

REPORT AND FINANCIAL STATEMENTS YEAR ENDED 31 MARCH 2025



Image: Dan Tucker

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CHAIR'S STATEMENT
year ended 31 March 2025

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

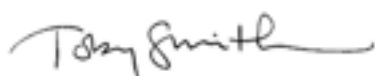
The making of *Hidden* offered many opportunities to position our values at the centre of our making processes. We welcomed a disabled choreographer to shadow our Artistic Director during the creation period, one of a number of inclusive company-wide initiatives spear-headed by our EDI group; and the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

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

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

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

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



Toby Smith, Chair

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

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

Public Benefit

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

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

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

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

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

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

Activity review

Introduction

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

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

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

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

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

Theatre touring: reaching people in theatres near where they live

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

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

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

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

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

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

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



The shape-shifting set in Hidden. Image Dan Tucker

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

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

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

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

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

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



Cutting edge digital projections in Hidden. Image Dan Tucker

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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



A thrilling moment from Three. Image Dan Tucker

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

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

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

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

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

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

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

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

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



Will the Starchitects save Santa? Image MAC Birmingham

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

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

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

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

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

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

Outdoor touring: delivering work free to audiences in public spaces

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

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

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

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



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



Moment from *HENGE*. Image by Chuck Douglas



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

**REPORT OF THE TRUSTEES (continued)
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HENGE: entertaining children and families in outdoor settings

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

Breathtaking duets: a flexible offer for a range of spaces

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

Forging the King: a bespoke community performance event in Tamworth

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

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

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

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

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

Audience members

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

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

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

REPORT OF THE TRUSTEES (continued)
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supporting delivery of the PSHE curriculum citizenship module, focussing on inclusivity and tackling discrimination.

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



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

Developing the sector: sharing our experience to support others

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

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

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

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

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

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

Equality, diversity and inclusion

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

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

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

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

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

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

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



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



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

Environmental sustainability

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

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

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

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

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



Biodegradable plastic wrap. Image by Dan Tucker

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

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

Online

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

Local and regional partnerships

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

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

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

Plans for the future and the financial outlook

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

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

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

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

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

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

Financial review

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

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

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

Income

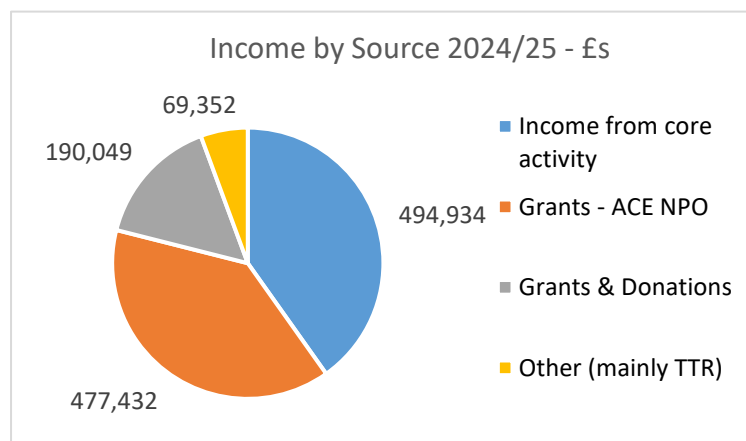
The creation of *Hidden* meant that for several months there was significantly reduced touring and a consequent reduction in income until the production premiered in February 2025.

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

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

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

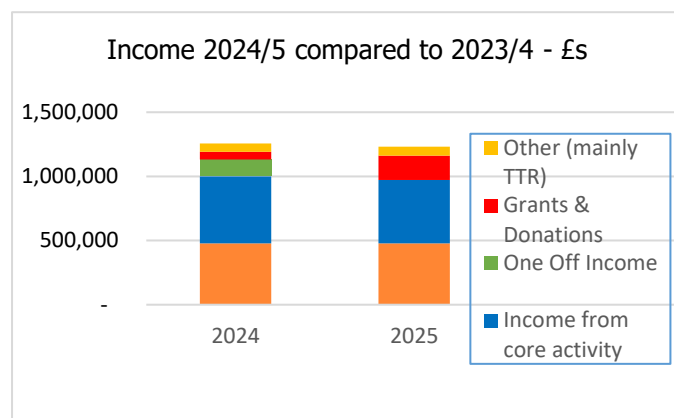
The sources of our income for the year are shown in the pie chart.



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

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

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



Other income (yellow) was primarily Theatre Tax Relief.

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

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

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

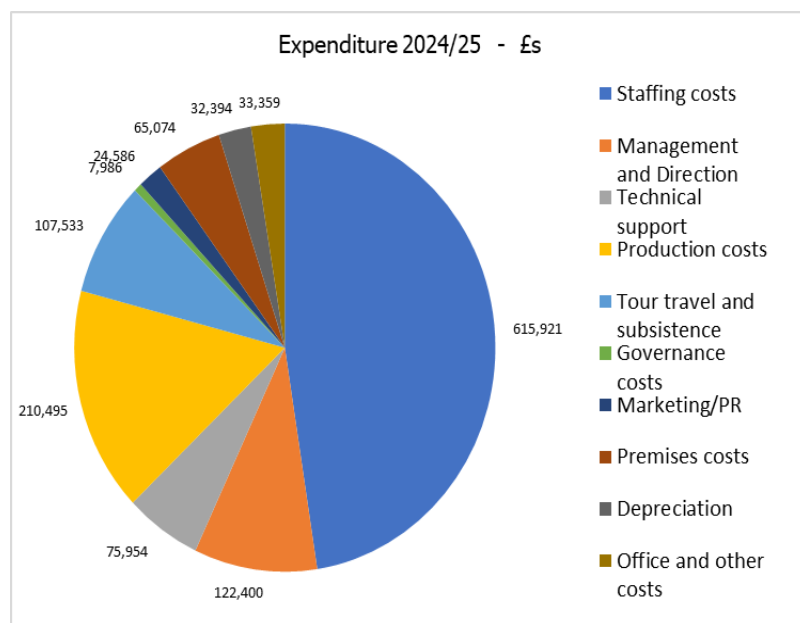
The ACE NPO grant (orange) is unchanged (cash).

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

Expenditure

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

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



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

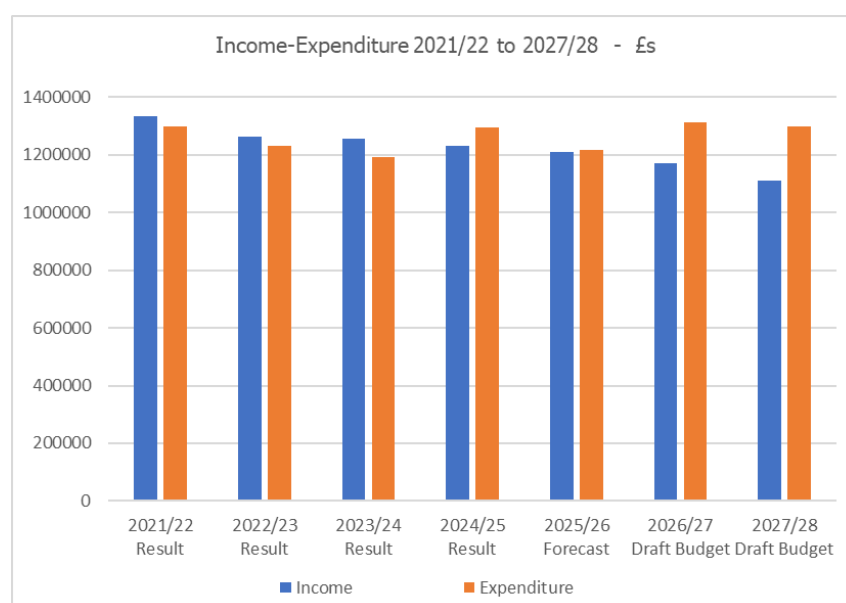
- **Technical support:** these costs are driven by the one-off costs of building *Hidden*, the volume of touring and the mix of performances as some productions require more technical input than others.

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

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

- **Tour travel and subsistence:** these costs are directly related to the number of performances and venues. The costs for outdoor performances and workshops are invoiced and recovered.
- **Marketing:** costs were slightly over budget due to the filming of several full-length productions to support sales and bookings in venues and festivals. This took us over budget when combined with the expected costs of marketing for the new production *Hidden*.
- **Premises:** the cost of premises, rent, service charges and maintenance increased by 7.3%.
- **Office & other costs:**
 - Insurance** – the cost of insurances increased by 5.7%.
 - Vehicle costs** – the cost of maintenance, vehicle insurance and licences increased by 9.5% overall.
 - Other overheads mainly office costs** – the total costs increased overall by 2%.

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



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

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

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

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

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

2025/26 and beyond

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

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

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

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

Cash flow

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

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

Investment

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

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

Reserves Policy

The charitable company needs reserves to provide funds to:

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

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

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

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

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

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

Reserves

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

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

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

Governance

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

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

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

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

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland published in October 2019.

Fundraising

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

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

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

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

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

Donations are also received from individual donors.

Reference and administration information

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

Board of Trustees

The following individuals served as Trustees during the year:

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

Company secretary

Andrew Johnson

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

Executive team

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

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

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

Performers:	Alexandra De La Bastide (left October 2025) Beth Pattison Blair Moore Dylan Davis Llewelyn Brown Oliver Bell Sophie O'Leary
Associate Director:	Daniel Massarella
Head of Creative Learning:	Hannah Lockyer
Creative Learning Dance Artists:	Camilla Lloyd (left August 2025) Hannah Marshall (appointed October 2024) Harrison Yafai (appointed October 2024)
Programme Producer:	Victoria Collins
Programme Coordinator:	Ashley Sanderson (appointed October 2024)
Communications & Development Director:	Jane Bailey
Audience Engagement Manager:	Ellen Dainty
Administrator:	Eileen Liptrot
Head of Finance:	Andrew Johnson
Technicians:	William Blundell Ben Smith

Auditors

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

Bankers

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

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

Constitution and general objects

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

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

The organisation

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

Recruitment and appointment to the Board of Trustees

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

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

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

Trustee induction and training

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

Risk management

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

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

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

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

Statement of Trustees' responsibilities

The Trustees (who are also directors of Motionhouse for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

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

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

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

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

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

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



Toby Smith
Chair

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

Opinion

We have audited the financial statements of Motionhouse (the 'charitable company') for the year ended 31 March 2025, which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and Notes to the Financial Statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025, and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the Report of the Trustees, other than the financial statements and our auditor's report thereon. The Trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

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

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the Report of the Trustees.

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

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the Report of the Trustees and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' responsibilities set out on pages 24-25, the Trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below.

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

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

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

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: <https://www.frc.org.uk/auditors/audit-assurance/auditor-s-responsibilities-for-the-audit-of-the-fi/description-of-the-auditor-s-responsibilities-for>. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



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

Highdown House
11 Highdown Road
Leamington Spa
Warwickshire
CV31 1XT

Date: 11 December 2025

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

MOTIONHOUSE

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

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

All income and expenditure derive from continuing activities.

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

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

MOTIONHOUSE

BALANCE SHEET Company Number: 02515820 as at 31 March 2025

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

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

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



Toby Smith
Chair

Yvonne Gilligan
Trustee

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

MOTIONHOUSE

STATEMENT OF CASHFLOWS
For the year ended 31 March 2025

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

NOTES TO THE FINANCIAL STATEMENTS
year ended 31 March 2025

1.1 Summary of significant accounting policies

Motionhouse is a private charitable company limited by guarantee, incorporated in England and Wales. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity. The address of the registered office is given in the Charity information on page 21 of these financial statements.

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

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

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

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

1.2 Critical accounting estimates and judgements

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

1.3 Income

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

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

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

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

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

1.4 Expenditure

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

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

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

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

1.5 Tangible fixed assets and depreciation

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

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

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

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

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

1.6 Debtors and creditors receivable / payable within one year

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

1.7 Taxation

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

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

1.8 VAT

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

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

1.9 Going concern

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

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

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

1.10 Funds

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

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

Restricted funds are funds that are to be used in accordance with specific restrictions imposed by donors or that have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.11 Foreign Currencies

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

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

1.12 Leases

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

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

1.13 Pensions

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

MOTIONHOUSE

NOTES TO THE FINANCIAL STATEMENTS (Continued)
year ended 31 March 2025**2 Income from grants and donations**

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

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

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

3 Income from charitable activities

	2025	2024
	£	£
Merchandise sales	3,885	8,809
Performance, education and community activity	456,049	630,403
Co-commissioning	35,000	15,000
	494,934	654,212

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

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

MOTIONHOUSE

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

4 Expenditure

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

Governance Costs

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

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

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

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

5 Staff numbers and costs

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

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

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

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

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

6 Net expenditure for the financial year

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

7 Trustees' emoluments

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

MOTIONHOUSE

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

8 Tangible fixed assets

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

9 Debtors

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

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

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

10 Creditors: amounts falling due within one year

	2025	2024
	£	£
Trade creditors	30,899	16,743
Other taxation and social security	12,828	20,766
Accruals	32,157	15,761
Deferred income (note 11)	23,676	1,970
Other creditors	19,272	773
	118,832	56,013

11 Deferred income

	£
Balance at 1 April 2024	1,970
Amount released to incoming resources	(1,970)
Amount deferred in the year	23,676
Balance at 31 March 2025	23,676

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

12 Transactions involving Trustees

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

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

MOTIONHOUSE

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

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

Restricted funds represent:

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

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

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

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

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

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

13 Funds (continued)

Unrestricted funds represent:

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

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

Funds – prior year

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

MOTIONHOUSE

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

14 Analysis of net assets between funds

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

Analysis of net assets between funds – prior year

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

15 Financial commitments

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

16 Capital commitments

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

17 Operating leases

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

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

MOTIONHOUSE

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

18 Related party transactions

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

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

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

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

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

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



Hidden by Motionhouse. Image Dan Tucker