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**MOTIONHOUSE**

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**REPORT AND FINANCIAL STATEMENTS**

**YEAR ENDED 31 MARCH 2024**

**Registered No: 02515820**

**Charity No: 328693**

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**MOTIONHOUSE**

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**CHAIR'S STATEMENT**  
**year ended 31 March 2024**

In this report, we are reflecting on another successful year for Motionhouse and celebrating our total audience for the year, which was 121,560 – an increase of over 18% on 2022/23 – and proof that there is growing demand and excitement for live dance performance from all ages and communities.

My personal highlight of the year was the extraordinary outdoor spectacle created by Kevin Finnan for *The National Lottery's Big Eurovision Welcome* event in Liverpool in May 2023. Kevin was invited to be Artistic Director of the entire televised event, watched live on the night by 25,000 audience members who had applied for free tickets, and Motionhouse dancers performed some memorable aerial displays throughout. I was in the crowd, looking up in the sky at our dancers who were suspended from a crane and a giant globe, marvelling at not only how they manage to dance in the air, but also watching the reactions of the audience around me. The atmosphere that evening was already very special, and having Motionhouse as the "anchor" took it to another level.

Even more extraordinary is that this unique opportunity for Motionhouse was developed with relatively short notice and, due to our innovation and determination, we were able to accommodate this within the existing programme and commitments. This was only possible because of the flexible model developed by Louise Richards, Executive Director, and the fact that we employ dancers on permanent year-round contracts, which is unusual in our sector.

The financial picture for the next few years continues to present significant challenges, with standstill funding affecting both ourselves and our partner promoters and investment required to maintain our dancer numbers, which are crucial for us to be able to deliver our programme. However, we are determined to find ways to achieve our plans for the creation of future works, and to ensure that we continue our commitment to our overall programme and development.

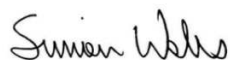
Education, training and community participation continue to be key elements of Motionhouse's approach, offering opportunities in schools and communities across Warwickshire, the West Midlands and beyond. Our *Care to Dance?* project, taking professional dance performance and movement workshops into local care homes, is an example of our work to enrich the lives of people in our community.

Our commitment to supporting the diversity of the dance sector and encouraging people from all backgrounds to take part in dance and the arts remains a priority across all our activity. Introducing young children and families to dance performance is an important part of this, exemplified by our first ever Christmas production, *Starchitects Save Santa!* which reached 7,093 people from a wide range of backgrounds, including 43 primary school groups over a 6-week run at Midlands Arts Centre, Birmingham, during the festive period. For many of these children, seeing *Starchitects Save Santa!* was their first ever trip to the theatre.

Thank you to Arts Council England and Warwick District Council for their continued support, and to Birmingham Hippodrome and Octagon Yeovil where we are an Associate Company. Thank you also to the trusts and foundations, and individuals, who support us.

In my final year as Chair, I would like to thank all of the dancers and management team for their continued hard work and resilience, and I thank my Trustee colleagues for their time and commitment to support the work of Motionhouse.

Despite all the current financial challenges in the cultural sector, we will always be looking forwards to create groundbreaking work, inspiring our audiences and participants alike as we continue to push boundaries with our creative and uplifting performances and engagement.



Simon Wales

Chair

**REPORT OF THE TRUSTEES**  
**year ended 31 March 2024**

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 2024.

**Public Benefit**

Motionhouse is one of the UK's most creative and exciting dance companies. We engage with our audiences through dance performances that are acclaimed for their striking use of imagery and theatricality. Underpinning the work is a long-standing and continuing intention to balance a commitment to artistic adventure with the desire always to be exciting, appealing and stimulating to the broadest audience. Access to Motionhouse's performances is an important issue for us. 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, Motionhouse presents 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. Motionhouse's festival repertoire takes dance into the community at no cost to audiences and allows dance to be seen in new and unusual settings. Motionhouse gives free public access to information and resources through its website and publications.

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

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 2024**

**Activity**

**Introduction**

In a year when our sector continued to be impacted by inflationary pressures and standstill funding, and after a challenging start, 2023/24 ended very successfully for us.

We started the year with a budgeted deficit of £26,247 but thanks to our dynamic and proactive response to some significant high-profile year-specific opportunities, combined with the careful management of our resources, we ended the year with a surplus of £63,568.

Our strong financial performance in the face of the underlying challenges saw us building on new creative and commercial avenues whose foundations were laid in the previous financial year. We pushed our activities beyond our established indoor and outdoor touring markets, using our ever-growing profile to generate new opportunities and income, including the creation of a large-scale outdoor spectacle to open the Eurovision celebrations in Liverpool, appearances on national television, the culmination of our partnership with Bluestone Wales, and our first ever Christmas show for a 6-week residency at Midlands Arts Centre in Birmingham.

Throughout the year, we celebrated our 35<sup>th</sup> anniversary with a series of blogs underlining our ethos and achievements over the past three and a half decades.

But 2023/24's successes do not mean that we do not face challenges ahead.

Although we continue to secure large amounts of touring, thanks to the popularity of our work with both bookers and audiences, we are still operating in the context of increasing costs and stagnating sector resources. In 2023/24 we made the most of exceptional opportunities to generate income through major one-off events such as *The National Lottery's Big Eurovision Welcome*, enabling us to lever £90,000 more than expected in income, but these events, by their very nature, are not predicable and cannot be relied upon moving forwards. It is important to note that without this additional activity the financial out-turn would have been significantly reduced. Although the end result demonstrates how opportunistic, dynamic and resilient we are, we must continue to seek new opportunities for income and fundraising. Therefore, this year's financial out-turn should not be seen as reliable or typical as the arts sector continues to operate under ongoing financial constraints.

**Theatre touring**

***Nobody*: a third year of touring for this exceptional production**

Our hugely successful mainstage production, *Nobody*, continued to tour during 2023/24. Having been performed 60 times at 30 venues in 2021/22 and 2022/23, as projected, in its third year of touring, the number of remaining venues on our circuit started to decrease this year. This is in line with the usual touring cycle of our theatre productions. Nevertheless, the tour saw us perform at two theatres that we had never visited before (Exeter Northcott Theatre and Edinburgh Festival Theatre, the show's Scottish premiere), expanding our touring circuit, as well as two theatres that we had not performed at for many years (Lichfield Garrick Theatre and Blackpool Grand Theatre). These examples also reflect the geographical range of our touring. We achieved an average of more than 60% of tickets sold in the two new venues we performed at, demonstrating the appeal of our work to attract new audiences to dance.

This, combined with our distinctive combination of dance-circus, remarkable sets, digital projections and evocative sound scores, drew large and diverse audiences, both those new to dance (families, young people, non-theatre goers) as well as dance fans, with consistently positive audience reactions and feedback across the venues we visited.

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

*"Just wanted to say a massive thank you! I took my daughter (11yrs) to watch the dance-circus show at the Northcott theatre last night. We were both mesmerised and inspired by the show. It was one of those shows that reminds you how important 'the Arts' are in life. My daughter has been struggling at school with her dyslexia recently and her sport and dance have been her saving grace. I booked tickets for her to allow her to forget her stress at school and to realise there is more to life and your show did just that. THANK YOU!"* Audience member, Exeter Northcott

*"Beautifully put together and a stunning performance, my partner and I were hooked and cannot wait to see the company perform again. Thank you and for a wonderful work of art."* Audience member, Lichfield Garrick

*"Tonight's performance by @MotionhouseDT was one of the most incredible things I've ever seen in 25 years of going to @HallforCornwall - I can't think of a more inspiring show to have taken my dance student daughter to. Stunning."* Audience member, Hall for Cornwall

*"Motionhouse put on sensational display of right-on-the-edge dance last night at Hall for Cornwall. Incredible athleticism, skill, trust - and also show design. Highly recommend next time they are in the county, or wherever you might catch them."* Audience member, Hall for Cornwall



*A jaw-dropping moment from the second act of Nobody. Image Dan Tucker*

*"I just arrived back home from this performance. I was blown away by it! The second half moved me to tears. It was my first (and definitely not my last) Motionhouse experience. Just gorgeous. Bravo to all involved."* Audience member, Lichfield Garrick

*"I've seen loads of dance shows. But guys you literally blew me away with this performance. It just kept getting better and better when I didn't think it could."* Audience member, Edinburgh

***Starchitects: an opportunity for children and families to discover and enjoy dance together***

After its successful first year of touring in 2022/23, our production for children and families, *Starchitects*, continued to tour this year, inspiring children in a further 9 towns and cities across the UK over 26 performances. In the West Midlands the show toured to Lichfield Garrick and Walsall Arena and in the East Midlands to Corby Cube. *Starchitects* also toured to Horsham, Manchester, Poole and Salisbury, and had its London premiere at the Southbank Centre during Imagine Children's Festival, where it was performed 6 times to 4,533 children and their families. By touring *Starchitects* widely across the UK, audiences are able to experience exciting, high-quality dance in their own communities. It is important to our mission to reach people from all walks of life with dance, that families from a range of backgrounds and income levels are able to attend. We have 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. With its fun and playful storyline, the show is a fantastic introduction to dance and theatregoing for young children and feedback from audiences this year once again confirms this:

*"Fantastic performance. Strong dancers and visually exciting. Excellent music and costumes. Really accessible performance for children and disabled audiences (neurodiverse)."* Audience Member, Lichfield Garrick

REPORT OF THE TRUSTEES (Continued)  
year ended 31 March 2024

"Starchitects by @MotionhouseDT at @HOME\_mcr today was ace! From the moment the performers entered through the audience to the final bows, my daughter and I were on the edge of our seats. Perfect synergy of visuals, lights, sound, choreography, set, costumes & narrative. Loved it!" Audience member, HOME Manchester

"I liked the dancing parts and when they landed on the planet. It was incredible, very exciting and fantastic (Rosa, age 10)." Lawrence Batley Theatre, Huddersfield

"It was amazing, I loved it so much (Eddie, age 8)." Lawrence Batley Theatre, Huddersfield

"Loved the silly monster (Windsor age 5)." HOME Manchester



The Starchitects prepare for landing. Image Dan Tucker

In the last financial year, we successfully fundraised to support *Discover & Inspire*, a range of engagement and access provisions alongside our touring of *Starchitects*. With a second year of support for this project from The 29<sup>th</sup> May 1961 Charitable Trust, we were able to deliver *Discover & Inspire* again in 2023/24. This supported us to offer 'Meet the Characters' sessions free of charge to all venues, enabling us to engage with 3,860 children. In these sessions, children can meet their favourite character, take photos with the cast, or 'Stay & Play' with the cardboard boxes from the show, to create their own stories. The funding also allowed us to offer a significant fee reduction to The Core (theatre) at Corby Cube to unlock a cheaper ticket price for families and children (£7/£5), removing barriers to access in this Levelling Up for Culture area with low arts engagement. We were also able to provide additional technical equipment to Walsall Arena (in an Arts Council Priority Place and a Levelling Up for Culture area) to aid in adapting the space for the show which ultimately led the venue to be able to programme it. Access remains a priority, and on this tour, we were also able to deliver a relaxed performance at HOME Manchester and 6 performances at the Southbank Centre in London with relaxed etiquette.



Children meet their favourite characters



All you need is a cardboard box. Images Motionhouse

**REPORT OF THE TRUSTEES (Continued)  
year ended 31 March 2024**

***Starchitects Save Santa!* – our first ever Christmas production**

This year a new festive *Starchitects* story entitled *Starchitects Save Santa!* was commissioned by Midlands Arts Centre (MAC) for a 6-week Christmas residency, performed 63 times to families and children from across Birmingham and the surrounding area. In total, *Starchitects Save Santa!* reached 7,093 people from a wide range of backgrounds, including 43 primary school groups. For many of these children, seeing *Starchitects Save Santa!* was their first trip to the theatre and feedback from teachers tells us that the children were enthralled and inspired by their experience. From the 944 family bookers, approximately 35% were first time bookers to MAC, indicating that the show attracted new family audiences to the venue.

The resounding success with audiences, which exceeded all expectations, was made all the more significant because we had to work with MAC to rise to the challenge of the discovery of Reinforced Autoclaved Aerated Concrete (RAAC) in the theatre roof in late October 2023. In a remarkable demonstration of the theatre tenet, 'the show must go on', we worked closely with MAC to transform their gallery space into a theatre that could accommodate both audiences and the technically complex *Starchitects Save Santa!* set and projections, and the show went on to thrill children and families across the whole of the festive period, with 74% of seats sold. It was very important to us to deliver on our commitment to share a spellbinding and engaging experience for families in Birmingham over the Christmas period. The production received excellent reviews and although we had to reduce audience capacity, the gallery created a unique space for audiences, who were so close to the action that they were able to see the daring circus acrobatics in close proximity.



*Will the Starchitects save Santa? Image Dan Tucker*

*"My company has promoted shows and events to schools for over 30 years, but nothing better than Starchitects Save Santa by Motionhouse at Midlands Arts Centre - MAC. Exciting, breakneck pace, moving, stunning dancing/acrobatics/music and visuals. If you are anywhere near Birmingham (or even if you're not) go and see it, whatever age you are. One of the finest pieces of physical theatre I've ever seen." Schools outreach organisation, Birmingham*

*"Been coming to see the Christmas show at MAC for years and this is by far the best thing I've seen. It was excellent value for money. I often find it hard to find activities that we can do as a whole family with 4 children of different ages and this was perfect. The kids absolutely loved it." Audience member MAC*



*Audience members enjoy the action close-up in the 'Gallery Theatre'  
Image Midlands Arts Centre*

*"Totally awesome! Jaw-droppingly fantastic! Riveting and enthralling! Mind-blowingly great! I loved it (adult 73 years)." Audience member MAC*

*"Wow! What an absolute treat! It was so clever how these 6 amazingly talented individuals used cardboard boxes to tell a festive tale about saving Santa. The breath-taking aerial gymnastics, acrobatics and physical theatre we saw had the whole family captivated! The cardboard boxes had many uses: Christmas presents, hiding places, Santa's sleigh, a rocket to the Moon...and much more. The epitome of make-believe! We loved it! If it sounds low-tech, let me assure it wasn't. The digital projections onto a HUGE backdrop were spectacular in themselves. It was awesome and I would definitely recommend it for a family-friendly activity and as a lovely build up to the big day itself." Audience member MAC*

REPORT OF THE TRUSTEES (Continued)  
year ended 31 March 2024



Gallery pre-transformation, *Worlds Away* exhibition, Tegen Kimbley.



Gallery post-transformation, new seating installed.  
Image by Nathan J Cox of *inthebag.pro* courtesy of Steel Deck.

**Outdoor touring – delivering work free to audiences in public spaces**

Our free outdoor work plays an important role in our mission to reach as many people as possible with brilliant dance, free of physical, cultural or financial barriers. In 2023/24 we performed outdoors 57 times to more than 55,000 people of all ages, at 20 festivals/events. Again, this year, it was our flexible and responsive repertoire of five outdoor productions of varying scales that made this remarkable reach possible: *WILD*, a 45-minute show with a cast of six, *Captive*, a 30-minute show with a cast of four, through to a suite of three short duets. This flexible repertoire allows us to respond to different needs and budgets.

Our flagship touring production *WILD* has been upskilled since its first iteration in 2019, and we were able to take this new version to City of Wings, an international showcase in Ypres, in April 2023, where it attracted significant attention from international bookers, generating substantial bookings for summer 2024/25. Our performances in Ypres also led to a booking at FARSe Festival in Strasbourg in August 2023, where *WILD* proved to be a huge hit with crowds, attracting 9,750 people over 3 performances. Being in Strasbourg enabled us to reconnect with our French agent, which in turn has secured bookings in 2024/25 in France for theatre work. This demonstrates that despite the continuing challenges of touring since the UK left the EU, combined with rising freighting costs, there is still a large appetite for our work in mainland Europe. In total this year, we performed at 4 festivals in the EU to approximately 27,000 people.



The upskilled *WILD* enthral large crowds in the Market Square in Devizes

Closer to home, we worked with the arts team at Warwick District Council (WDC) and with BID Leamington to offer free performances of *WILD* in our local community. With the support of these two organisations, we were able to perform *WILD* twice free of charge to audiences at EcoFest in our hometown, Leamington Spa, in September 2023, performing to large crowds, totalling 4,500 over the two performances.

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**



*WILD wows huge crowds at Leamington's EcoFest. Image Motionhouse*

*"A phenomenal performance from @MotionhouseDT at EcoFest. Their sheer strength and agility is astounding and emotional to watch." Audience member, EcoFest*

*"Well done and thank you to the Motionhouse team today at Leamington Ecofest. We loved it so much we watched both shows. And felt like it really represented what eco is - creating something beautiful rather than destroying. Thank you for that wonderful experience." Audience member, EcoFest*

*"So impressed. Totally mesmeric from the very first move onto the platform to the final fall... 'WILD' was totally absorbing... Oddly found myself crying... plus a profound pleasure. A BIG, BIG THANK YOU." Audience member, EcoFest*

Performing in the local area is an important part of our work to enrich the lives of people in our community. We also performed our duets *Gravity* and *Knot* at events in the local area, and *Gravity* at Art in the Park Festival in Leamington, with a 'Curtain Raiser' performance from our fantastic youth company Motionhouse Youth.

Another key highlight for *WILD* this year was at Birmingham Weekender, with 5 performances of *WILD* in the Bullring shopping centre, watched by 9,200 shoppers. A group of young people from the Birmingham Hippodrome HEN network also had the opportunity to work with our then Rehearsal Director Junior Cunningham to create and perform a 'Curtain Raiser' before two of our performances of *WILD*, performing to an estimated 4,000 people, an exceptional experience for them.



*Left: the young people prepare for their Curtain Raiser  
Right: Motionhouse is watched by crowds on all levels of the Bullring  
Images Motionhouse*

**Other performances – the Eurovision opening event and appearances on national TV**

We took advantage of an exceptional one-off opportunity this year to continue our efforts to diversify our income, working with production company TBI Media on three exciting projects.

Our Co-Founder and Artistic Director, Kevin Finnan, was invited by TBI Media to create the overall vision for *The National Lottery's Big Eurovision Welcome* opening event in Liverpool as Artistic Director of the show. Motionhouse dancers performed alongside a star-studded cast of pop stars, in a show that included poetry, pyrotechnics, and an aerial drone display, watched live by a crowd of 25,000 people. The show saw our remarkable performers on roofs, suspended from cranes and zip lines, as well as on stage. Highlights were featured on BBC One on Monday 8 May as part of the *Eurovision Welcomes the World* programme, which was watched by over 3 million people.

Continuing to develop our relationship with TBI Media, in December 2023 we created an aerial dance piece to be performed as part of *The National Lottery's New Year's Eve Big Bash* on ITV, seen on television by an estimated 2 million people, and watched live in the stadium by 8,000. Our dancers also performed in BBC One's *Big Night of*

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

*Musicals by The National Lottery* in January 2024 for a stadium audience of 12,000, with an estimated broadcast audience of 3,460,000.

As planned, we completed our partnership with Bluestone Wales with a 6-week residency of our family production *HENGE* at Bluestone Wales Resort in summer 2023, bringing to a close our very successful 4-year creative collaboration with them. This partnership is not planned to continue due to the strategic direction of travel for Bluestone, who are taking their focus away from this format of entertainment in the coming years. Now that our obligations to Bluestone have been fulfilled, we are offering *HENGE* as part of our touring repertoire with 13 performances at 5 family events booked for 2024/25. At the time of writing, some of these performances have already taken place and we are pleased to report that *HENGE* is proving to be very popular with audiences.



*Motionhouse dancers perform an aerial spectacle at The National Lottery's New Year's Eve Big Bash, broadcast in ITV, December 2023. Image TBI Media*



*Audiences enjoy HENGE in Basingstoke town centre. Image Chuck Douglas Photography*

**Youth and community - reaching and inspiring children, young people and adults**

Alongside our touring, offering opportunities for people of all ages to take part in high quality creative activities is an important part of our ethos. 2023/24 saw us continue to build on this, offering our extensive education, training and community programme in schools and community settings across our local region and nationally. Focusing on the power of dance to inspire learning and engagement, support wellbeing and enhance lives, we had a participation reach of more than 16,400 in 2023/24 through workshops, creative participation projects, training opportunities and other activities. Highlights for 2023/24 include:

**Locally/regionally**

- Delivery of 3 of our *Moving Stories* projects in local primary schools (10 weeks of creative workshops and a duet performance), supported by the King Henry VIII Endowed Trust and the Saintbury Trust.
- 11 weekly classes in our local area with 180 participants (free tasters and bursaries offered for those who need them).
- A new pilot for a group of home educated children.

**REPORT OF THE TRUSTEES (Continued)  
year ended 31 March 2024**

- The continuation of our *Mini Movers* project, for children under 5 years of age and their parents/carers, supported by WDC.
- Delivery of our *Care to Dance?* project in 2 local care homes.
- 7 open rehearsals, enabling 266 people in our local area to experience our work and engage with our dancers in rehearsal.
- Creative ‘Curtain Raiser’ projects for young people delivered in Birmingham and Walsall.
- 10 classes for professional artists with a total engagement of 100 artists
- Three 10-day office-based work placements for students from Birmingham City University, and 3 office-based work placements for students from The University of Warwick.

**Nationally**

- A creative residency in a school in Eastbourne.
- New schools’ network partnerships in Eastbourne and Yeovil established (both Levelling Up for Culture Places).
- 41 days of outreach delivered in 31 educational/community settings.
- 12 training days for professional dance artists, with a total engagement of 261 artists and practitioners.
- 6 Continued Professional Development days for teachers from across the UK.

We secured 3 opportunities for our youth company, Motionhouse Youth, to perform in 2023/24 and we were proud and delighted when they were accepted into the regional finals of the national U.dance event. One member of Motionhouse Youth also had the incredible opportunity to spend a full year with the performing company and our Creative Learning Dance Artist before taking up their place at Northern School of Contemporary Dance in autumn 2024. We have also secured funding for 5 members of the youth company to attend the Centre for Advanced Training in Birmingham.

We host two 9-month professional placements for young dance artists from Northern School of Contemporary Dance each year, and this year the students had the opportunity to perform alongside our dancers in *Starchitects Save Santa!* and in *The National Lottery’s New Year’s Eve Big Bash* and the *Big Night of Musicals by the National Lottery*.

Our Executive Director, Louise Richards, has this year mentored and supported regional artists Ascension Dance, Sonrisa Arts, and Highly Sprung, and has offered leadership support to the Irish arts sector.

**Spotlight on Equality, Diversity and Inclusion**

Led by discussions in our EDI Committee group, made up of Trustees and staff, who identified that supporting young diverse artists to advance the diversification of the artistic team and the sector should be a primary goal over the next few years, in 2023/24 we undertook the following activities in our work towards this aim:

- Offering a paid full-time traineeship from January 2024 to a Black dance artist who had demonstrated potential and commitment at our auditions in October 2023 as a proactive response to the lack of diverse dancers in the pipeline.



*Schoolchildren and their families watch a Motionhouse duet in a local primary school. Image Motionhouse*



*Dancers from across the UK attend a professional training course in Leamington Town Hall. Image Motionhouse*

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

- Offering a one-year work placement for a home-schooled ethnically diverse student. The process has built the young person's confidence, leading to a successful audition for the foundation course at Northern School of Contemporary Dance.
- Encouraging diverse artists via our Continued Professional Development courses by offering free and subsidised places to diverse artists. This has been very successful, and we have achieved wide and diverse representation.
- Encouraging a wide range of dancers to audition for us by holding an open audition for two new dancer roles in October 2023.
- Offering paid teaching work to a young diverse dance artist.

Our Artistic Director, who is from a working-class background, leads our diverse creative team and we include our dancers' voices in our communications. This wide representation and range of backgrounds influences our voice and makes us more relevant to our audiences.

Our activities with older people continue to expand – both for people living in our community and via our *Care to Dance?* project, which has so far enriched the lives of residents in 5 local care homes since we first launched the initiative in 2022/23, through a combination of weekly workshops and live dance performance on site. By taking dance, movement and performance into residential homes, *Care to Dance?* enables residents to connect with each other, maintain or recover their motor skills, improve their mobility and coordination, and reduce loneliness and isolation. To deliver these projects we undertake additional fundraising, and in 2023/24, *Care to Dance?* projects were funded by St Mary's Hall Trust Warwick and the Baron Davenport's Charity. We are developing fundraising proposals to offer a new seated class in our studio as well as Dance for Parkinson's and dementia.



*Residents at a care home in Warwick enjoy a Care to dance? session. Image Motionhouse*

We continue to maintain our relationship with the 'Ups of Downs', a local charity that supports activities for children and young people with Down Syndrome. Once again, this year, we delivered dance activities with some of their members.

Accessible delivery continues across all areas of our programme, and we continue to offer relaxed performances and Audio Described performances to our venue partners, who programme these options where possible. We delivered 1 relaxed performance of *Starchitects*, and 3 Audio Described performances with touch tours at three venues. All 6 performances of *Starchitects* at Southbank Centre were 'chilled'.

**Focus on the environment**

Our Board and staff Green Team leads on discussions around priorities to reduce our environmental impact. We continue to report using the Julie's Bicycle tool, provided by Arts Council England. Recycling sets continues as a priority, with the set for our new Christmas show in December 2023 being reused for the 3rd production now. Exploration for our new production *Hidden* is underway and at this early experimental stage we are using existing props, staging and set parts to mock up new ideas.

We continue to collaborate with our touring partners on ways to work together to reduce impact. We discuss sustainable touring at point of sale, involve tech and artistic teams to deliver our Green Rider and ask all venues to sign our Green Agreement. We have created a framework to monitor emissions for our touring.

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

We have been working with our venue partners to rationalise our touring, grouping venues in locations near to each other where possible. A good example of this is bookings for a German tour which sees us visit all 5 partner venues on one tour rather than going in and out of the country several times as has sometimes been the case with previous tours. We are endeavouring to apply this rationalised practice across the tour and in the UK a recent tour encompassed venues and educational activity in one area of southeast England. This is generally outside our control, but we continue to have it as a goal.

Environmental considerations were central to our van purchase in 2023, which is Euro 6/ULEZ compliant. Our current truck that we use for touring our stage sets is nearing the end of its life and we are making plans to replace it. We have investigated electric options, which are not yet viable, but replacing the truck with a newer vehicle with lower emissions is a priority in our choice of purchase.

**Online**

Digital content remains a key means of communicating with our audiences: 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 2023/24, with over 98,000 followers collectively across Facebook, Instagram, Twitter (or "X"), YouTube, LinkedIn and TikTok, a remarkable 45% increase on last year. Content shared across our social media channels, in particular on Instagram, TikTok and Facebook, are seeing substantial levels of engagement, with 13 viral videos online (each of which have over 250K views), 5 of which have had over 1 million views. Our social media is an accessible way for audiences who might not usually engage with our work to see what we do.

**Local and regional partnerships**

We play a key role in delivering arts and culture in our local area and the wider region, offering world class dance participation activity and creating globally celebrated performance work in the heart of our community, with regular performances for local residents. Co-Founder and Executive Director Louise Richards sits on numerous local arts committees and is committed to the growth and development of culture in the local area. We are one of Warwick District Council's four Creative Partners, proactively supporting the strategic leadership of Warwick 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.

In September 2023 we organised a visit from Darren Henley, the CEO of Arts Council England and Area Director Peter Knott to come and meet key members of the Warwick District Council team to learn more about the exemplary relationship between a National Portfolio Organisation and its local authority.

In September 2023, we also opened our doors for our first ever open day in Leamington Town Hall. 180 people from the local area took up the opportunity to take part in one of the free workshops on offer, to watch a performance, or to have a look at the exhibition of images from across the 35 years of Motionhouse.



*Local audiences enjoy a free performance at our open day.  
Image Motionhouse*



*Local young people enjoy a free workshop at our open day.  
Image Motionhouse*

REPORT OF THE TRUSTEES (Continued)  
year ended 31 March 2024

**Plans for the future and the financial outlook**

In 2023/24 we began Research and Development for *Hidden*, our next mainstage touring production, which will premiere at Warwick Arts Centre in February 2025. We have secured a grant of £65,000 over two years (£31,000 in 2023/24 and £34,000 in 2024/25) from the John Ellerman Foundation to support 50% of dancer and Artistic Director salaries during the R&D and creation phases for *Hidden* from 2023 to 2025.

This support has been incredibly valuable in 2023/24, enabling our Artistic Director Kevin Finnan to invest the time and focus into research and development for *Hidden*, which is critical to the success of the production. We are becoming more and more aware that it is the quality and innovative nature of our work that will enable us to survive and grow in increasingly challenging times. Costs are high and theatre budgets are tight, meaning that many of our venue partners are obliged to drive hard bargains, and our standard deals are far below the increase in expenditure that we are incurring on our tours due to the current economic climate. ACE funding remains static and fundraising to support new work is extremely competitive. Within this context, being able to spend quality time researching and developing ideas and themes for *Hidden* has been vital to achieving our goal for *Hidden* to exceed audience and venue partner expectations and build on the success of our current touring production, *Nobody*.



Early promotional image for *Hidden*. Image Dan Tucker

We will build on the success of *Starchitects Save Santa!* at MAC with 5 performances of this festive production at Brighton Dome in December 2024. To respond to demand for our work in venues that are too small to accommodate our mainstage production *Nobody*, and for venues who have already presented *Nobody* and would like to book further work before *Hidden* is ready to tour, we have created a triple bill *Three* comprising two of our duets and an excerpt of *Nobody*. This has so far been booked at two venues in the UK and one in France in 2024/25. At its first outing in Huddersfield in May 2024, *Three* achieved 86% of audience capacity, an excellent result.

In 2024/25, in line with our established creation and financial cycle, the budget when approved showed a planned deficit of £179,106 which represents the significant investment in *Hidden* that we need to make in order to create the show. Reserves are already designated to mitigate this planned loss, in line with our Reserves Policy. In the face of ever-increasing costs, standstill funding from Arts Council England until at least 2027/28 will make it 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.

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

**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 outlook for 2023/24 was for a continued improvement for performance activity; however, potential income was affected by the significant increase in inflationary pressure on customers' spending money. This inflation also had a significant effect on our cost base.

A prudent budget for 2023/24 was set, with an anticipated deficit of £26,247 for the year that would be funded by the reserves. In the event, thanks to the dynamic and proactive response we were able to make to several high-profile year-specific opportunities, as mentioned above, we generated additional unbudgeted income totalling £91,504. Combined with the careful management of our resources the full year outturn was a surplus of £63,568.

**Income**

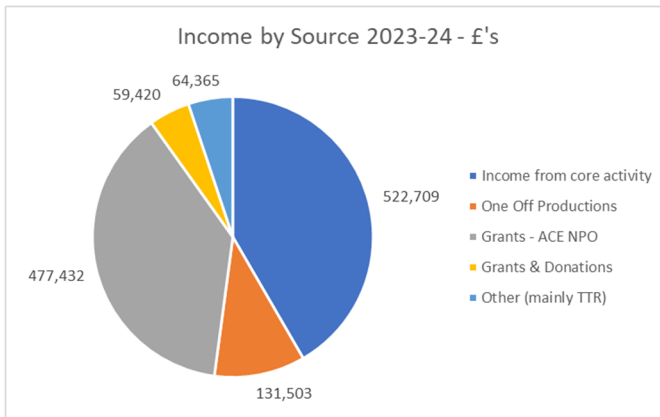
In the face of increasing costs and standstill funding, it is critical that we continue to maximise all opportunities to generate income. This year, our flexible and dynamic business model and our responsiveness to opportunity enabled us to achieve an excellent result, with core income of £654,212. This was principally driven by income from our theatre productions *Starchitects* and *Nobody*, and our festival/outdoor productions *WILD*, *Captive* and suite of duets, raising £210,756. Demand from the EU remains strong, and this, alongside several one-off events, was a significant factor in us reaching our targets. Notable examples of how our flexible business model supported income generation this year include:

- £94,000 from the final year of our contract with Bluestone National Park Resort for performances of *HENGE*.
- £70,000 from our first ever Christmas production at Midlands Arts Centre in Birmingham.
- £131,503 from several contracts for one-off productions, including for the large-scale outdoor spectacle to open the Eurovision celebrations in Liverpool and for *The National Lottery New Year's Eve Big Bash* and the *Big Night of Musicals by the National Lottery 2024* televised events. It is important to note that most of these were one-off, year-specific productions that are not guaranteed for the future. Overall, the result for repertoire income was £91,504 more than budgeted and income from these one-off events is the prime reason that the budgeted deficit was converted to a surplus of £63,568.
- £68,255 from Education and Community work, building on foundations laid in 2022/23, with weekly and holiday classes and pro-intensives performing particularly well, generating £46,585, and more than offsetting lower than planned workshop income. Overall, the result for Education and Community was above budget.

The Theatre Tax Relief claim for the production of *Starchitects* for £54,798 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.

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

**REPORT OF THE TRUSTEES (Continued)  
year ended 31 March 2024**

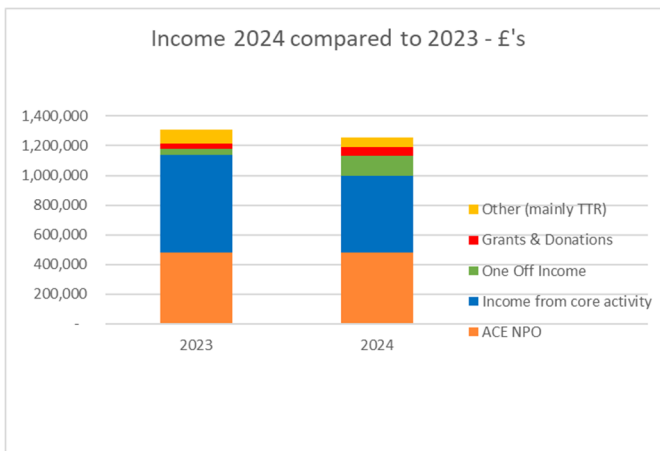


The sources of our income for the year are shown in the pie chart (left).

Income from core activity, one off income and other income comprised 57% of total income.

10% of total income was generated by one-off productions.

The ACE NPO grant was 38% of the total Income.



The year-on-year change in income is shown in the graph (left).

Income (blue) excluding one-off productions was lower than 2022/23 as our main theatre production was in its 3rd year of touring, with a natural drop-off in bookings.

One-off income (green) increased as described above to £91k in 2023-4.

Other income (yellow) was primarily Theatre Tax Relief.

Grants and donations (red) were higher than 2023.

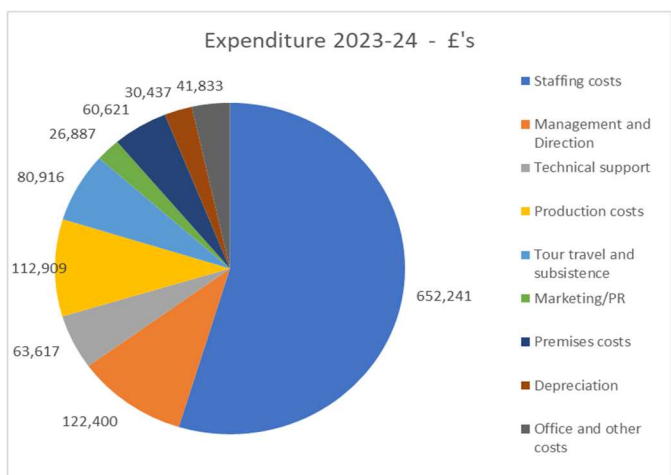
The ACE NPO grant (orange) is unchanged in cash terms.

**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, our activities are 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 has resulted in an increase in costs in several notable areas (see Note 4 in the accounts below for full detail):

- **Salaries** (our primary outgoing). In 2023/24 all staff 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.
- **Production costs and tour travel** – these costs are directly related to the number of performances and venues. The touring costs increased year on year due to the increased number of productions performed abroad.



**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

- **Premises** – the cost of premises, rent, service charge and maintenance increased by 4.1%.
- **Office & other costs:**
  - Insurance** – the cost of insurances increased by 26.8%, partly as a result of a previous claim.
  - Vehicle costs** – the cost of maintenance, insurance and licences increased by 5.6% overall.
  - Other overheads including office costs** – the total costs increased overall by 1%, however if one-off, year-specific costs in 22/23 are removed, the underlying increase was 4.6% mainly driven by IT costs.

**Cash flow**

The cash balance at year end was £607,942 and this is higher than the position on 31/3/23. The March 2023 balance was lower due to the delay in HMRC paying the Theatre Tax Relief submission made in March 2023, which was only received in August 2023.

The income accrual of £11,111 comprises invoiced fees for performances of *Nobody* in Exeter and Blackpool and for studio hire. These invoices were all settled in April 2024.

**Investment**

During the year we purchased a low-mileage Ford Transit, which is being depreciated over 5 years on a straight-line basis, replacing the long-term rental that was put in place in the previous year to replace a defunct vehicle.

**Reserves**

The reserves at the start of the year were £628,606 and during the year we were able to increase income significantly, recording a surplus of £63,568 for the year. The reserves at year end totalled £692,174, comprising Restricted £Nil, Designated £442,000 and General reserve £250,174.

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, and £122,000 for replacement of our touring truck and other new equipment.

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 £200,000. This comprises Statutory Redundancy costs, the Houseworks contract, and premises rental. This is covered within the General reserves.

**Reserves Policy**

The charitable company needs reserves to provide funds to:

- Continue to develop new work and invest in artistic exploration;
- Invest in and replace fixed assets;
- Continue to meet strategic objectives if there is any major shortfall in income;
- Give a 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'. The charity plans and budgets on a four-year cycle embracing the researching, creating, producing and touring of performance work. The level of reserves needed fluctuates both between years and within years, based on activity. 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.

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

**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 such as Finance, EDI, Environmental Responsibility, Safeguarding, and Staff Welfare. 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.

**2024/25 and beyond**

The budget for 2024/25 includes income of £1,129,932, based on performances that have been negotiated and are firmly booked, together with other earning activities. Budgeted expenditure is also prudent at £1,309,038. The budget outturn for the full year 2024/25 is a deficit of £179,106, driven by the creation and rehearsal of our next touring theatre production *Hidden*. This deficit is covered by designated reserves that have already been allocated – see Designated Funds for the ‘Creation of new work and to sustain the delivery of high-quality work’ in Note 13 and on the balance sheet.

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.

**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.

Core funding from Arts Council England, was £477,432 in 2023/24.

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:

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

- Birmingham Hippodrome
- Midlands Arts Centre
- King Henry VIII Endowed Trust
- John Ellerman Foundation
- 29th May 1961 Charitable Trust
- WDC Arts Fund
- Baron Davenport's Charity
- The Saintbury Trust
- St Marys Hall Trust

Grants received in 2022/23 and spent in 2023/24 were from:

- Warwick District Council

Grants received and deferred to 2024/25 (see Note 11) were received from:

- Warwick District Council

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:

Simon Wales (Chair)  
Catherine Cassidy  
Giles Clifford  
Jonathan Cochrane  
Sarah Gee FRSA, MIoD  
Yvonne Gilligan <sup>1</sup> (from May 2023)  
Martin Nwangwa  
Rakhi Rajani  
Colin Robertson  
Toby Smith  
Josie Stevens (resigned 29-01-2024)  
Abigail Viner  
Zaylie-Dawn Wilson

<sup>1</sup> Chair of the Finance & Audit Committee

**Company Secretary**

Andrew Johnson

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

**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 Programme Producer, the Communication and Development Director and the Head of Finance. 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<sup>st</sup> March 2024 comprised:**

Performers:	Alexandra De La Bastide Beth Pattison Blair Moore (joined June 2023) Brima Fullah (Joined January 2024) Dylan Davis (joined May 2023) Llewelyn Brown Oliver Bell Sophie O'Leary (joined May 2023)
Performer & Assistant Director: Rehearsal Director:	Daniel Massarella Junior Cunningham (left May 2024)
Head of Creative Learning: Creative Learning Dance Artist:	Hannah Lockyer Camilla Lloyd
Programme Producer: Programme Manager:	Victoria Collins Tom Ball
Communications & Development Director: Audience Engagement Manager:	Jane Bailey Ellen Dainty
Administrator:	Eileen Liptrot
Head of Finance:	Andrew Johnson
Technicians:	Danielle Tamsin Harris (left July 2024) Andrew Smith

**Auditors**

Harrison Beale & Owen Limited  
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 2024**

**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<sup>th</sup> 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, Safeguarding, and Staff Welfare.

**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 2024, are detailed in the table below:

**MOTIONHOUSE**

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

<b>Risk</b>	<b>Risk Category</b>	<b>Risk Management Approach</b>
Despite strong demand for our work, in the face of standstill funding for ourselves and across the sector, there is a gap between rising costs and the ability to generate income accordingly, making it difficult to create a balanced budget	Financial	Whole team responsible for containing costs. Honesty & transparency on financial pressures with performing and 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. Tight cashflow disciplines. Board & staff in constant dialogue. P&L forecast and financial modelling to manage solvency as a going concern. Use of designated reserves created to manage financial risks. Prudent budgeting in place, and reviewed monthly.
Adverse financial impacts of not achieving fundraising targets	Financial	Prudent fundraising targets are created alongside full-cost recovery budgeting, with targeted approaches to potential funders. Income reviewed monthly as part of I&E monitoring process.
Continued standstill Arts Council England funding from 2027 impacts on current business model and prevents us from being able to continue with our existing portfolio of work	Financial	Funding confirmed for 4 years to March 2027, subject to central Government support to ACE. However, the impact of standstill funding is threatening our sustainability, and without increased funding from April 2027 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. Partial mitigation includes continued successful delivery against the funding agreement and board monitoring against ACE investment principles and outcomes, plus having appropriate reserves in place, but in the knowledge that budgets are becoming near impossible to balance.
Inability to maintain a full company of dancers and consequently the quality of work and ability to deliver our programme, due to increasing financial pressures faced across the sector	Artistic	Every possible mitigation is being pursued by staff, including exploring new income generating activities and stringent cost-control wherever possible but without damaging the quality of the product. Transparent dialogue with trustees on reality of financial situation.
Dancer Injury/illness	Artistic	Current dancer numbers allow for limited cover within the team; safe working practice with sufficient rest breaks; training from specialists when required; risk assessments and implementation in place and regularly reviewed, including policies on working and performing 'at height'; whole company first-aid trained; relationships established with physio specialists for prevention as well as treatment.

**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,

**REPORT OF THE TRUSTEES (Continued)**  
**year ended 31 March 2024**

including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

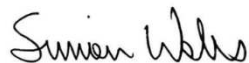
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- 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 28th October 2024 and signed on its behalf.



**Simon Wales**  
**Chair**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF  
MOTIONHOUSE**

**Year ended 31 March 2024**

**Opinion**

We have audited the financial statements of Motionhouse (the 'charitable company') for the year ended 31 March 2024 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 2024, 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 contained within the Report of the Trustees. 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 2024**

**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 (incorporating the directors' report) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- 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.

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 directors' 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 trustees' responsibilities statement set out on pages 22-23, the trustees (who are also directors of the charitable company for the purposes of company law) are responsible for the preparation of 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 2024**

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 specific procedures for this engagement and the extent to which these are capable of detecting irregularities, including fraud are 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:  
**Harrison Beale & Owen Limited**  
**Chartered Accountants and**  
**Statutory Auditor**

Highdown House  
11 Highdown Road  
Leamington Spa  
Warwickshire  
CV31 1XT

**Date: 28 October 2024**

Harrison, Beale & Owen Limited 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 2024

<b>Income</b>	<b>Note</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2024 Total funds £</b>	<b>2023 Total funds £</b>
Grants	2	479,932	48,125	528,057	497,562
Donations	2	8,795	-	8,795	11,016
Charitable activities	3	639,212	15,000	654,212	658,670
Investments		9,567	-	9,567	1,498
Other – theatre tax relief		54,798	-	54,798	93,856
<b>Total income</b>		<u>1,192,304</u>	<u>63,125</u>	<u>1,255,429</u>	<u>1,262,602</u>
<b>Expenditure</b>					
Charitable activities	4	1,128,736	63,125	1,191,861	1,232,931
<b>Total expenditure</b>		<u>1,128,736</u>	<u>63,125</u>	<u>1,191,861</u>	<u>1,232,931</u>
<b>Net income / (expenditure) for the year</b>	6	63,568	-	63,568	29,671
<b>Reconciliation of funds</b>					
Fund balances at 1 April 2023	13	628,606	-	628,606	598,935
<b>Fund balances at 31 March 2024</b>	13	<u>692,174</u>	<u>-</u>	<u>692,174</u>	<u>628,606</u>

All income and expenditure derive from continuing activities.

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

The notes on pages 30 to 41 form part of these financial statements.

**MOTIONHOUSE**

**BALANCE SHEET**  
**Company Number: 02515820**  
**as at 31 March 2024**

	Note	2024		2023	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	8		67,230		67,577
<b>Current assets</b>					
Stock		2,588		2,276	
Debtors	9	70,427		167,318	
Cash at bank and in hand		<u>607,942</u>		<u>455,346</u>	
			680,957		624,940
Creditors: amounts falling due in one year	10	<u>(56,013)</u>		<u>(63,911)</u>	
<b>Net current assets</b>			624,944		561,029
<b>Total assets less current liabilities and total net assets</b>			<u>692,174</u>		<u>628,606</u>
<b>Funds</b>					
<b>Restricted</b>	13		-		-
<b>Unrestricted</b>	13				
Designated			442,000		400,000
General			250,174		228,606
<b>Total funds</b>			<u>692,174</u>		<u>628,606</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 28 October 2024 and signed on its behalf by:




**Simon Wales**  
Chair

**Yvonne Gilligan**  
Trustee

The notes on pages 30 to 41 form part of these financial statements.

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**MOTIONHOUSE**

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**STATEMENT OF CASHFLOWS**  
**For the year ending 31 March 2024**

		<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
<b>Cash flow from operating activities</b>	19	173,119	(160,597)
		<hr/>	<hr/>
<b>Cash flow from investing activities</b>			
Interest received		9,567	1,498
Purchase of fixed assets		(30,090)	(31,049)
Disposal of fixed assets		-	-
		<hr/>	<hr/>
<b>Net cash flow from investing activities</b>		(20,523)	(29,551)
		<hr/>	<hr/>
<b>Net increase/(decrease) in cash and cash equivalents</b>		152,596	(190,148)
<b>Cash and cash equivalents at start of period</b>		455,346	645,494
		<hr/>	<hr/>
<b>Cash and cash equivalents at end of period</b>		607,942	455,346
		<hr/> <hr/>	<hr/> <hr/>
<b>Cash and cash equivalents consists of:</b>			
Cash at bank and in hand		607,942	455,346
		<hr/> <hr/>	<hr/> <hr/>
<b>Analysis of change in net funds</b>	<b>At 1.4.23</b>	<b>Cash flow</b>	<b>At 31.3.24</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>Net cash</b>			
Cash at bank and in hand	455,346	152,596	607,942
	<hr/>	<hr/>	<hr/>
	455,346	152,596	607,942
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

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**NOTES TO THE FINANCIAL STATEMENTS**  
**year ended 31 March 2024**

**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 19 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 2024**

**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:

Leasehold improvements	- over the remaining term of the lease
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 £54,798 (2022/23: £93,856) 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 2024**

**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 Trustees deem that the charity holds sufficient reserves to absorb short-term in-period deficits.

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 which are to be used in accordance with specific restrictions imposed by donors or which 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.

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**MOTIONHOUSE**

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**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
year ended 31 March 2024

<b>2</b>	<b>Income from grants and donations</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	<b>Grants</b>		
	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
	<b>Donations</b>		
	Trusts and Foundations	48,125	17,630
	Individual donations including gift-aid	8,795	11,016
		56,920	28,646
	<b>Total grants and donations</b>	536,852	508,578

£48,125 (2022-23: £23,880) of the above income was attributable to restricted funds (further detail is given in note 13).

£488,727 (2022-23: £484,698) of the above income was attributable to unrestricted funds.

<b>3</b>	<b>Income from charitable activities</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	Merchandise sales	8,809	7,175
	Performance, Education and Community Activity	630,403	636,495
	Co-commissioning	15,000	15,000
		654,212	658,670
		654,212	658,670

£nil (2022-23: £nil) of the above income was attributable to restricted funds.

£654,212 (2022-23: £658,670) of the above income was attributable to unrestricted funds.

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**MOTIONHOUSE**

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**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
**year ended 31 March 2024**

<b>4 Expenditure</b>	<b>Performance programme</b>	<b>Education &amp; community</b>	<b>Development</b>	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Staffing costs	521,792	130,449	-	652,241	646,135
Management and Direction	97,920	24,480	-	122,400	120,000
Technical support	50,894	12,723	-	63,617	81,020
Production costs	90,326	22,583	-	112,909	96,420
Tour travel and subsistence	64,733	16,183	-	80,916	131,260
Marketing/PR	21,509	5,378	-	26,887	16,390
Premises costs	48,497	12,124	-	60,621	58,229
Depreciation	24,350	6,087	-	30,437	25,358
Office and other costs	27,646	6,912	-	34,558	51,169
	<u>947,667</u>	<u>236,919</u>	<u>-</u>	<u>1,184,586</u>	<u>1,225,981</u>

**Governance Costs**

Governance costs (meeting expenses)	-	-
Audit fee	6,500	6,150
Accountancy support – Tax	775	800
	<u>1,191,861</u>	<u>1,232,931</u>

£63,125 (2022/23: £32,630) of the above costs were attributable to restricted funds (further detail is given in note 13).

£1,128,736 (2022/23: £1,200,301) of the above costs were attributable to unrestricted funds.

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**MOTIONHOUSE**

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**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
**year ended 31 March 2024**

<b>5</b>	<b>Staff numbers and costs</b>	<b>2024</b>	<b>2023</b>
		<b>No.</b>	<b>No.</b>
	The full-time equivalent average number of employees (including contract, casual and part time staff) during the year was as follows:		
	Administration	6.4	8.1
	Performers & technicians	14.8	14.4
		—	—
		21.2	22.5
		=====	=====
		<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	<b>Staff costs</b>		
	Wages and salaries	595,657	588,347
	Social security costs	43,720	44,944
	Pension costs	12,864	12,844
		—	—
		652,241	646,135
		=====	=====

No employee received emoluments of £60,000 or more during the year (2022/23 – none).

The key management personnel employed by the charitable company comprise the Programme Producer, the Head of Finance and the Communications and Development Director. The total employee benefits of the employed key management personnel of the charitable company was £106,797 (2022/23: £104,125).

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

<b>6</b>	<b>Net income for the financial year</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	Net income for the financial year is stated after charging:		
	Lease payments recognised as an expense	43,403	50,113
	Auditor's remuneration		
	- audit services	6,500	6,150
	- taxation services	775	800
	Depreciation	30,437	25,358
	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 2024 or the previous year. No expenses were reimbursed to Trustees in the year (2022/23: £nil).

**MOTIONHOUSE**

**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
year ended 31 March 2024

**8 Tangible fixed assets**

	Leasehold Improvements	Equipment	Computers	Motor vehicles	Total
	£	£	£	£	£
<b>Cost</b>					
1 April 2023	-	63,654	-	31,049	94,703
Additions	-	-	-	30,090	30,090
Disposals	-	-	-	-	-
	-----	-----	-----	-----	-----
31 March 2024	-	63,654	-	61,139	124,793
	-----	-----	-----	-----	-----
<b>Depreciation -</b>					
1 April 2023	-	22,986	-	4,140	27,126
Charge for the year	-	21,218	-	9,219	30,437
Disposals	-	-	-	-	-
	-----	-----	-----	-----	-----
31 March 2024	-	44,204	-	13,359	57,563
	-----	-----	-----	-----	-----
<b>Net book value</b>					
At 31 March 2024	-	19,450	-	47,780	67,230
	=====	=====	=====	=====	=====
At 31 March 2023	-	40,668	-	26,909	67,577
	=====	=====	=====	=====	=====

**9 Debtors**

	2024	2023
	£	£
Trade debtors	51,145	17,422
Prepayments	8,171	15,768
Accrued income	11,111	125,135
VAT debtor	-	8,993
	-----	-----
	70,427	167,318
	=====	=====

Trade debtors for 23-24 includes a single unpaid invoice for £38.9k issued in March 2024 and settled in April 2024.

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**MOTIONHOUSE**

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**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
year ended 31 March 2024

<b>10</b>	<b>Creditors: Amounts falling due within one year</b>	<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
	Trade creditors	16,743	32,896
	Other taxation and social security	20,766	12,046
	Accruals	15,761	16,539
	Deferred income – (note 11)	1,970	1,795
	Other creditors	773	635
		<hr/>	<hr/>
		56,013	63,911
		<hr/> <hr/>	<hr/> <hr/>

<b>11</b>	<b>Deferred income</b>	<b>£</b>
	Balance at 1 April 2023	1,795
	Amount released to incoming resources	(1,795)
	Amount deferred in the year	1,970
		<hr/>
	Balance at 31 March 2024	1,970
		<hr/> <hr/>

Deferred Income relates to grant income received in advance from Warwick District Council.

**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 £1,357 (2022/23: £1,085) during the year.

**MOTIONHOUSE**

**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
year ended 31 March 2024

13 Funds	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
<b>Restricted funds</b>					
<b>Income Grants/Commissions /Donations</b>					
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 <sup>th</sup> May 1961 Charitable Trust	-	5,000	(5,000)	-	-
Baron Davenport's Charity	-	600	(600)	-	-
WDC Arts Fund	-	500	(500)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
Warwick District Council	-	1,795	(1,795)	-	-
	-	<u>63,125</u>	<u>(63,125)</u>	-	-
<b>Unrestricted funds</b>					
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>
<b>Total Unrestricted funds</b>	<b>628,606</b>	<b>1,192,304</b>	<b>(1,128,736)</b>	<b>-</b>	<b>692,174</b>
<b>Total funds</b>	<b>628,606</b>	<b>1,255,429</b>	<b>(1,191,861)</b>	<b>-</b>	<b>692,174</b>

**Restricted funds represent:**

The following restricted funds were used for our Community programmes – The Saintbury Trust; The King Henry VIII Endowed Trust; St Mary's Hall Trust; Baron Davenport's Charity; & Warwick District Council.

The following restricted funds were used for wraparound activities with children with the touring production of *Starchitects* – 29<sup>th</sup> May 1961 Charitable Trust.

The following restricted fund was used for R&D for our next touring production – John Ellerman Foundation & Birmingham Hippodrome.

The following restricted fund was used for R&D for the Christmas show (*Starchitects Save Santa!*) in 2023 – MAC Birmingham.

**MOTIONHOUSE**

**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
year ended 31 March 2024

**13 Funds (continued)**

**Unrestricted funds represent:**

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

Designated Funds - for the creation of new work and artistic investment, vehicle replacement and new equipment.

**Funds – Prior year**

	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
<b>Restricted funds</b>					
<b>Income Grants/Commissions /Donations</b>					
Saintbury Trust	2,000	-	(2,000)	-	-
Golsoncott Trust	1,000	-	(1,000)	-	-
W E Dunn Charitable Trust	500	-	(500)	-	-
MAC Birmingham	5,000	-	(5,000)	-	-
Creative Alliance	250	-	(250)	-	-
29 <sup>th</sup> May 1961 Charitable Trust	-	5,000	(5,000)	-	-
Coventry University	-	6,000	(6,000)	-	-
Edward & Dorothy Cadbury Trust	-	1,000	(1,000)	-	-
Birmingham Hippodrome	-	10,000	(10,000)	-	-
Warwickshire County Council	-	680	(680)	-	-
Leamington Spa Town Council	-	1,200	(1,200)	-	-
	<u>8,750</u>	<u>23,880</u>	<u>(32,630)</u>	-	-
<b>Unrestricted funds</b>					
General	245,185	1,238,722	(1,200,301)	(55,000)	228,606
Designated funds:					
New work & artistic investment	200,000	-	-	50,000	250,000
Inflationary pressure	-	-	-	60,000	60,000
Vehicle replacement	70,000	-	-	20,000	90,000
Risk mitigation/covid recovery	75,000	-	-	(75,000)	-
	<u>590,185</u>	<u>1,238,722</u>	<u>(1,200,301)</u>	<u>-</u>	<u>628,606</u>
<b>Total Unrestricted funds</b>	590,185	1,238,722	(1,200,301)	-	628,606
<b>Total funds</b>	<u>598,935</u>	<u>1,262,602</u>	<u>(1,232,931)</u>	<u>-</u>	<u>628,606</u>

**MOTIONHOUSE**

**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
year ended 31 March 2024

**14 Analysis of net assets between funds**

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

**Analysis of net assets between funds – prior year**

	<b>Tangible fixed assets £</b>	<b>Net current assets £</b>	<b>Total £</b>
<i>Unrestricted funds</i>	67,577	561,029	628,606
<i>Restricted funds</i>	-	-	-
	67,577	561,029	561,029

**15 Financial commitments**

As at 31 March 2024 the charitable company had financial commitments in respect of Houseworks Arts Limited of £150,300, comprising £122,400 annual fee and £27,900 Royalties and Choreography fee (2022/23: £125,900).

**16 Capital commitments**

As at 31 March 2024 the charitable company had capital commitments of £nil.

**17 Operating leases**

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

	<b>Land and Buildings</b>		<b>Other</b>	
	<b>2024 £</b>	<b>2023 £</b>	<b>2024 £</b>	<b>2023 £</b>
Expiry date:				
Not later than one year	43,717	43,403	-	-
Later than one and not later than five years	32,600	76,317	-	-
	76,317	119,720	-	-

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**MOTIONHOUSE**

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**NOTES TO THE FINANCIAL STATEMENTS (Continued)**  
**year ended 31 March 2024**

**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 considers 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:

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Management and Artistic	122,400	120,000
Choreography fee	-	20,000
Royalties	5,900	2,100
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	128,300	142,100
	<hr/> <hr/>	<hr/> <hr/>

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

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

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Net income for the year	63,568	29,671
Interest receivable	(9,567)	(1,498)
Depreciation of tangible fixed assets	30,437	25,358
Increase in stock	(312)	(778)
Decrease/ (increase) in debtors	96,891	(114,088)
Decrease in creditors	(7,898)	(99,262)
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Net cashflow from operating activities	173,119	(160,597)
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