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# Motionhouse

Annual Report 2019/20



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© Dan Tucker  
Charge; Naomi Tadevossian, Rebecca Williams and Daniel Massarella

## ABOUT

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# Motionhouse

Founded in 1988 by Louise Richards and Kevin Finnan MBE, we create world-class dance-circus productions that tour extensively 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 2021 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 with additional support from Warwick District Council and we are a Hippodrome Associate Company.



# INTRODUCTION FROM OUR CHAIR

Prior to March 2020, Motionhouse was on track for another exceptional year of creating new work, engaging with audiences of all ages in the UK and across Europe, and delivering on our ambitions for the next stage of exponential growth as a company.

This report and the financial statements reflect that progress, leading up to the start of the Covid pandemic in March 2020. It is with a mixture of pride and some sadness that the Trustees and the Company present this summary of 2019/20, which now feels rather overshadowed by the impact of Covid on the entire performing arts sector and wider society.

Following the devastating loss of income and the cuts to the dancer and administration teams during 2020, we firmly believe that Motionhouse will find ways to survive and grow again. The Trustees would like to particularly thank the management team for their tireless and exhausting work as they navigate the daily changing picture

and plan for an uncertain future. The Trustees also thank the dancers for all of their hard work and excellence throughout 2019/20, and for their willingness to embrace the uncertainty and work with us to adapt for the future.

On behalf of the Trustees, I would like to again 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; and our audiences and participants who keep inspiring the company to create great art.

More than 130,000 people directly experienced the work of Motionhouse in 2019/20, and we are determined to continue providing these unforgettable experiences for all of our audiences locally, nationally and worldwide.

**Simon Wales**  
Chair of the board of Trustees




# OVERVIEW

2019/20 was another very successful year for Motionhouse, seeing continued and strategic expansion of the team to support our capacity to deliver our ambitious goals. This year was the second year that we have benefitted from the 38% funding uplift secured from Arts Council England (for the funding period 2018-22). Once again, our excellent results and reputation provide evidence that the additional investment has helped us to grow as a company, increase income, reach more audiences and become more resilient, supported by our exciting business plan and artistic goals. In addition to our programme of touring to theatres and festivals, we secured an important contract with a holiday resort in Wales for the delivery of several seasons of

performances, including the creation of a new production for children and families, enabling us to expand our dancer team in line with our strategic vision to expand the company. We performed to more than 115,000 people in 11 countries in 2019/20 and more than 15,000 people benefitted from our education and engagement activities. This very positive outlook was, however, disrupted at the very end of the year in March 2020, as the effects of the Covid pandemic started to be seen, and we began to suffer cancellations and postponements of our education and performance activities.

# OUTDOOR PRODUCTIONS WILD

At the start of the year we finished creation of our new outdoor production WILD, which we also secured considerable partnership support for. WILD is commissioned by Gulbenkian & ART31 and Birmingham Hippodrome (as part of the Hippodrome Associate Company programme) and supported by Without Walls (with commissioning from Freedom Festival, Hat Fair, and Out There International Festival of Circus & Street Arts) and the City of London Corporation. Additional backing from the Garfield Weston Foundation, the Foyle Foundation, 29th May 1961 Charitable Trust and The Saintbury Trust was secured to support a strategic touring project which includes performances of WILD in areas of low arts engagement.



WILD was seen by **33,258** people in its premiere tour.



Before WILD started its debut tour, we performed two special preview performances to very diverse family audiences in the Bullring shopping centre in Birmingham City Centre on a Saturday afternoon in April 2019, drawing crowds of shoppers on 3 levels, most of whom watched the entire 45 minute show – an incredible testament to the power of the work to captivate onlookers who are not necessarily dance fans. These performances were organised in partnership with Birmingham Hippodrome and were seen by approximately 2,500 people.

# OUTDOOR PRODUCTIONS



## WILD

WILD premiered at Brighton Festival in May 2019 and subsequently toured to 18 festivals or events in the UK and made its international debut in Malta in November 2019. Over its first touring season, the show was performed 45 times to over 33,000 people, with an excellent reception and enthusiastic feedback from audiences.

**“Maybe the best thing I have ever seen”**

**“Amazing. Completely mesmerising show! Kept me and 5 year old twins entranced.”**

**“Inspiring, captivating & thought provoking 5\*!”**

Audience Members on WILD

We secured two accessibility grants from Without Walls, one of the show’s commissioning partners, to help visually impaired audiences to enjoy WILD.

One grant enabled the company to take part in training to create a touch tour for WILD and the other to create an audio description of the show. Without Walls is a consortium of festivals and organisations dedicated to raising the profile of the UK outdoor arts sector, promoting artistic excellence and supporting innovative new work for the benefit of artists and audiences.

# BLOCK

We also toured BLOCK, our collaboration with NoFit State Circus - its 4th year of touring – a real testament to its popularity. In addition to performances in the UK, (including one in Birmingham’s Bullring Centre) reaching 11,200 people, BLOCK toured extensively in Europe, seen by more than 44,000 people over 38 performances in 6 countries: Germany, Italy, the Czech Republic, Luxembourg, The Netherlands and Spain. We were delighted that BLOCK won the Judges’ Choice Award at the International Theatre Festival in Ludwigshafen, Germany.

BLOCK was performed to over **55,000** people in **9** countries.

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

**“That was incredible. A deathdefying performance - filled with jeopardy! Loved it.”**

Audience Members on BLOCK





# 3 NEW DUETS

Our three new duets - Knot, Happy Hour and Gravity - created last year to complement our highly successful short duet, Lost, provided a valuable additional element to our flexible touring repertoire. The duets were performed 41 times to 7,268 people, including in The Netherlands where we took 5 of our shows for 10 days during the BRIK Festival. The duets also enabled us to create a new offer for schools; the Inspire & Move package comprising a performance and a workshop. 185 children at 5 schools benefitted from this new format in early 2020 and we will continue to offer this successful model in the future.

The duets were performed **41** times to **7,268** people.

**“If ever there was a dance that could defy gravity on Earth. Motionhouse will never cease to amaze and delight me.”**

Audience Member on Gravity

**“Was very impressive and a beautiful piece. Moving performance.”**

Audience member on Knot

## CAPTIVE

Our 2013 outdoor production Captive (below) continues to be popular and was performed 13 times to 3,557 people in the UK, The Netherlands, Romania and South Korea.

**“Amazing! Electrifying, never seen anything like that! Would see again!”**

Audience member on Captive



© Duncan Walker  
Gravity, Chris Knight and Berta Contijoch



Happy Hour, Becky Knight and Alasdair Stewart



© B-FIT  
Captive, Shannon Kate Platt, Aaron Watkinson, Beth Pattison



Knot, Daniel Massarella and Aaron Watkinson

# THEATRE PRODUCTIONS

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

Audience members on Charge



## CHARGE

Our theatre production Charge (2017) continued touring in 2019/20, with 10 performances at 7 venues between April and June, returning to some venues already visited on previous tours – a real testament to its success with audiences. This short tour included our first ever relaxed performance of

the show in April 2019 at Nottingham Playhouse. The performance was very well received by the audience, proving that our work can respond well to this format – so much so that the audience stayed for an impromptu post show discussion with our dancers and Rehearsal Director.

# NOBODY

In October 2019 we began researching ideas for our next theatre production, Nobody. We secured commissioning support from Gulbenkian & Art 31, Midlands Arts Centre, Dance Hub Birmingham and the Leche Trust to create the show, with additional funding from bridge organisation Arts Connect for a digital research project for young people to get involved during its creation. A case for support for additional fundraising to support wrap-around participation activities, audio-described and relaxed performances and schools' matinees was developed and submitted to numerous trusts and foundations.

Nobody should have opened at bOing! International Family Festival in August 2020, followed by an impressive tour with 54 performances at 26 theatres up and down the UK. At the time of writing in October 2020, we now know that the 2020 leg of the tour and many dates in spring 2021 have been postponed due to theatre closures caused by the Covid pandemic. We can report however, that practically all of the tour has been rescheduled to new dates in 2021/22 and we continue selling the show for subsequent tours.





# STARCHITECTS

We developed a partnership with Bluestone Wales, a holiday resort in Pembrokeshire, Wales, who have an ambitious vision to provide high quality entertainment for family audiences. Commissioned by Bluestone, in autumn 2019 we created our first ever production for young children and their families: Starchitects. The 'Starchitects' are a group of children whose mission is to go to the moon. The show is engaging for audiences of all ages – from tiny tots to older siblings, parents and grandparents who can all enjoy and join our magical adventure to try and reach the moon.

**"We saw the show yesterday ... It was utterly breathtaking. Our boys were completely mesmerised all the way through, in the words of our youngest "it was better than excellent!!"**

Audience member on Starchitects

Guests at Bluestone Wales enjoyed this enchanting show during the Winter Lights Festival from 9th January 2020 to 18th March 2020: the final shows happening just as the closure of theatres in England and Wales was announced. Our dancers were living and working in a 'bubble' separated from guests at all times as cases of the pandemic spread. We had been programmed to present BLOCK and WILD in the summer months of 2020, and we hope that we may be able to programme these or other events with Bluestone in future years.

# LEARNING, PARTICIPATION AND SECTOR DEVELOPMENT

Inspiring people to take part in and enjoy dance is a key part of our ethos as a company and we were able to further develop our engaging and accessible participatory programme for children, young people and adults which runs alongside our professional touring this in 2019/20 thanks to the creation of a new Creative Learning Producer role. Key achievements include: the creation of a new Youth Board as a means of reflecting young people's voices in the work of the organisation; a new weekly dance class for people over 60 years of age (with seed support from Baron Davenport's Charity); a new weekly toddler and parent class (with support for a pilot project from Warwickshire County Council); 11 performance opportunities for our youth company Motionhouse Youth, and an exciting new offer for schools - Experience Days - where school groups can experience a day in the life of our dancers as they train and rehearse.

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 2019/20 we offered 11 weekly community classes in the local area, attended by approximately 130-160 individual participants on a weekly basis. We also continued to offer our regular sessions to the Ups of Downs, a group of young people with Down Syndrome, ran a holiday project for young people during the school break in April 2019, summer schools for two age groups and an intensive training course for Motionhouse Youth in summer 2019, giving young people an exceptional opportunity to learn with a professional company.



In April 2019, our Rehearsal Director Junior Cunningham worked with a group of 19 young people to perform a 'Curtain Raiser' piece before the Company's performance of Charge at The Capitol Theatre Horsham, and in April and May 2019, Motionhouse Youth worked with ACE Dance and Music Youth, a youth company from Birmingham, on a collaborative project to create a Curtain Raiser to be shown onstage before our performance of Charge at Warwick Arts Centre in early May 2019. Junior also worked with 25 young people from Dudley to create and perform a Curtain Raiser before the company's triple bill of work presented at Forest Arts Centre in Walsall in May 2019 and 10 young people in Canterbury to create an outdoor Curtain Raiser on the set for our show Captive, performed before our performance of WILD at bOing! International Family Festival.

We are proud to offer a range of development opportunities to the wider dance sector, including work placements, mentoring and access to our classes to young artists and students in professional training. In 2019/20, two young artists in training worked with us for 6 months and we hosted 3 young apprentice dancers across the year: one young person from April 2019 to August 2019 and 2 young dancers from Northern

School of Contemporary Dance joined us from mid-September 2019 to the end of March 2020. We offered work placements to 23 young people interested in a career in the arts and 51 young people took part in our professional training courses or our company class. Again this year we hosted a student from the dance degree course at Surrey University from September 2019 to March 2020. Due to excellent outdoor touring bookings and the contract at Bluestone Wales, we were able to grow our dancer team to 12 in order to deliver this exciting programme of work.





# ONLINE REACH UPDATE

In 2019/20 our online audiences have continued to grow. The sharing of our work digitally online is a key element of our Digital Plan for the Arts Council funding period 2018/22. As part of our long-term strategy to build the team, the Digital Engagement Officer post created in 2017 as a part-time role was made full time as per the long-term vision, enabling us to give digital access to our work the emphasis it requires. A well planned and content-rich social media plan, and blog series has supported us in our aim to increase followers across all social media platforms: across Twitter, Facebook and Instagram we have 26,278 followers: Twitter - 9,106, Facebook - 8,507, Instagram - 8,665.

In April 2019 we were selected by the BBC to take part in their day-long online celebration of dance, #DancePassion. Our 30-minute live session called 'The Science of Lifting' included our dancers demonstrating some of our renowned lifts as well as rehearsing some excerpts of our current touring production, Charge. We received some of the highest online views from the range of content available (68,600 over the period it was online), we were included in the BBC's '9 amazing moments from #DancePassion live' and were featured on BBC Midlands Today.

Part of our Digital Plan is to explore how we can 'go live' from rehearsals and live stream our work to offer engaging content to our online audiences.

In August 2019, we live-streamed a rehearsal of WILD and undertook our first ever outdoor live-stream of one of our full-length shows, streaming a performance of WILD from bOing! International Family Festival. With support from Arts Connect, in November 2019 we launched our Who are You? digital platform that will run alongside the creation of our new theatre show Nobody. Young people are invited to submit their own creations in any form (dance videos, poetry, images, etc.) on the theme of 'Who are you?'. Kevin Finnan our Artistic Director is interested in hearing the voices of young people on this question as he creates Nobody, which will explore themes of identity. In addition to work submitted on the platform, Kevin has so far worked with

Motionhouse Youth and our Youth Board to explore their responses to feed into the creation of the show. Plans to continue this work with school and other youth groups were disrupted due to the Covid pandemic.

With the news at the end of March 2020 that the country was entering a period of lockdown to help curb the spread of Covid, we worked quickly with our dancers to prepare a range of online classes to be shared free of charge on our YouTube channel before they entered the Government's Covid Job Retention Scheme. We also very rapidly decided to share completely free of charge online films of our full Earth Trilogy (3 full-length theatre productions). The feedback from our audiences has been very moving: people have told us that experiencing our work online had helped lift their spirits and given them a moment of joy during this challenging period for us all.





# LOCAL PARTNERSHIPS

In March 2020 we received the green light from Warwick District Council for the development of an exciting new creation and rehearsal space in Leamington Spa's Town Hall. The move is part of Warwick District Council's strategic plans to invest in the creative industries and the arts as part of the recently launched Creative Framework and the plans for a Creative Compact in the district. The long-term aim is to make full use of the Town Hall as a Creative Hub for the town, and the creation of our rehearsal space is seen as one of the first steps on the road to achieving this. Having our creative base in the Town Hall also resonates with the plans for the town's Creative Quarter, which is in development. As previously reported, in 2017 we secured capital investment from Arts Council England to create a fully equipped creative development studio within the Vitsø site in Leamington Spa, who now require the space back for their own activities. The equipment supported by this investment moves with us to the Town Hall.

The Assembly Hall provides a perfect space to make our dance-circus productions. Importantly, the installation is free-standing and does not impact the fabric of this Grade II listed building,

blending cutting edge technology with iconic Victorian architecture. The space has the major advantage of bringing us into the town centre - it is a place where we can share our work and our creativity with local people, including insights into the creative process, showings of our work, as well as training and education opportunities.

We extend our thanks to Warwick District Council for their vision to bring creativity and creative businesses into the town centre and once again to Arts Council England for their investment in the equipment that enables us to develop new and exciting work.

We are also proud to report on the recognition received by one of our young artists. Our Education Lead dancer Aaron Watkinson was nominated as 'Young Person of the Year' at the Leamington Business Awards 2019 for his excellent work with children and young people. The company was delighted when Aaron was announced a winner of the category at a ceremony in November 2019, where his role in inspiring the young people he teaches, taking them on a life-affirming journey was underlined.



# PLANS FOR FUTURE PERIODS

Until the onset of the Covid pandemic and its associated impacts on our activities due to government restrictions, we were on a trajectory to fully implement and indeed exceed the goals of our ambitious business plan. Since the end of March 2020 we have been in close and regular contact with our touring partners at theatres and festivals and are working with them to ascertain when we will be able to resume our touring activities, which were postponed or cancelled due to lockdown restrictions. We are in regular contact with our Trustees via online video conferencing to ensure that with their support we take the best steps to secure the future of the company and to ensure its recovery once the pandemic is under control.

We continue to monitor the situation closely as it develops and the impact on Motionhouse and on the sector becomes clearer. At the time of writing in October 2020, we now know that we lost all of our outdoor touring bookings over the summer months due to outdoor performances not being able to take place, and as reported above, our 2020 tour and part of the spring 2021 tour of our new theatre production Nobody have been postponed due to theatre closures. All of our teaching work has been cancelled since the end of March, but we now hope to recommence many of our community classes in January 2021. We have also developed safe working protocols for when our dancers are able to return to work. The significant loss of earned income since March 2020 has meant that despite making deep cuts across all areas of expenditure, we have been forced to take the hard decision to downsize the company, sadly losing office staff and greatly reducing our dancer numbers.

Although this continues to be an extremely challenging time for us, with significant impacts on the company, we have been able to reschedule virtually the whole Nobody tour to new dates for 2021 and 2022 and are in discussion with our festival partners about booking our outdoor work in summer 2021. We are buoyed by our venue partners' confidence in our work and hopeful that we will be able to slowly rebuild in due course.

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

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

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

## FINANCIAL REVIEW

Throughout 2019/20, the finite level of skilled resources and capacity was utilised as effectively as possible to maximise income and develop audiences which are key elements of our business plan. We continued our work on the strategic expansion of the team to support our capacity to deliver our ambitious goals. Educational and community activity was increased with the appointment of a Creative Learning Producer, and capacity to deliver performances and outreach

was supported by an increase in the number of dancers. A Fundraising Coordinator post was created to support the company in the achievement of its fundraising goals and our Digital Engagement Officer post was increased to a full-time role to reflect the growing importance of digital content and communications in our activities. This strategic expansion has been severely compromised by the onset of the Covid pandemic, with the company being significantly downsized during 2020 due to its impact on our activities and income.

The market conditions prevailing in the UK and Europe continue to display a significant degree of uncertainty, primarily due to Brexit. Appropriate efforts have gone into preparing and mitigating for the UK leaving the EU as much as possible and to have plans in place to enable us to continue to be operational to work in Europe at the end of the transition period.

Our theatre-based artistic activity during 2019/20 saw the continuation of the touring of our midscale show, Charge, whilst our key outdoor productions WILD and BLOCK had a very successful year of touring in the UK and Europe. During the year a new venture commenced at Bluestone Wales with Motionhouse creating a new production, Starchitects, for a season of performances at the resort from January to March 2020. This was to be followed up by two other shows to be performed in set periods through 2020, which were cancelled due to the Covid pandemic. We hope that we may be able to programme these or other events in partnership with Bluestone in future years.

In March 2020, the Covid pandemic resulted in the closure of all of our artistic performance and community activity and from 1 April 2020 all of the performers and most of the office staff were placed on furlough. The remaining staff (three plus Executive Director and Artistic Director) continued to work primarily from home.

Our studio is the base for our training and professional development activity. It is used as a company training and rehearsal space, for the delivery of our community classes, 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. This too was closed from the end of March due to Covid restrictions.

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

In line with our Business Plan and 4-year cycle, which relates to the investment and creation of new work, 2019/20 was budgeted as a surplus year after excluding the effect on the published accounts of the ACE Small Capital Grant and associated depreciation (more detail on page 20). The actual result was just over budget.

In 2016/17 and 2017/18 small deficits were recorded, followed by planned surpluses in 2018/19 and 2019/20. This overall surplus enables the funding and development of new work, including our new theatre show, Nobody.

### ACE SMALL CAPITAL GRANT

The final part of the grant (£5k) to fit out the rehearsal space in the Vitsø building was received and is shown on the SOFA in the restricted funds column. The expenditure relating to this grant is a fixed asset addition that is being depreciated on a straight-line basis with a 3-year asset life. This charge appears in the expenditure section of the SOFA in the restricted funds column (in Charitable activities) and in Note 8 – Tangible Fixed Assets.

In the accounts for the period 2019/20 the grant income was recognised in the SOFA. The depreciation of the assets is being expensed over the financial years 2017/18 to 2020/21. The grant balance remaining at the 2019/20-year end is shown on the Balance Sheet as a restricted reserve. The depreciation charge is funded by this restricted reserve and after the full 3-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 the Trustees. 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 Trustees for review and approval.

We continued to develop a range of projects with partners and will be looking to expand and build on these in the future, 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 we can maintain our artistic aims and objectives. For the financial year ending 31 March 2020 Motionhouse recorded an overall surplus of £72,404.

The new financial year begins with a reserves balance of £595,179; comprising £135,093 unrestricted general reserves, £300,000 designated reserves, and £160,086 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.

### 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 performances to venues.

Motionhouse is supported by Arts Council England. Core funding of £468,806 was received during 2019/20. Earned income from the sale of performances to venues generated 62% (£832k) of Motionhouse's income

Grants - Fundraising remains a key focus and is proving to be increasingly competitive in light of the Covid pandemic. We were successful in receiving grants and commissions from: Gulbenkian Theatre, MAC - Midlands Arts Centre, Dance Hub and Arts Connect, Without Walls, Freedom Festival Hull, Seachange Arts, Hatfair Winchester, City of London Corporation, Birmingham Hippodrome, Foyle Foundation, The Saintbury Trust, 29th May 1961 Charitable Trust, Baron Davenport's Charity, Warwickshire County Council and Warwick District Council.

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 our youth and adult community dance programme based at Spencer Yard, and the further development of partnerships with local businesses and individuals to support the company's work.



© Motionhouse  
WILD; Alasdair Stewart

## 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 touring of performance work. The level of free reserves needed (being those unrestricted funds not required to fund fixed assets such as vehicles or technical equipment) fluctuates both between years and within years, based on activity.

The company policy is to achieve a level of reserves that would cover all liabilities, including the potential costs of winding up the company if circumstances required, and the Trustees believe that an adequate level of free reserves is between £100,000 to £170,000 depending on the stage in the 'life cycle', and the level and nature of activity.

The unrestricted general funds of the company as at 31 March 2020 were £135,093. There were further designated funds totalling £300,000 for Covid stabilisation and post-Covid recovery, or the creation of new work.

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

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

## COVID PANDEMIC AND GOING CONCERN

Motionhouse believes it can fulfil its financial obligations and settle its contractual liabilities as they fall due over the next 12 months from the balance sheet signing date. This follows a management and Trustee review of the forecast income and expenditure levels over the next 12 months and a review of the forecast net cashflow position.

The start of lockdown resulted in the cessation of all earned income activities, with most of the staff being placed on furlough (see below for detail). Sufficient staff remained working, primarily at home, to manage Motionhouse. The Motionhouse business model relies on earned income from artistic activities to generate funds which, combined with the ACE NPO and other grants fund Motionhouse activities. Actions taken since the start of lockdown include:

### *Staffing & Restructure*

Costs were reduced by placing all but three employees on furlough at 80% of normal pay from the 1 April 2020, and by allowing the contracts for four dancers on short term contracts in the performing team to cease and not be renewed. The replacement of a performer who has retired has been delayed and we have restructured the company to reflect the reduced income, with two office staff being made

redundant. We are also delaying re-recruitment to two key posts, with duties being re-assigned as necessary.

### *Financial Support*

The Government's Coronavirus Job Retention Scheme is being used to partly fund the pay of furloughed staff.

Warwick District Council Business Rates Grant Scheme grant of £25k was applied for and received in April 2020.

Grantors that had donated funds that had not been committed were approached for advice on whether these funds could be freed from restriction.

Due to our growth over the last three years, we are in the relatively fortunate position that this crisis finds us at the high point of our planned 4-year reserves cycle, meaning we can draw on reserves to get through 2020/21. However, unfortunately, this meant that we were unsuccessful in our application for Arts Council Emergency Funding for the period April to September 2020 and ineligible for the recent Cultural Recovery Fund under the current terms of that scheme. The planned use of these reserves had been for the creation of new work, so their use now to survive will impact our recovery and plans to create new work in the future.



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WILD; Shannon Kate Platt, Beth Pattison, Alasdair Stewart, Berta Contijoch, Aaron Watkinson, Daniel Massarella

### *Artistic Activity – earned income*

Theatre performances - contact with venues on the tour of our new show Nobody (originally scheduled to premiere in August 2020, with an ensuing tour during 2020 and 2021), has been maintained since the beginning of the Covid pandemic, with the majority of venues opting to rebook performances of Nobody at a later date than originally planned (a year or more later in many cases).

Outdoor performances – having lost all of our outdoor touring bookings in summer 2020, we have maintained contact with our festival partners to try and rebook some of the cancelled performances, and active selling of our outdoor performances for summer 2021 commenced in early October 2020.

Education & Community – contact with participants has been maintained throughout lockdown, with a series of free classes offered online (recorded by our dancers before they went on furlough). After planning for classes that meet guidelines in terms of distancing and hygiene, a restart is planned for January 2021. Demand for restarting classes has been good provided we can operate in a manner that is safe for teachers and participants.

### *Reserves*

The uncertainty of recent months has led Trustees to consider for the worst-case possibility of closure and review its reserves policy so that there is always an adequate cash reserve to meet closure costs. At present this figure is £170,000 and comprises Statutory Redundancy costs, photocopier lease, the Houseworks contract, and premises rental.

### *Motionhouse Team*

Good governance is a key part of how we operate. Oversight by the Trustees has been increased since the start of the Covid pandemic, with all meetings taking place via online video conferencing and additional meetings called when appropriate (monthly from March-September 2020), ensuring the input and oversight of the Trustees at all stages during this crisis. Financial reporting continues, with continued emphasis on strategic planning. Additionally, contact has been maintained since the beginning of April between management and staff on furlough for mutual support.

### *Artistic Activity*

Much effort has been applied to rescheduling the creation and rehearsal of our new theatre production Nobody, and the development of detailed risk assessments and protocols for a safe return to work for performers for rehearsals and for office staff. The dance studio in Spencer Yard has been available for hire again, with the necessary Covid protocols in place from September 2020.

### *Other Financials*

Motionhouse is a participant in the NEST pension scheme and has no pension fund liabilities.

Whilst negatively impacted by the Covid pandemic and with significant challenges remaining, thanks to the measures we have taken and the work undertaken with the Trustees during the difficult period since the end of March 2020, the

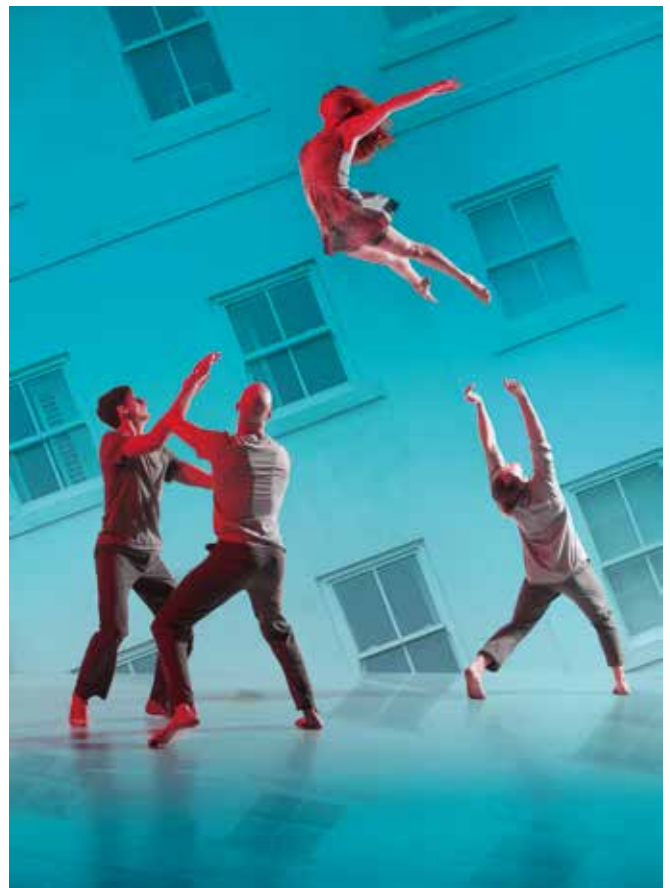
Trustees are fully satisfied that the company remains a going concern.

### **AUDITORS**

The appointed auditors for Motionhouse are Cooper Parry Group Limited.



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Nobody; Chris Knight, Berta Contijoch and Shannon Kate Platt



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# STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating an income and expenditure account) for the year ended 31 March 2020

	Unrestricted funds	Restricted funds	2020 Total funds	2019 Total funds
	£	£	£	£
<b>Income</b>				
Grants	471,306	5,000	476,306	643,334
Donations	11,382	32,900	44,282	62,615
Investments	648	-	648	189
Other - theatre tax relief	58	-	58	63,461
Charitable activities	700,064	131,695	831,759	590,490
<b>Total income</b>	<b>1,183,458</b>	<b>169,595</b>	<b>1,353,053</b>	<b>1,360,089</b>
<b>Expenditure</b>				
Charitable activities	981,043	299,606	1,280,649	1,161,676
<b>Total expenditure</b>	<b>981,043</b>	<b>299,606</b>	<b>1,280,649</b>	<b>1,019,788</b>
<b>Net income for the year</b>	<b>202,415</b>	<b>130,011</b>	<b>72,404</b>	<b>198,413</b>
<b>Reconciliation of funds</b>				
Fund balances at 1 April 2019	232,678	290,097	522,775	324,362
<b>Fund balances at 31 March 2020</b>	<b>435,093</b>	<b>160,086</b>	<b>595,179</b>	<b>522,775</b>

All income and expenditure derive from continuing activities.

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

## BALANCE SHEET | 31 MARCH 2020

Company Number: 02515820

	2020	2019
	£	£
<b>Fixed assets</b>		
Tangible assets	145,343	275,758
<b>Current assets</b>		
Stock	1,733	3,787
Debtors	18,653	124,409
Cash at bank and in hand	520,145	228,314
	540,531	356,510
Creditors: amounts falling due in one year	(90,695)	(109,493)
<b>Net current assets</b>	<b>449,836</b>	<b>247,017</b>
<b>Total assets less current liabilities</b>	<b>595,179</b>	<b>522,775</b>
<b>Funds</b>		
<b>Restricted</b>	160,086	290,097
<b>Unrestricted</b>		
Designated	300,000	150,000
General	135,093	82,678
	595,179	522,775

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 2019	Incoming resources	Resources expended	Transfers	At 31 March 2020
	£	£	£	£	£
<b>Restricted funds</b>					
<b>Capital Grants</b>					
ACE Small Capital Grant	267,071	5,000	(122,785)	-	149,286
Grants for the Arts Funding	847	-	(847)	-	-
Regenesis Capital Grant	2,179	-	(2,179)	-	-
<b>Income Grants/ Commissions/ Donations</b>					
Gulbenkian Theatre	-	60,000	(60,000)	-	-
Dance Hub and Arts Connect	-	21,500	(21,500)	-	-
Foyle Foundation	-	20,000	(20,000)	-	-
Without Walls	-	15,495	(15,495)	-	-
Freedom Festival Hull	-	6,000	(6,000)	-	-
Garfield Weston Foundation	20,000	-	(10,000)	-	10,000
City of London Corporation	-	10,000	(10,000)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
The Saintbury Trust	-	2,500	(2,500)	-	-
29th May 1961 Charitable Trust	-	4,000	(4,000)	-	-
Warwickshire County Council	-	3,000	(3,000)	-	-
MAC - Midlands Arts Centre	-	3,000	(3,000)	-	-
Seachange Arts	-	2,500	(2,500)	-	-
Hatfair Winchester	-	3,200	(3,200)	-	-
Warwick District Council	-	2,000	(2,000)	-	-
Without Walls - Access	-	800	-	-	800
Baron Davenport's Charity	-	600	(600)	-	-
	290,097	169,595	(299,606)	-	160,086
<b>Unrestricted funds</b>					
General	82,678	1,183,211	(980,413)	(150,383)	135,093
Designated - Covid fund	-	-	-	300,000	300,000
Designated - creation fund	100,000	-	-	(100,000)	-
Designated - continuity fund	50,000	247	(630)	(49,617)	-
	552,775	1,353,053	(1,280,649)	-	595,179

### Restricted funds represent:

The restricted funds received from the Arts Council of England are the final instalment of a Small Capital Grant for our rehearsal space.

The following restricted funds have been used for our Community programmes – Warwick District Council, Warwickshire County Council, Without Walls, and Baron Davenport's Charity.

The restricted funds received from Gulbenkian Theatre, MAC – Midlands Arts Centre, Dance Hub & Arts Connect Birmingham have been used for the development of Nobody.

The restricted funds received from Gulbenkian Theatre, Birmingham Hippodrome, City of London Corporation, Freedom Festival Hull, Seachange Arts, Hatfair Winchester have been used for the build and touring of our new outdoor production WILD.

The restricted funds received from Garfield Weston Foundation, Foyle Foundation, 29th May 1961 Charitable Trust and Saintbury Trust have been used to support a strategic touring project which includes performances of WILD in areas of low arts engagement.

## INCOME FROM GRANTS AND DONATIONS

	2020 £	2019 £
<b>Grants</b>		
Arts Council England - Grant in Aid - Revenue	468,806	468,806
Arts Council England - Small Capital Grant	5,000	172,028
Warwick District Council	2,500	2,500
	476,306	643,334
<b>Donations</b>		
Trusts and Foundations	35,400	38,000
Individual donations including gift-aid	8,882	24,615
	44,282	62,615
<b>Total grants and donations</b>	520,588	705,949

£37,900 (2018/19: £210,028) of the above income was attributable to restricted funds.

£480,188 (2018/19: £495,921) 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 over 130,000 people.

## THEATRE PRODUCTIONS

In 2019/20 our theatre touring reached 8,644 people over 53 performances.

### CHARGE

Date	Venue	Country	Audience	No.of Perfs
9 Apr 2019	Malvern Theatres	England	415	1
16 – 17 Apr 2019	Capitol Theatre Horsham	England	455	2
24 Apr 2019	Nottingham Playhouse	England	295	2
30 Apr 2019	Octagon Theatre, Yeovil	England	531	1
8 – 9 May 2019	Warwick Arts Centre	England	603	2
16 May 2019	Jersey Opera House	England	183	1
11 Jun 2019	Queens Theatre, Hornchurch	England	294	1
<b>Charge Performance Totals 2019/20</b>			<b>2776</b>	<b>10</b>

### STARCHITECTS

Date	Venue	Country	Audience	No.of Perfs
8 Jan – 8 Mar 2020	Cloud Theatre, Bluestone	Wales	5868	43
<b>Starchitects Performance Totals 2019/20</b>			<b>5868</b>	<b>43</b>

## OUTDOOR PRODUCTIONS

In 2019/20 our theatre touring reached 99,715 people over 144 performances.

### BLOCK

Date	Venue	Country	Audience	No.of Perfs
10 – 11 May 2019	Mueca Festival, Tenerife	Tenerife	3200	2
1 – 2 Jun 2019	River Festival, Liverpool	Tenerife	1150	3
5 Jun 2019	BRIK Festival, Netherlands	Netherlands	453	2
20 Jun 2019	Flurstuke Festival, Germany	Germany	4400	5
26 Jun 2019	Fusion Festival, Germany	Germany	8700	5
4 Jul 2019	Las Temudas, Gran Canaria	Gran Canaria	2200	2
12 – 13 Jul 2019	Festival Sul Filo Del Circo, Italy	Italy	733	4
20 Jul 2019	National Park City Festival, London	England	4500	2
23 Jul 2019	Duelmen, Germany	Germany	1800	1
26 – 28 Jul 2019	International Street Festival Ludwigshafen, Germany	Germany	4200	4
31 Jul 2019	Cologne, Germany	Germany	1500	1
2 – 3 Aug 2019	Streeta(rt)nimation Festival, Luxembourg	Luxembourg	5100	3
10 – 11 Aug 2019	Theatre Festival Brno, Czech Republic	Czech Republic	1250	3
26 Aug 2019	Newcastle Mela Festival	England	550	2
6 – 7 Sept 2019	Attension Festival, Germany	Germany	6100	4
21 Sept 2019	MIM Festival, Spain	Spain	5000	2
28 Sept 2019	Bullring, Birmingham	England	5000	2
<b>BLOCK Performance Totals 2019/20</b>			<b>55,836</b>	<b>47</b>

### DUETS

Date	Venue	Country	Audience	No.of Perfs
20 May 2019	Lost Forest Arts Centre, Hampshire	England	369	2
20 May 2019	Knot Forest Arts Centre, Hampshire	England	369	2
7 – 9 Jun 2019	Happy Hour BRIK Festival, Netherlands	Netherlands	545	3
8 Jun 2019	Knot BRIK Festival, Netherlands	Netherlands	170	1
8 – 9 Jun 2019	Lost BRIK Festival, Netherlands	Netherlands	480	2
13 Jun 2019	Happy Hour Leamington Spa Art Gallery	England	43	1
13 Jul 2019	Happy Hour Bradford Festival	England	400	2
13 – 14 Jul 2019	Gravity Summer in Southside, Birmingham	England	1120	4
18 Jul 2019	Lost Malborough College, Wiltshire	England	60	1

18 Jul 2019	Knot Malborough College, Wiltshire	England	60	1
4 Aug 2019	Happy Hour Art in the Park, Leamington	England	680	2
4 Aug 2019	Knot Art in the Park, Leamington	England	680	2
22 Sept 2019	Happy Hour Royal Spa Centre	England	130	1
22 Sept 2019	Knot Royal Spa Centre, Leamington	England	130	1
26 Sept 2019	Gravity Rugby School	England	100	2
2 October 2019	Gravity Coventry Cathedral	England	350	1
14 Dec 2019	Lost North Leamington School	England	234	1
14 Dec 2019	Knot North Leamington School	England	234	1
15 Jan 2020	Gravity New College Swindon	England	26	1
22 Jan 2020	Gravity Millfield School, Somerset	England	23	1
23 Jan 2020	Gravity The Coleshill School, Warwickshire	England	29	1
11 Feb 2020	Lost The Big Act Bristol	England	50	1
11 Feb 2020	Happy Hour Royal Spa Centre, Leamington	England	667	1
14 Feb 2020	Lost Royal Spa Centre, Leamington	England	62	1
27 Feb 2020	Gravity Belgrade Theatre, Coventry	England	40	1
28 Feb 2020	Gravity Stanground Academy, Peterborough	England	47	1
29 Feb 2020	Gravity Midlands Arts Centre, Birmingham	England	140	2
3 Mar 2020	Gravity Hillstone Primary School, Birmingham	England	60	1
<b>DUETS Performance Totals 2019/20</b>			<b>7064</b>	<b>41</b>

## CAPTIVE

Date	Venue	Country	Audience	No. of Perfs
20 May 2019	Forest Arts Centre, Hampshire	England	369	2
8 -9 Jun 2019	BRIK Festival, Netherlands	Netherlands	480	2
20 Jun 2019	Coventry City Centre	England	50	1
13 Jul 2019	B-FIT Festival, Bucharest	Romania	1605	3
27 Jul 2019	Refract Festival, Trafford	England	50	1
10 Aug 2019	Summer Saturdays, Flag Market Preston	England	153	2
5 - 6 Oct 2019	Goyang Lake Park Festival, Korea	South Korea	850	2
<b>Captive Performance Totals 2019/20</b>			<b>3557</b>	<b>13</b>

## WILD

Date	Venue	Country	Audience	No. of Perfs
13 Apr 2019	Bullring, Birmingham	England	2500	2
11 May 2019	Brighton Festival	England	900	1
18 - 19 May 2019	Norfolk and Norwich Festival	England	2500	4
1 - 2 Jun 2019	Wheee! Festival, Nottingham	England	1000	3
22 - 23 Jun 2019	Greenwich & Docklands International Festival	England	5050	4
29 Jun 2019	Birmingham Hippodrome Gala	England	500	1
30 Jun 2019	Imagine Watford	England	1480	2
4 Jul 2019	Imagine Watford	England	160	1
5 - 6 Jul 2019	Hat Fair, Winchester	England	2700	2
25 Jul 2019	Fantastic Feats, City of London	England	300	1
1 - 2 Aug 2019	Stockton International Riverside Festival	England	3900	4
24 - 25 Aug 2019	bOing, Canterbury	England	3400	4
31 Aug - 1 Sept 2019	Freedom Festival, Hull	England	3700	4
14 - 15 Sept 2019	Out There Festival, Great Yarmouth	England	2450	4
22 Sept 2019	Royal Spa Centre, Leamington	England	130	1
3 Oct 2019	LEAP, Liverpool	England	265	1
19 - 21 Oct 2019	ZiguZajg Festival, Malta	Malta	2300	5
30 Oct 2019	Vitsoe, Leamington Spa	England	23	1
<b>WILD Performance Totals 2019/20</b>			<b>33,258</b>	<b>43</b>

## OPEN REHEARSALS, LIVE STREAMS AND OTHER PERFORMANCES

In 2019/20 107 people attended one of our open rehearsals and 71,094 watched our live stream performances.

Date	Venue	Country	Audience	No. of Perfs
5 April 2019	Charge excerpts, BBC Dance Passion	England	9	1
5 April 2019	Live stream of Charge excerpts BBC Dance Passion	England	68,600	1
31 May 2019	PHD responses, Warwick University	England	200	1
21 Aug 2019	Live stream of WILD rehearsal	England	894	1
25 Aug 2019	Live stream of WILD at bOing!	England	1600	1
19 Oct 2019	Open rehearsal of Starchitects, Vitsoe, Leamington Spa	England	50	1
28 Nov 2019	Open rehearsal of Nobody, Vitsoe, Leamington Spa	England	44	1
17 Dec 2019	Open rehearsal of Starchitects, Vitsoe, Leamington Spa	England	6	1
3 Jan 2020	Open rehearsal of Starchitects, Vitsoe, Leamington Spa	England	7	1
<b>Performance Totals 2019/20</b>			<b>71,410</b>	<b>9</b>

# OUR FUNDERS, SUPPORTERS, BOARD, STAFF AND DANCERS



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



## MOTIONHOUSE IS SUPPORTED BY

Arts Council England  
Warwick District Council

We are an associate company of  
Birmingham Hippodrome.

## 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  
Celfyddiau 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

## CHARGE IS SUPPORTED BY

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

## CAPTIVE WAS COMMISSIONED BY

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

## NOBODY

Commissioned by and created in  
partnership with University of Kent,  
ART31 and Midlands Arts Centre.  
Supported by Dance Hub  
Birmingham, Arts Connect and The  
Leche Trust.

## WILD

Commissioned by Gulbenkian &  
ART31 and Birmingham  
Hippodrome (as part of the  
Hippodrome Associate Artist  
programme). Supported by 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.

## OTHER PROJECTS

Baron Davenport's Charity  
Warwickshire County Council

## BOARD OF TRUSTEES, STAFF AND DANCERS

### MOTIONHOUSE TRUSTEES

Simon Wales (Chair)  
Caroline Davis (resigned Aug 2020)  
Sarah Gee FRSA, MloD  
Naveen Gupta (Chair of Finance &  
Governance)  
Christopher Lillington  
Rachael Magson  
Rakhi Rajani  
Toby Smith  
Josie Stevens

### MOTIONHOUSE STAFF

Louise Richards, Executive Director  
Kevin Finnan MBE, Artistic Director  
Amy Belfield, Programme Manager  
Jane Bailey, Communications and  
Development Director  
Junior Cunningham, Rehearsal  
Director  
Laura Sewell, Audience Development  
and Engagement Coordinator  
Floraine Perichon, Digital  
Communications Officer  
Andrew Johnson, Head of Finance  
Sarah Lewis, Administrator (left  
September 2020)  
Amy Dalton-Hardy, Creative Learning  
Producer (left May 2020)  
Phoebe Hilton, Fundraising  
Coordinator (left September 2020)  
Aaron Watkinson, Dancer and Lead  
Artist Creative Projects

### PERFORMERS

Berta Contijoch  
Charlotte Hannah (left September  
2020)  
Christopher Knight  
Daniel Massarella  
Beth Pattison  
Shannon Kate Platt  
Joel Pradas Reguill  
Alasdair Stewart (retired September  
2020)

**Performers in Block** (short term  
contracts)  
Oliver Bell (left September 2020)  
Rebecca Knight (left September  
2020)  
Bryn Owen (left September 2020)

### 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

## SUPPORTERS

### ARTISTIC DIRECTOR'S CIRCLE

Ann and Gerry Lewis

### DANCERS' CIRCLE

Deb and Stuart Platt  
Sheila and Nigel Turley  
Simon Wales

### PATRONS' CIRCLE

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Mark and Fiona Fairbairn  
Sarah Gee  
Morene Griggs and Peter Thomas  
Susie Roberts  
Peter Ward - Sunrise Consulting  
Richard Perkins and Felicity Hughes

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Kay Bridgeman  
Rachael Magson  
Patience O'Neill  
Toby Smith

### FRIENDS OF MOTIONHOUSE

Nicky Lewis  
Colin and Mary Robertson  
Jan Beardsley  
Wayne Walters

### CHARGE COMMISSIONING CIRCLE

Ann and Gerry Lewis

### 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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