and as far away as South Korea and Australia. In Australia, BLOCK was one of the shows selected as part of the cultural programme of the Gold Coast 2018 Commonwealth Games.

“Amazing performance, totally unique, never seen anything like this. Fabulous!”

“So good we had to see it a second time!”

“OMG! Jaw-dropping, amazing, wow!”

Audience members on BLOCK

BLOCK has now been performed to more than 150,000 people since its creation in 2016.

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.

CAPTIVE

Now in its 7th year of touring, our 2013 outdoor production Captive continues to be a popular with audiences and was performed 12 times this year to 3,870 people.

“Astonishing, beautiful and inspirational. I loved it.”

“The display of raw emotion was mind-blowing! Loved it.”

Audience members on Captive

CAPTIVE WAS COMMISSIONED BY

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



© Dan Tucker

Captive; Aaron Watkinson, Beth Pattinson, Chris Knight and Naomi Tadevossian

LOST

Lost, our short duet continues to complement our outdoor touring repertoire enabling us to respond to demand from smaller festivals and events. The success of Lost has led to the creation of three more duets (see overleaf).

“It gave me ‘goose bumps’. Very moving, it made me shed a tear”

“Inspiring performance, beautiful choreography and motion in space.”

Audience members on Lost



© Dan Tucker

Lost; Ariadna Girones Mata and Daniel Massarella

3 NEW DUETS

In 2018/19 we created three new duets to complement our highly successful short duet, Lost. With Lost, the new duets - Knot, Happy Hour and Gravity - provide an additional element to our flexible touring repertoire and will also allow us to respond to the corporate/entertainment market.

The duets are also proving to be an ideal short, inspirational offer for performance in schools and at events. In June 2018 children and young people with Down syndrome and their families watched Motionhouse dancers perform Knot as part of the Moving with the Ups of Downs project; we performed Knot and Happy Hour at the re-opening event of the Macready Theatre in Rugby; and Lost and Knot were performed at a high-profile Christmas party in December 2018.

“Spectacular and moving. Thank you.”

“Beautiful! Nice to see two men touching each other in the open space, breaking through superficial day to day life. Tender and powerful and brave.”

Audience members on Knot

“Nice! I like the energy and the fact it is not only the man who does all the lifting! Girl power. Love it.”

“Really amazing to see you dance, very impressive, also my 5 year old twin daughters totally enjoyed, please come back again!”

“Happiest 10 minutes of today”

Audience members on Happy Hour



© Motionhouse. Gravity; Naomi Tadevossian and Chris Knight



© George Archer. Happy Hour; Martina Knight and Alasdair Stewart



© Motionhouse
Knot; Aaron Watkinson and Daniel Massarella

NEW WORK

EXO

During 2018/19 we created a new production for dancers and JCB diggers, EXO, which was performed in three outer London boroughs during August, September and November 2018.

“Amazing free show for the community in Deptford today by Motionhouse and The Albany! Loved seeing so many families, young and old people enjoying art on Deptford High Street.”

Audience Member on EXO



© Dan Tucker
Exo; Martina Knight and Alasdair Stewart

WILD

At the end of 2018 we began an R&D period for our new outdoor production WILD, to premiere in May 2019, exploring the highly topical theme of our disconnect with the natural environment. WILD follows BLOCK in scale, its large footprint and 5m high set enabling it, like BLOCK, to attract and be seen by large crowds. The prototype set, inspired by a ‘forest of tall poles’ was trialled during the R&D process in late 2018, with creation continuing in early 2019. The creation of WILD has enabled Kevin Finnan to continue to explore his interest in dance-circus fusion.

We are grateful to have received commitment for commissioning support for 2019/20 from the following organisations to make WILD: Gulbenkian & ART31, Birmingham Hippodrome (as part of the Hippodrome Associate Artist programme), and Without Walls (with commissioning pledges from Freedom Festival, Hat Fair, and Out There International Festival of Circus & Street Arts). Grants from the Garfield Weston Foundation and The 29th of May 1961 Charitable Trust contribute to the creation of WILD and support ‘Motionhouse Goes Wild!’, a strategic touring project that includes performances of WILD in areas of low arts engagement. The Foyle Foundation and 29th May 1961 Charitable Trust has also made a commitment to support this strategic touring project in 2019/20. Funding from The City of London Corporation provides commissioning to support the creation of WILD as well as performances in the City of London. A full tour is in place for 2019.





© Dan Tucker

UPDATE ON OUR NEW CREATION AND REHEARSAL SPACE AT VITSØ

We moved to our new creation space in the building of furniture manufacturer Vitsø in January 2018, supported by a £377,087 capital grant from Arts Council England originally awarded in 2017/18. A major project in 2018/19 was to install the equipment provided by the grant to transform an empty space in the furniture manufacturer's new building into a state of the art production and creation space for the company, including lighting, blackout curtains, projection equipment, a sound system, aerial apparatus and dance floor. The space is now fully functioning and has enabled a veritable step-change in the way the company works and creates. Vitsø's naturally lit and ventilated furniture production building lends itself beautifully as a rehearsal space for Motionhouse. The move to Vitsø makes an extraordinary difference to how we create and rehearse our work. The building is inspiring and a beautiful space to work in. We are extremely grateful to Arts Council England for the financial support they have given us to make this possible, and to Vitsø for their continued collaboration.

Our efforts to raise our profile in the local area were once again rewarded this year when our Executive Director, Louise Richards was asked to become a judge for the Leamington Business Awards, taking centre-stage with local MP Matt Western during an award ceremony in November 2018 to present one of the awards.

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LEARNING, PARTICIPATION, AND SECTOR DEVELOPMENT

An engaging and accessible participatory programme for children, young people and adults runs alongside our professional touring. Inspiring the next generation is a key part of our ethos as a company. We continue to offer regular classes from our studio base in Leamington Spa as well as running workshops and creative projects in schools up and down the country and offer post show discussions after performances of our touring productions.

In 2018/19, we continued to offer eight weekly community classes in the local area, with 553 individual participants, adding a new regular class in January 2019 at Rugby School, open to students from all schools in the local area. We also offered four holiday projects for children and young people during the school holidays, giving young people from the local area an exceptional opportunity to learn with a professional company. Motionhouse Youth, our company of young dancers, performed 15 times during the year, performing to 1,875 people.

Funds of £3,000 secured from the Oakley Trust, the Eveson Trust and the William A Cadbury Trust in 2017/18 were spent this financial year to support the expansion of our work with the local inclusive group 'The Ups of Downs' for participants with Down syndrome. The project was successfully undertaken and included a holiday project in the summer, a performance of our duet *Lost* to inspire the group and their families, and some skills development work for our dancers. We are continuing to develop our work with the Ups of Downs.

In February 2019, our rehearsal director Junior Cunningham and Aaron Wilkinson spent a week in residency in Horsham, working with a group of 19 young dancers from the local area to create a 'Curtain Raiser' piece to be performed before the Company's performance of *Charge* at The Capitol Theatre Horsham in April 2019.



We finalised 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. The donations that supported this project were recognised in 2017/18 in accordance with accounting rules. (Thanks to the King Henry the VIII Endowed Trust and the St Mary's Hall Trust). We worked with 61 children from Emscote Infant School (Warwick), 60 children from Coten End Primary School (Warwick) and a group of 14 young people from Warwick School and King's High Schools in Warwick (Altoria Group) in a series of dance workshops based on storytelling to create original performances to take into local residential care homes and Myton Hospice.

In 2018/19 we also secured funding from Leamington Town Council to build on the Moving Stories project that was so successful in 2017/18, with a local school in a less affluent area of Leamington. In the '100 Languages' project, 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. Sixty reception children from Sydenham Primary School took part in the 100 Languages project creating a piece to share with their families and the local community.

We are proud to offer significant development opportunities to the wider dance sector, including work

placements, mentoring and access to our classes to young artists and students in professional training. This year, a young artist in training worked full time with us from July 2018 to the end of March 2019, we offered 23 work placements to young people interested in a career in the arts, 48 young people took part in our professional training courses or our company class, and a student from Surrey University began a placement with us in our marketing department from August 2018 and will be with us until the end of May 2019. Two of our female dancers decided to retire and a third has taken maternity leave, so this year presented us with an exciting opportunity to offer three full time dancer roles to three young dancers.

In total, more than 11,430 people benefitted from our education, engagement and training programme in 2018/19.

Young people chat to residents in a care home in Warwick after their performance during the Connections project.



FINANCIAL SUMMARY

OBJECTS

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

PUBLIC BENEFIT

Motionhouse is one of the UK's most creative and exciting dance companies. We engage with our audiences through dance performances that are acclaimed for their striking use of imagery and theatricality. Underpinning the work is a long-standing and continuing intention to balance a commitment to artistic adventure with the desire always to be exciting, appealing and stimulating to the broadest audience. Access to Motionhouse's performances is an important issue for us. We monitor access to our work to ensure that the beneficiaries are wide ranging and include young and old people, low income families, ethnic minorities, disabled people and other groups and communities.

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

The 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 the company's website and publications.

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

FINANCIAL REVIEW

The finite level of skilled resources and capacity was utilised as effectively as possible to maximise income and develop audiences – this is key to our business plan. The increase on Arts Council England NPO funding enabled the employment of additional resources and has driven an increase in activity and earned income.

The market conditions prevailing in the UK and Europe have changed over the last year, there is no doubt that there is a significant degree of uncertainty in our European markets in particular caused by Brexit uncertainty.

The artistic activity included our new midscale show, Charge that toured to UK and European theatre venues during the year. The completion of the first Charge tour enabled Motionhouse to take advantage of the government's Creative Industries Tax Relief through a Theatre Tax relief claim. The claim was accepted by HMRC and raised £63k. The main outdoor

production of Block, the continuation of the collaborative joint venture with NoFit State Circus, had a very successful year touring mainly in the UK and Europe. The other significant performance was the creation and performances of Lumen in Romania as part of their European Capital of Culture programme.

Our studio is the base for our training and professional development activity. It is used as both a company training and rehearsal space, and is available for external organisations to book. It attracted 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.

All of the activities outlined above have delivered our work to a wider audience and to different countries.

A prime focus of the company is cost control. Many of our activities are budget/cash limited to make sure that contributors understand the finite nature of resources.

In line with our Business Plan and four-year cycle this was budgeted as a zero surplus/deficit year after excluding the effect on the published accounts of the ACE Small Capital Grant and associated depreciation.

The actual result was a surplus primarily due to the success of Block (exceeded budget), and the successful submission of a Theatre Tax Relief claim for the production of Charge.

In 2016/17 and 2017/18 a small deficit was recorded, this was offset by the higher than planned surplus in 2018/19. This surplus will enable the development of new work in future years.

The year also saw the completion of the fitting out of our new rehearsal and storage space in the Vitsø factory in Leamington Spa. The fit out was supported by a Small Capital Grant from Arts Council England and has led to significant improvements in our artistic activity.

SOURCES OF FUNDING

Motionhouse's touring and educational work was 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 Arts Council England. Core funding of £468,806 was received during 2018/19. Earned income from the sale of performances to venues generated approximately half of Motionhouse's current account income. Fundraising remains a key focus and is proving to be increasingly competitive. We were successful in receiving grants from The William A Cadbury Trust, The Oakley Charitable Trust, Leamington Spa Town Council, Eveson Charitable Trust, Garfield Weston Foundation, 29 May 1961 Trust, Birmingham Hippodrome and Dance Hub Birmingham. Donations are also received through membership of the annual giving scheme and from other individual donations. Donations were boosted in 2018/19 by the Leamington Lift activity and the 30th year Fundraising Gala.

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

The expenditure on the fitting out of the new rehearsal space in the Vitsø premises was completed and we would like to thank Arts Council England for their generous funding support. In 2018/19 the amount received was £172,028 and this is shown on the SOFA in the restricted funds column. The remainder of the grant (£5k) is due to be received in 2019/20.

The capital expenditure relating to this grant is being depreciated on a straight-line basis with a three-year asset life. In the accounts for the period 2018/19 the grant income was recognised in the SOFA, and the depreciation of these assets was being expensed over the financial years 2017/18 to 2020/21. The grant balance remaining at the year-end was shown on the Balance Sheet as a restricted reserve. The depreciation charge was funded by this restricted reserve and after the full three-year depreciation period this reserve will reduce to zero. The effect of these transactions on the accounts needs to be appreciated in order that the financing of the underlying artistic activity can be understood.

FINANCIAL PERFORMANCE

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

We continued to develop a range of projects with partners and will be looking to expand these in the years to come, consolidating 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 2019 Motionhouse recorded an overall surplus of £110,367 on unrestricted operations; and £88,046 on restricted operations, the latter including the ACE Small Capital Grant income/expenditure.

The next financial year begins with a balance of £232,678, on unrestricted general reserves, and £290,097 restricted reserves. The majority of the restricted funds are the ACE Small Capital Grant and they will reduce to zero by 2020/21 through depreciation as detailed above. All restricted funds are held in accordance with the terms and conditions under which they were received. Where funding is received from particular sources to cover specific development work, those funds are reflected as income in the year in which they are received and they are held as restricted reserves.

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 £50,000 and £60,000 depending on the level and nature of activity.

The unrestricted general funds of the company as at 31 March 2019 were £82,678; free reserves totalled £56,220. There were further designated funds of £150,000 for the development of new work and for continuity.

The Head of Finance 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

Our work is in demand, and we are excited and confident about our plans for the coming four years, as detailed in our business plan. In addition to the creation of WILD (2019) and Nobody (2020) we have plans to make our next mid-scale touring production in 2022. Charge will continue to tour in spring 2019. We are delighted that BLOCK, our collaboration with NoFit State Circus continues to tour in 2019 alongside the new production WILD, including, as above to areas of low arts engagement supported by strategic touring grants from the Garfield Weston Foundation, The 29th May 1961 Charitable Trust and the Foyle Foundation.

We will continue to build our offer for children and young people. Nobody, our next theatre production, will be an ideal vehicle for this due to the participatory elements we have planned for the show (funding permitting) - workshops, curtain raiser projects, online educational resources for teachers and post show talks with our audiences. Nobody will also be the perfect opportunity to develop our talent development offer, building in apprenticeships and shadowing opportunities into a large fundraising case for support we will be developing.

AUDITORS

The appointed auditors for Motionhouse are Cooper Parry Group Limited.

STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating an income and expenditure account) for the year ended 31 March 2019

			2019	2018
	Unrestricted funds	Restricted funds	Total funds	Total funds
	£	£	£	£
Income				
Grants	471,306	172,028	643,334	541,365
Donations	24,615	38,000	62,615	57,972
Investments	189	-	189	450
Other – theatre tax relief	63,461	-	63,461	8,207
Charitable activities	578,490	12,000	590,490	544,722
Total income	<u>1,138,061</u>	<u>222,028</u>	<u>1,360,089</u>	<u>1,152,716</u>
Expenditure				
Charitable activities	1,027,694	133,982	1,161,676	1,019,788
Total expenditure	<u>1,027,694</u>	<u>133,982</u>	<u>1,161,676</u>	<u>1,019,788</u>
Net income for the year	110,367	88,046	198,413	132,928
Reconciliation of funds				
Fund balances at 1 April 2018	122,311	202,051	324,362	191,434
Fund balances at 31 March 2019	<u>232,678</u>	<u>290,097</u>	<u>522,775</u>	<u>324,362</u>

BALANCE SHEET | 31 MARCH 2019

Company Number: 02515820

	2019	2018
£	£	£
Fixed assets		
Tangible assets	275,758	133,083
Current assets		
Stock	3,787	-
Debtors	124,409	95,948
Cash at bank and in hand	228,314	170,886
	<u>356,510</u>	<u>266,834</u>
Creditors: amounts falling due in one year	(109,493)	(75,555)
Net current assets	<u>247,017</u>	<u>191,279</u>
Total assets less current liabilities	<u>522,775</u>	<u>324,362</u>
Funds		
Restricted	290,097	202,051
Unrestricted		
Designated	150,000	-
General	<u>82,678</u>	<u>122,311</u>
	<u>522,775</u>	<u>324,362</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 2018 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2019 £
Restricted funds					
Capital Grants					
ACE Small Capital Grant	190,073	172,028	(95,030)	-	267,071
Grants for the Arts Funding	1,270	-	(423)	-	847
Regenesis Capital Grant	2,692	-	(513)	-	2,179
ACE Lottery Capital Grant	8,016	-	(8,016)	-	-
Income Grants/ Commissions					
Donations					
William A Cadbury	-	1,000	(1,000)	-	-
The Oakley Charitable Trust	-	1,000	(1,000)	-	-
Leamington Spa Town Council	-	1,000	(1,000)	-	-
Eveson Charitable Trust	-	1,000	(1,000)	-	-
Garfield Weston Foundation	-	30,000	(10,000)	-	20,000
29th May 1961 Trust	-	4,000	(4,000)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
Dance Hub Birmingham	-	2,000	(2,000)	-	-
	<u>202,051</u>	<u>222,028</u>	<u>(133,982)</u>	<u>-</u>	<u>290,097</u>
Unrestricted funds					
General	122,311	1,138,061	(1,027,694)	(150,000)	82,678
Designated - Creation fund	-	-	-	100,000	100,000
Designated - Continuity fund	-	-	-	50,000	50,000
	<u>324,362</u>	<u>1,360,089</u>	<u>(1,161,676)</u>	<u>-</u>	<u>522,775</u>

Restricted funds represent:

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

The restricted funds received from the Birmingham Hippodrome and the Garfield Weston Foundation have been used for the build and touring of our new outdoor production WILD.

The following restricted funds have been used for our Community programmes – William A Cadbury Trust, The Oakley Charitable Trust, Leamington Spa Town Council & The Eveson Charitable Trust.

The restricted funds received from 29th May 1961 Trust have been used as support for Outdoor Touring.

The restricted funds received from Dance Hub Birmingham have been used for the development of Nobody.

INCOME FROM GRANTS AND DONATIONS

	2019 £	2018 £
Grants		
Arts Council England - Grant in Aid - Revenue	468,806	338,806
Arts Council England - Small Capital Grant	172,028	200,059
Warwick District Council	2,500	2,500
	<u>643,334</u>	<u>541,365</u>
Donations		
Trusts and Foundations	38,000	39,175
Individual donations including Gift Aid	24,615	18,797
	<u>62,615</u>	<u>57,972</u>
Total grants and donations	<u>705,949</u>	<u>599,377</u>

£210,028 (2017/18: £239,234) of the above income was attributable to restricted funds.

£495,921 (2017/18: £360,103) of the above income was attributable to unrestricted funds.

REACH AND ENGAGEMENT

Our total live reach this year (including post show discussions, open rehearsals and participatory activities) was 143,716

THEATRE PRODUCTIONS

In 2018/19 our theatre touring reached 6,539 people over 19 performances

CHARGE

Date	Venue	Country	Audience Figures	No. of Perfs
17 - 21 Apr 2018	Gulbenkian, Canterbury	England	915	5
27 Apr 2018	Nottingham Playhouse, Nottingham	England	462	1
1 May 2018	G Live, Guildford	England	149	1
4 May 2018	Northern Ballet, Leeds	England	185	1
9 May 2018	New Theatre Royal, Portsmouth	England	198	1
18 May 2018	Bregenzer Fruling, Bregenz	Austria	1,290	1
9 Jun 2018	MediaCityUK/Quays Culture, Salford	England	2,000	1
12 Oct 2018	Excerpt of Charge at Gala Dinner, Vitsø Leamington Spa	England	125	1
19 - 20 Oct 2018	Midlands Arts Centre, Birmingham	England	521	3
23 Oct 2018	Lawrence Batley Theatre, Huddersfield	England	221	1
6 Nov 2018	Bath's Hall, Scunthorpe	England	193	1
14 - 15 Nov 2018	Tanz Karlsruhe, Karlsruhe	Germany	280	2
Charge Performance Totals 2018/19			6,539	19

SPECIAL COMMISSIONS

In 2018/19 our special commissions reached 23,900 people over 4 performances

LUMEN

Date	Venue	Country	Audience Figures	No. of Perfs
4 - 7 Oct 2018	Timisoara, Romania	Romania	23,900	4
Lumen Performance Totals 2018/19			23,900	4

OUTDOOR PRODUCTIONS

Our outdoor performances reached 125,491 across 166 performances in 2018/19

BLOCK

Date	Venue	Country	Audience Figures	No. of Perfs
9 - 10 Apr 2018	Festival 2018, Surfer's Paradise, Gold Coast	Australia	1,250	3
12 - 15 Apr 2018	Festival 2018, Broadbeach, Gold Coast	Australia	7,000	7
28 - 29 Apr 2018	Kultursommer-Eröffnung, Neuwied	Germany	4,400	4
12 - 13 May 2018	L'Humour des Notes, Haguenau	France	1,450	3
18 - 19 May 2018	CIRKL, Leuven	Belgium	1,900	4
20 May 2018	Bildstörung, Detmold	Germany	2,000	1
26 May 2018	Dumfries & Galloway Arts Festival, Dumfries	Scotland	600	2
2 Jun 2018	Neuhardenbergnacht, Neuhardenberg	Germany	700	1
20 Jun 2018	Medway, Canterbury	England	425	2
22 Jun 2018	Gulbenkian, Canterbury	England	875	2
23 Jun 2018	Imagine Luton, Luton	England	1,250	4
27 - 28 Jun 2018	Summer of Circus, Worthing	England	448	2
29 Jun 2018	Hat Fair, Winchester	England	925	2
30 Jun - 1 Jul 2018	Imagine Watford, Watford	England	1,175	4
4 Jul 2018	Bell Square, Hounslow	England	450	2
5 Jul 2018	Motionhouse Summer Party, Leamington Spa	England	165	1
7 - 8 Jul 2018	Mouth of the Tyne, Tynemouth	England	2,500	4
19 Jul 2018	Across the Borders Festival, Aachen	Germany	1,150	4
21 - 22 Jul 2018	Alles muss raus! Kaiserslautern	Germany	3,650	4
21 Jul - 4 Aug 2018	La Strada, Graz	Austria	6,800	10
25 - 26 Jul 2018	IF, Milton Keynes	England	465	3
27 - 28 Jul 2018	Sommersprossen, Pforzheim	Germany	6,000	3
7 - 9 Aug 2018	Fira Tarrega, Tarrega	Spain	22,800	6
8 Aug 2018	Sziget, Budapest	Hungary	300	2
14 Aug 2018	Renc'Arts, Pornichet	France	2,750	2
16 Aug 2018	Le Fourneau, Brest	France	1,750	2
22 - 23 Aug 2018	Leicester City Festival, Leicester	England	1,350	4
24 - 25 Aug 2018	Appetite, Stoke on Trent	England	1,425	4

29 Aug 2018	Dreamland, Margate	England	300	2
1 Sep 2018	Freedom Festival, Hull	England	2,300	2
19 Sep 2018	Festival of Imagineers, Coventry	England	300	1
21 - 22 Sep 2018	Lancashire Encounter, Preston	England	590	3
29 Sep 2018	Derby Festé, Derby	England	550	2
30 Sep 2018	Lincoln Performing Arts Centre, Lincoln	England	450	2
6 Oct 2018	Seoul Street Arts Festival, Seoul	South Korea	1,200	2
13 - 24 Mar 2019	Dansa Quizena Metropolitana, Barcelona	Spain	6,720	14
BLOCK Performance Totals 2018/19			88,363	120

DUETS

Date	Venue	Country	Audience Figures	No. of Perfs
3 May 2018	Lost at Sydenham School, Leamington Spa	England	80	1
5 May 2018	Lost at Coventry Cathedral, Coventry	England	540	2
2 Jun 2018	Lost at Private event at Vitsø, Leamington Spa	England	600	2
3 Jun 2018	Lost at Wheee! Festival, Nottingham	England	425	2
20 Jun 2018	Lost at Refugee Week, Coventry	England	100	1
23 Jun 2018	Lost at All in the Mind Festival, Basingstoke	England	270	3
30 Jun 2018	Knot at Weston Under Wetherley	England	30	1
8 Jul 2018	Lost at Haslemere Fringe, Surrey	England	725	3
12 Oct 2018	Happy Hour at Gala Dinner, Vitsø Leamington Spa	England	125	1
	Knot at Gala Dinner, Vitsø Leamington Spa	England	125	1
9 Nov 2018	Lost for residency participants, Vitsø, Leamington Spa	England	25	1
5 Dec 2018	Happy Hour at Rugby School, Rugby	England	200	1
	Knot at Rugby School, Rugby	England	200	1
8 Dec 2018	Lost for private party	England	200	1
	Knot for private party	England	100	1
30 Mar 2019	Knot at Pump Rooms, Leamington Spa	England	100	1
Duets Performance Totals 2018/19			3,845	23

CAPTIVE

Date	Venue	Country	Audience Figures	No. of Perfs
9 Apr 2018	BASPCAN Conference, Warwick Arts Centre	England	85	1
16 - 17 Jun 2018	Feast, Waddesdon Manor	England	2,000	4
14 Jul 2018	Bradford Festival, Bradford	England	245	2
2 - 3 Aug 2018	Women: Work and Power, City of London Corporation, all female cast	England	775	4
4 Aug 2018	Art in the Park, Leamington Spa	England	850	2
4 - 5 Sep 2018	Oriente Occidente, Trento	Italy	1,150	2
Captive Performance Totals 2018/19			5,105	15

UNDERGROUND

Date	Venue	Country	Audience Figures	No. of Perfs
7 Jul 2018	Warwick School, Warwick	England	300	2
Underground Performance Totals 2018/19			300	2

EXO

Date	Venue	Country	Audience Figures	No. of Perfs
25 Aug 2018	The Albany, Deptford	England	600	2
8 Sep 2018	Millfield Theatre, Edmonton	England	450	2
3 Nov 2018	Bell Square, Hounslow	England	120	2
Exo Performance Totals 2018/19			1,170	6

OPEN REHEARSALS AND LIVE STREAMS

In 2018/19 101 people attended one of our open rehearsals and 5,098 watched our live stream performances

Date	Venue	Country	Audience Figures	No. of Perfs
24 May 2018	Vitsø, Leamington Spa	England	30	1
Sep and Oct 2018	Live stream of Captive at Oriente Occidente in Trento and of Lumen in Timisoara	Italy and Romania	5,098	2
4 Dec 2018	Vitsø, Leamington Spa	England	6	1
6 Dec 2018	Vitsø, Leamington Spa	England	1	1
21 Feb 2019	Vitsø, Leamington Spa	England	21	2
22 Feb 2019	Vitsø, Leamington Spa	England	13	2
15 Mar 2019	Vitsø, Leamington Spa	England	27	1
21 Mar 2019	Vitsø, Leamington Spa	England	3	1
Total Open Rehearsals 2018/19			5,199	11

OUR FUNDERS, SUPPORTERS, BOARD, STAFF AND DANCERS



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VITSOE

FUNDERS, TRUSTS AND FOUNDATIONS

Arts Council England
Warwick District Council
William A Cadbury Trust
Dance Hub Birmingham
Ernest Cook Trust
Eveson Charitable Trust
Leamington Spa Town Council
The Leche Trust
The Oakley Charitable Trust
Garfield Weston Foundation
29th May 1961 Trust

We are an associate company of Birmingham Hippodrome.

BLOCK is a collaboration with NoFit State and 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

CHARGE IS SUPPORTED BY

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

LUMEN WAS SUPPORTED BY

PLAI for TM2021, with the creative community of Timișoara BRD, flex, Ness and Municipality of Timișoara

NOBODY

Commitments for commissioning support from Gulbenkian, ART31 and Midlands Arts Centre. Support from Dance Hub Birmingham and Arts Connect.

WILD

Commitment of commissioning support for 2019/20 from Gulbenkian & ART31 and Birmingham Hippodrome (as part of the Hippodrome Associate Artist programme). Support from Without Walls with commissioning from Freedom Festival, Hat Fair, and Out There International Festival of Circus & Street Arts. With additional backing from the Garfield Weston Foundation, the Foyle Foundation, The 29th May 1961 Charitable Trust, The Saintbury Trust and The City of London Corporation.

BOARD OF TRUSTEES, STAFF AND DANCERS

MOTIONHOUSE BOARD OF DIRECTORS

Simon Wales (Chair)
Caroline Davis
Sarah Gee FRSA, MloD
Naveen Gupta (Chair of Finance & Governance, appointed 12 November 2018)
Christopher Lillington
Rachael Magson
Rakhi Rajani (appointed 12 November 2018)
Toby Smith (appointed 12 November 2018)
Josie Stevens (appointed 12 November 2018)
Amy Dalton-Hardy (appointed 12 November 2018, resigned 12 March 2019)
Sarah Jane Fitzpatrick ACMA (resigned 12 November 2018)
Dr Ceri Gorton (resigned 26 February 2019)
Kevin Isaacs (resigned 12 November 2018)
Dorothy Wilson MBE, FRSA (resigned 12 November 2018)

MOTIONHOUSE STAFF

Louise Richards, Executive Director
Kevin Finnan MBE, Artistic Director
Jo Valentine, Programme Manager
Amy Belfield, Programme Coordinator
Jane Bailey, Communications & Development Director
Lucy Dwyer, Marketing & PR Manager (resigned June 2018)
Amelia Bruce, Marketing & PR Manager (joined June 2018)
Nathan Samuels, Digital Communications Officer (resigned September 2018)
Martin Ward, Digital Communications Officer (joined October 2018, resigned December 2018)
Alex Earle, Digital Communications Officer (joined January 2019)
Andrew Johnson, Head of Finance
Sarah Lewis, Administrator
Aaron Watkinson, Dance and Education Lead

PERFORMERS

Junior Cunningham, Rehearsal Director
Berta Contijoch (joined February 2019)
Charlotte Hannah (joined February 2019)
Christopher Knight
Martina Knight (resigned March 2019)
Daniel Massarella
Naomi Moore
Luka Owen (resigned April 2018)
Beth Pattison (joined April 2018)
Shannon Platt (joined February 2019)
Alasdair Stewart
Rebecca Williams

Performers in Block (short term contracts)

Onyemachi Ejimofor (resigned September 2018)
Rosie Macari
Bryn Owen (joined October 2018)
Joel Pradas Reguill

FREELANCERS & ARTISTIC COLLABORATORS

Andy Hammond, Technical Manager
Jake Webb, Stage management support
Thomas Blake, Technical support, touring

Simon Dormon & Oblique Furniture, Set design and creation
Natasha Chivers & Marec Joyce, Lighting design
Logela Multimedia, Filmmakers
Chris Nash, Photographer
Tim Dickinson and Sophy Smith, Composers
Dan Tucker, Photographer & film maker
Liz Frostick, Frostick Consulting, Fundraising support
The Lift Creative Services, Graphic design
Gareth Wright, Graphic design

SUPPORTERS

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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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