

REGISTERED NUMBER: 08567293

CHARITY NUMBER: 1176493

Report of the Trustees and Unaudited Financial Statements for the Year Ended

30th June 2019 for

The Moving Memory Dance Theatre Company

(a company limited by guarantee)



Bay Tree Accountancy
Chartered Accountants
Stelling Minnis
Canterbury
Kent
CT4 6AA

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Contents of the Financial Statements
For the Year Ended 30th June 2019**

	Page
Report of the Trustees	1 to 15
Independent Examiner's report	16
Statement of Financial Activities	17
Balance Sheet	18
Notes to the Financial Statements	19 to 22
Detailed Statement of Financial Activities	23

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

The Trustees present their annual report together with the financial statements of Moving Memory Dance Theatre Company for the period 1 July 2018 to 30 June 2019. The Trustees confirm that the Annual Report and financial statements of the company comply with current statutory requirements, the requirements of the company's governing document and provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) as amended by Update Bulletin 1 (effective 1 January 2015).

Since the charity qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

REFERENCE AND ADMINISTRATION DETAILS

Registered Charity Number - 1176493

Registered Company Number - 08567293

Registered office

Creek Creative Studio Z210

1 Abbey Street

Faversham

Kent

ME13 7BE

Trustees

Mr J Baldock – Chairman

Mrs R Mills (resigned 20/03/2019)

Ms J Glew

Ms P Hardiman

Ms D Twomey

Dr K Lloyd (appointed 30/01/2019)

Independent Examiner

Bay Tree Accountancy

Chartered Accountants

Stelling Minnis

Canterbury

Kent

CT4 6AA

Principal Bankers

The Co-operative Bank

PO Box 250, Skelmersdale, WN8 6WT

The Moving Memory Dance Theatre Company (a company limited by guarantee)

Report of the Trustees
For the Year Ended 30th June 2019

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their Report with the financial statements of the charity for the year ended 30 June 2019. The Trustees confirm that the report complies with the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities.

Public Benefit / Impact

The Trustees have read the guidance issued by the Charity Commission on public benefit and have considered this at meetings throughout the planning and review cycle. They remain satisfied that Moving Memory Dance Theatre delivers a clear public benefit.

Moving Memory's aim is to use a peer-led, creative practice to enable people to tell the stories they want to tell, express their individual identity and have a voice in wider society. As an organization led by older people, we prioritise work which challenges ageist attitudes and improves the way older people are perceived. We:

- Entertain audiences by making visually-striking and thought-provoking performances, film and installation
- Facilitate individual creative expression through our "Moving Well" participatory practice
- Provide training to empower others to take ownership of exploring their creative identities as individuals or groups.

The impact of our work is to challenge assumptions about ageing and to improve health and wellbeing of participants. Audiences have told us that our work has changed their views of older people and external evaluation¹ has shown that we provide an *"intervention to counter negative age stereotypes and negative self-stereotypes"*. Academic evaluation² has shown that we contribute on all 5 measures of the Ways to Well-being³, and analysis of participants' comments tells us that we particularly contribute to enhancing a sense of self-worth, improving relationships and social activity, and increasing physical activity.

Our vision is for a society where older people can freely access artistic and creative activities which contribute to living longer, healthier and more fulfilling lives.

We undertake a range of ongoing monitoring and evaluation activities which help us measure how well we are succeeding in achieving our aims, how we can improve and how we can increase our impact.

¹ Intergen31, Ian Farr, University of Kent, 2018 <https://www.movingmemorydance.com/wp-content/uploads/2016/12/Intergen31-Report-FINAL.pdf>

² Moving Well: a Prosper adventure, Trish Vella-Burrows, Sian Stevenson, Jayne Thompson, Pete Wallace and Lian Wilson, Sidney De Haan Research Centre for Arts and Health, 2013 <https://www.movingmemorydance.com/wp-content/uploads/2016/12/Prosper-Evaluation-Final-.pdf>

³ <https://www.gov.uk/government/publications/five-ways-to-mental-wellbeing>

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

Our guiding ethos

The fundamental principles which underpin Moving Memory's practice are:

- An ambition for the highest quality artistic standards in practice and production
- A peer-led approach, including all participants as collaborators, co-authors and potential facilitators
- To explore the depth of personal experience and reveal the extra-ordinary in the ordinary
- To enable people to express their identity and be seen as the unique individual they are, regardless of age
- To challenge perceived notions of ageing, counter the use of "old" as a perjorative term and encourage positive intergenerational connections
- An inclination towards public sharing of participatory work - either performance, exhibition or installation - as a means of empowering participants and changing attitudes towards older people
- The use of digital technology as a tool to enhance the creative experience in participatory and performance work

Summary of the year 1 July 2018 – 30 June 2019

2018	
July	Performance of Cracking the Crinoline at Parliament Square for the Womens March against Trump
August	Performances of Start Stomping at b0ing!
September	Performances of Start Stomping at Margate Festival
October	Moving Well workshops at University of Kent incorporating Juniors' training
December	AGM Performance of Tipping the Balance in Sittingbourne for Ideas Test
2019	
January	Moving Well workshops at University of Kent led by Juniors
February	Moving Well workshops Residency at Old Town Hall, Hemel Hempstead and performance of Beyond the Marigolds Training for Herts touring group
March	Performance at Gulbenkian's This Girl Can event for International Womens Day Love Grows participatory phase
April	Love Grows participatory phase Performances and workshops at Re:ignite Festival, University of Hatfield, Herts
May	Love Grows participatory phase completed Workshop and performance for Canterbury U3A at University of Kent Workshop for a Dementia Awareness Day at Age UK Thanet Radical Roots project with Gulbenkian
June	Performances of Cracking the Crinoline at Rochester's Dickens Festival Performances of Tipping the Balance at Dancing at the Dockyard, Chatham Radical Roots project completed

The Moving Memory Dance Theatre Company (a company limited by guarantee)

Report of the Trustees
For the Year Ended 30th June 2019

During the year:

- We performed to an estimated 4300 people
- We delivered 77 participatory workshops/sessions, engaging with 351 individuals who made a total of 1400 attendances
- We worked with 10 artists and professional personnel
- 17 volunteers helped us deliver projects, providing intensive and vital support for Love Grows
- Our online social engagement grew, with a 27% increase in our Facebook followers (from 271 to 346), a 10% increase in our Twitter followers (from 1267 to 1387) and our new Instagram account attracting 388 Followers. Examples of our social engagement during the year include:
 - At the Womens March, Chris York, Senior Editor of Huff Post tweeted a picture and comment reaching **2941 views**, 75 likes, 22 retweets, 9 comments (by 19/7/18)
 - BBC South East news reported on Love Grows workshops and the social media video received **7485 views** (by 5/6/19)
 - Our own video of the Hemel Hempstead group reached 1800 Likes with 48 reactions on Facebook
- Our website recorded 2475 user sessions (1848 users / 6341 page views) during the year.
- The number of newsletter subscribers rose from 524 to 639. 40% of subscribers open our e-newsletters "often". Most responses to our e-newsletters are from people based in Kent
- Articles, blogs and conferences:
 - Our work was written up as a case study by SCIE (Social Work Institute for Excellence)⁴
 - We contributed an exercise to The Baring Foundation's, *Treasury of Arts Activities resources book*⁵
 - Our Digital Doris project was included in the Baring Foundation's publication, *Quite an adventure - lessons from digital projects with older people*⁶
 - We wrote a blog about our intergenerational work for Age of Creativity⁷
 - Creative Director, Sian Stevenson, presented at the Family Arts conference, Liverpool, February 2019

Projects

1. Still Stomping

The year has been dominated by delivery of *Still Stomping*, a multi-strand partnership project with Gulbenkian, Canterbury and Kent County Council funded through The Baring Foundation and Arts Council England's Celebrating Age programme.

The project provided a range of imaginative, high-quality creative experiences, devised and led by older people, which challenged assumptions about older people, gave older and younger people more agency and representation in their communities and provided audiences of all ages with work that transcends age, defies pity and lifts the heart. The project began in May 2018, and by the beginning of the 2018/19 year (July), an intergenerational company of 25 people were working together to produce "Start Stomping" a performance for Gulbenkian's b0ing! festival.

⁴ <https://www.scie.org.uk/prevention/research-practice/getdetailedresultbyid?id=a110f00000TDC2LAAX>

⁵ <https://baringfoundation.org.uk/resource/treasury-of-arts-activities-for-older-people>

⁶ https://cdn.baringfoundation.org.uk/wp-content/uploads/BF-%C2%AD-Digital-arts-projects-with-older-people_Report_web.pdf

⁷ <http://www.ageofcreativity.co.uk/blog>

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

• **Start Stomping**

From June 2018, a creating and rehearsal process began with the Moving Memory core company, 6 younger performers (Intergen31) and 8 older women who had been participating in Moving Well workshops ("The Juniors"). 5 other younger and older people were involved with technical and back-stage support. Over twenty company rehearsals and a number of other activities over the summer resulted in the creation of a short pop-up piece, Start Stomping – which also featured a 16' inflatable man, a human-drawn chariot and a strong message of female empowerment.

Start Stomping was performed four times at Gulbenkian's b0ing! Festival (25 & 26 Aug) and two more times outside Turner Contemporary as part of Margate Festival (15 Sept). Audiences were diverse, with a strong family presence with total numbers estimated at 1400. A film of the performance, made by Bob Karper is available to view online - <https://vimeo.com/287543382>.

Audience comments included:

- "intergenerational, bold, bright, sense of something important being represented"
- "mesmerising"
- "it's all about power"
- "I loved it... visually really striking... it's about female empowerment"
- "... It was bright, beautiful, passionate and thought provoking as well as inspirational!"
- "... fantastic, really effective and thought provoking. The performers performed with such passion and power"
- "a bit Handmaid's Tale"
- "stunning"
- "I liked the theme of the wrong sort of power in society being overthrown. When the dancers made eye contact with the audience it was really powerful but a bit embarrassing when it's your Grandma. The music added to the atmosphere."
- "and then the women were FREE!" (whooped by a small child!)

The process of making and performing the work was enormously important for all

participants. Comments included:

"As regards being part of Stomping, I got more and more out of it as the weeks went by. I found it quite challenging in terms of memory, ie, learning it all and I sometimes found it emotionally challenging, when other things were going on in my life. It was interesting getting feedback through watching the videos and I hope that my kinaesthetic awareness improved with all the rehearsals! I was surprised by how much fitter I felt by the time the performance came along and I can honestly say that although I am already pretty fit, I actually feel more youthful and springy in my movements!! I very much enjoyed the opportunity to work with people both older and a lot younger than myself, which I felt has positive benefits for everyone... I feel more confident than when I started and I am really grateful that you gave me the push to perform!"

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

"In terms of new experiences since retirement Moving Memory's Start Stomping is up there at the top of the list. The whole process engendered a multitude of emotions and challenges that I could never have predicted at the start... There was the joy of meeting and appreciating a whole range of different people, both old and young, all with their own unique qualities and experiences... It gave me the chance to meet young people as equals and learn from them. Memories of youthful exuberance, spontaneity and risk taking were embodied in the Mini-mes and engendered many smiles. There were some uncomfortable but, for me, necessary moments of self-analysis that have contributed to more positive reflection since completing the project. One final comment would be that Moving Memory Dance Theatre Company with Sian as their creative leader are a unique and innovative group. They have an insightful and collaborative ethos that enables an atmosphere in which to explore a range of emotions making."

"This has been an insight into the process of dance/theatre and the dedication and labour necessary to take a project to performance. In particular, the politicised themes of the dominance of patriarchy and intergenerational work resonate with me. This experience has left me wanting further involvement and opportunity to perform... I also begin to see how the spirit of performance and the workshops knit together to inform each other. I especially enjoy the inclusivity that characterises the group, and the confidence and presence that the core company exude. It is an inspiration and tonic to work with Sian, she has such a breadth of experience. It is challenging and lovely to have the opportunity to freely express and connect emotions with physicality, rather than always stay with a prescribed fitness regime."

The Start Stomping project was the subject of academic research conducted by Ian Farr (University of Kent) which set out to investigate if the project changed attitudes to ageing amongst participants. It has been shown that if we feel badly about ageing, we feel bad when we ourselves (inevitably) age and feeling bad can turn into measurably poorer health and well-being outcomes. We were delighted that Ian's report⁸ which concludes:

"... the intergeneration dance theatre project was a successful intervention to counter negative age stereotypes and negative self-stereotypes which may serve protective functions in terms of health and health behaviours."



⁸ <https://www.movingmemorydance.com/wp-content/uploads/2016/12/Intergen31-Report-FINAL.pdf>

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

- **Moving Well & training**

Two series of Moving Well workshops took place (September/ October 2018 and January - March 2019) which built on the initial success of workshops in May/June 2018. From these workshops a core group of 8 older women emerged who demonstrated a particular commitment and became "the Juniors". The commitment of the Juniors - and regular Moving Well participants - was phenomenal, with consistent attendance and assiduous learning. Some participants made 80-mile round trips on a weekly basis and many have prioritized participation above other personal commitments.

The 8 "Juniors" also undertook a training programme equipping them to lead Moving Well workshops. Four training sessions in October/November 2018 were followed by 2 more in January 2019 together with access to Moving Memory's digital kit and training resources. The Juniors went on to lead the Jan-Mar 19 Moving Well workshops (with ongoing support and oversight from Creative Director, Sian Stevenson, and core company member, Glyn Burnett). The workshops resulted in a short movement piece, Waves, made by the group.

Further training took place in March 2019 which prepared core company members, Juniors and Intergen31 participants for delivery of the Love Grows participatory phase.

- **Love Grows participatory phase**

Love Grows was designed to celebrate the love between the generations and between March and May 2019 the company designed, led and delivered a participatory phase with primary school children (5/6 year olds) and older adults.

Preliminary visits by Creative Director, Sian Stevenson, and core company member, Glyn Burnett to several organisations led to the final inclusion of:

- Age UK Medway, ME7 2BX (COGS group) – a group of people with early stage dementias
- Age UK Thanet, CT9 1RP – a mixed group of regular day centre clients
- Red House Nursing Home, CT2 8NB – frailer older people in a residential home
- A specially created group of quite active older people living independently in Littlebourne

Schools were selected for their proximity to the relevant care setting:

- Academy of Woodlands, ME7 2DU
- Cliftonville Primary School, CT9 3LY
- Canterbury Academy Primary, CT2 8PT
- Littlebourne Primary School, CT3 1XS

Each care setting was paired with its local school (four pairs) and each pairing was allocated a Moving Memory team. With Sian Stevenson providing the lead for all workshops, a team for each school/care setting pair was created, drawn from:

- Core performance company (Wendy Asprey, Glyn Burnett, Ginette Casey, Jane May, Val Sanders)

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

- "Juniors" (Helen Howard, Frances Hull, Chloe Gallien, Frances Moran, Claire Vian).
- "Intergen31" – a group of young people (aged 14 – 29yrs) who had taken part in the creation and performance of Start Stomping (Cal Banville-Winter, Ursula Clancy, Susie Eder, Tegwen Evans-Forrest, Vicki Oliver)

The team felt it was important to create a visual impact in both schools and care settings – we wanted young children and older people to be clear that we were bringing something different, special and, importantly, fun. So, using the "Love Grows" theme as inspiration, costumes transformed the team into "love gardeners".



Each pairing had four workshops (total 16 workshops during March, April and May 2019) comprising:

- 1 - welcome, warm-ups & setting the mission
- 2 - the children visited their local care setting to further their "research" by collecting music, movement and memories representing love from the older participants
- 3 - more movement-making and music selections - putting the elements together for performance
- 4 - the children and Moving Memory team presented what had been created to the older participants

In total, the project involved:

- 18 Moving Memory personnel (including digital support and film-maker)
- 87 children (under 10)
- 49 older participants (residents and clients)
- 29 teachers, care staff and volunteers

We were delighted that the project was featured on BBC South East Today.

Feedback included:

"I enjoyed doing the dancing and growing sunflowers. It was nice meeting the older people and I got to be filmed!" Year 1 pupil

"This was an important opportunity for the different generations to connect. Everyone involved has benefitted from this unique experience." Caroline Spackman, Assistant Head Teacher at Cliftonville Primary School

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

A film of the project⁹ was shown to participants and their families/friends in their “home” locations in July and August 2019. The film received warm and thoughtful responses, especially at the Red House where two of the participants, and the spouse of one of these, had since died.

This phase also provided the foundation for a performance piece and installation for Gulbenkian’s b0ing! Festival in August 2019.

2. BeeeCreative Commission

Moving Memory were commissioned by BeeeCreative (Director - Carrie Washington) to lead a residency in Hertfordshire. The Dance Re:ignite On Tour project began with Creative Director, Sian Stevenson and core company member, Glyn Burnett, working with a group of 12 older women (over 55) for 4 days in February 2019. The group created a short performance and presented it as a “curtain-raiser” for a performance of Beyond the Marigolds (Old Town Hall, Hemel Hempstead, 22 February 2019). Sian and Glyn returned the following week to help the group devise a workshop, and both performance and workshop went on to tour cultural venues and sheltered housing across Hertfordshire between March and July 2019. The final part of the residency involved Moving Memory returning to take part in the Dance Re-ignite festival at University of Herts, Hatfield on 27 April 2019 where they performed Cracking the Crinoline and Tipping the Balance and led two workshops. The “On tour” group also presented their performance alongside other older dancers groups.

A separate report about the residency, written by independent evaluator, Kirsten Hutton describes the ways the Hertfordshire participants responded to the project. Comments included:

“I’ve learned to stretch more. I don’t do enough of it.”

“I was apprehensive about running the workshop but I have managed to become the person who opens the workshop.”

“Having Glyn there – you felt on par with her. If it didn’t go right it didn’t matter. She was so patient with us.”

“Glyn and Sian helped to refine the movement but a lot of it was created by us...it makes you feel that you’ve been the creator, the writer so it makes you feel part of it. It makes you feel like it’s yours.”

“We ended up with movements we knew we could do. Step by step it was manageable. It was very much owned. Then the movements did become bigger and bolder. You didn’t have to remember too much because they were our own movements.”

“I felt jubilation at being able to do it but tired at the end of it. Physically, a good tired.”

“The movements we did have improvement in my body – have arthritis. Moving gently like that for 4 days was a great improvement in my wellbeing.”

“I would say it was quite tiring physically and mentally. I think it pushes you and you do more than you think you do. It stops you getting to that mindset of I’m getting older now and I am going to ache and not walk far. It does energise you.”

⁹ <https://vimeo.com/356251765>

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

"I feel full of beans! I could have gone on and on. Happier, stronger. It was the inner feeling as much as the physical."

"I have made 10 new friends."

"We are more connected as a group as a result. You look at other people and learn something about them. You learn about the other people in the group. It just helps you get to know each other better. It's quite positive."

"I had categorised myself as an elderly person. I have this feeling that if layers had been stripped off. There's a whole history inside that no one knows anything about."

"I think it [the performance] went really well. I felt fabulous. I think all of us felt really uplifted, we'd done it successfully."



As part of the residency, Moving Memory were delighted to present *Beyond the Marigolds* to a near-capacity audience. Of 110 people, 28 (25%) feedback forms were returned, of which 27 (96%) said they would be very or extremely likely to recommend the show to a friend. Feedback from performance included:

"It was touching, funny, clever and absorbing. Wonderful and inspiring!"

"I loved that it was poignant, but not bitter, nostalgic but not sentimental, shocking but not grim"

"I thought it was one of the best performances I have seen in years! Phenomenal"

"Thoroughly enjoyed its originality, its artistry and its wide range of styles. It was brilliant; we had an amazing time"

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

3. Tipping the Balance

Tipping the Balance drew heavily on the visual aesthetic and choreography of Start Stomping, but was re-designed as a smaller piece, characteristic of the unique and inspirational input of the original core company members and suitable for touring as a "pop-up" in a wider range of locations.

The piece was performed five times in three contrasting environments – the Forum Shopping Centre in Sittingbourne just before Christmas (21 December 2018), as the finale to the Re-Ignite Festival (celebrating older peoples' creativity) at Hatfield University (27 April 2019) and in the Dance on the Pier programme of Medway's River Festival (Sunday 16 June 2019). In all settings, we were delighted to astonish audiences with the power and vibrancy of the look, sound and narrative of this piece and its older, women performers.

Feedback from audiences and promoters was very positive. Ideas Test were our hosts in Sittingbourne. Their volunteer responsible for recording audience numbers said *"I counted all the people who had their mouths open"*.

We have been pleased that experience with Tipping the Balance has re-confirmed our belief that our work flourishes in contexts with mixed, family audiences. Our goal is to break-down ageist stereotypes and Tipping the Balance has provoked the most positive responses from younger people.

4. Digital Development / Training

A key part of the company's practice from its inception has been the use of digital technology as a tool to enhance the creative experience. Our specially developed digital kit - 'Doris' (consisting of a projector and laptop with Resolume software) is used to support trained company members to deliver workshops by projecting demonstrations of warm-ups and improvisational exercises. Digital projections provide a focus for participants, helping them achieve a state of "flow" and transform spaces where workshops are held, such as care settings.

During the year, the trainee team have used Doris to help them deliver Moving Well workshops. We worked with So Agency to extend our website with an introduction to Moving Well, a specially-made video of participants talking about the benefits of the sessions and a "taster" in the form of an exercise that can be used by anyone running workshops with older people. Plans are now underway for an extended online resource, which can be developed in response to demand.

5. Other work

The original core company - a group of six older women (now 60+ to 86 years) - have been working together for over nine years, originally coming to the experience with no professional knowledge of dance or performance. Their experience provides a longitudinal study of the value of creativity and artistic co-production to the health and wellbeing of older people. The impact of involvement has had a profound personal effect on all of them, and their experience is the inspiration for, and basis of, all our current work.

Support from ACE/Baring Foundation's Celebrating Age programme has meant that the last twelve months have been an extremely busy time for Moving Memory. We have developed enormously as a company and this has involved deeper inclusion of a larger number of people (older and younger) into the creative process. These welcome changes are helping us achieve the company's long-term objectives.

The core company continue to deliver performance and workshops in response to invitations from programmers and promoters, and they were particularly excited to perform on a stage in Parliament Square

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

as part of the entertainment at the Anti-Trump Womens' March as well as at the Dickens Festival in Rochester in June 2019.



The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

Achieving our goals

Goals set for 2018/19	Achieved in 2018/19	Progressing
Complete Start Stomping intergenerational project	Achieved by September 2018.	
Complete and tour Tipping the Balance	Achieved by June 2019.	
Deliver Love Grows participatory work	Achieved by June 2019.	
Support an independent Moving Well group	Trainees (the "Juniors") led a series of Moving Well workshops in January 2019.	Juniors to lead next Moving Well series (Autumn 19)
Continue to respond to commissions	Commissioned by BeeeCreative to lead residency, perform and deliver workshops and training (Feb – April 2019).	
Continue to develop training programme	Online materials were improved and enhanced with video of participants explaining the benefits and a video with accompanying downloadable worksheet of a practical exercise. In-person training undertaken by 8 individuals as a result of their taking part in Moving Well workshops. Training sessions were followed by practical experience supporting Love Grows participatory work and leading Moving Well workshops for others.	Structure now in place for further online developments. By January 2020, we anticipate at least 4 fully-trained older people will be able to lead Moving Well-style workshops.
Continue to explore interactivity	No work undertaken in this area following end of partnership with Butch Auntie.	Our interest in this area persists, and we seek a new partner for interactive digital development.
Continue organisational and financial development to consolidate the stability of the organisation	Quickbooks adopted for book-keeping/budgeting. New Board member recruited to join in September 2019. Long-term fundraising plan approved by Board.	

Goals for 2019/20
Complete and present Love Grows performance and installation at b0ing! festival
Present at Ageless, Leeds
R&D new theatre piece, Intimate Me, and seek partners to produce a full piece
Promote and develop Moving Well training programme, including developing residential courses
Build on experience of Love Grows to develop further intergenerational community activity
Continue to respond to commissions
Continue to build organisational strength and governance

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

Governance

The Trustees are committed to fulfilling the expectations and legal responsibilities required by the Charity Commission and have been diligent throughout the year in considering and implementing appropriate policies and working practices. We would like to say thank you to trustee Rathini Mills who stepped down in March 2019, and offer a warm welcome to Dr Kirsty Lloyd who joined the board in December 2018.

Risks

The charity does not have any long-term commitments that pose significant financial risk. The Trustees work with the Development Director to monitor individual projects against budgets and review all financial matters, identifying any financial risk, at quarterly board meetings. The Trustees seek to develop multiple income streams including grants, fees, ticket sales and commissions. A fundraising strategy is in place which prioritises applications for grant funding which will allow the charity to flourish in achieving its vision.

The Trustees are committed to ensuring good governance across the whole organization to ensure that all areas of potential risk are regularly reviewed and mitigation strategies are in place. The Trustees recognise the importance of strong administrative and governance systems in successfully delivering the most effective public benefit of the charity and that commitment has a financial cost.

Note on reserves

The charity is currently largely project-funded although individual donations and fees are facilitating a small unrestricted income. In the long-term, we aim to develop a stable background from which we can grow the charity's work and will be seeking to accrue reserves sufficient to cover six months activity.

Thanks

The Trustees would like to take this opportunity to say an enormous thank you to everyone who has supported the success of the company this year. Special thanks to:

Core Company members: Wendy Asprey; Glyn Burnett; Ginette Casey; Jane May; Jayne Thompson; Valerie Sanders

Volunteers - performers and supporters: Cal Banville-Winters; Sarah-Jane Benjamin; Ursula Clancy; Natcha Chiripwat; Susanne Eder; Agnes Evans-Forrest; Tegwen Evans-Forrest; Chloe Gallien; Jenny Grad; Gemma Harris; Emily Holness; Helen Howard; Frances Hull; Emma Laffargue; Jack Lafarague; Bharat Mahousadhan; Frances Moran; Frances Noad; Vicki Oliver; Anna Palmer; Claire Vian

Contributing artists/personnel: Thomas Blake; Ian Farr; Bob Karper; So Agency; Matt Wilson; John Worthington

Partners: Gulbenkian, Canterbury; Age UK Medway; Age UK Thanet; BeeeCreative; Canterbury Academy Primary School; Cliftonville Primary School, Margate; Gulbenkian; Ideas Test; Littlebourne Primary School and the older residents of Littlebourne; Old Town Hall, Hemel Hempstead; The Red House, Canterbury; Woodlands Primary School, Gillingham; Ideas Test

Funders/commissioners: Arts Council England; The Baring Foundation; Kent County Council; BeeeCreative; University of Kent; Medway Council.

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Report of the Trustees
For the Year Ended 30th June 2019**

FINANCIAL POSITION

The statement of Financial Activities shows net incoming resources of £5,092 (2018: £3,019).

At 30th June 2019 the total funds of the charity totalled £12,039 (2018: £6,947) comprising restricted and unrestricted funds of £2,164 and £9,875 (2018: £376 and £6,571) respectively.

Trustees' responsibilities statement

The Trustees (who are also directors of Moving Memory Dance Theatre Company for the purposes of company law) are responsible for preparing the Trustees' 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. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

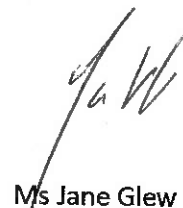
The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements 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.

ON BEHALF OF THE BOARD:



Mr John Baldock – Chairman – Trustee

Date: 27/11/2019



Ms Jane Glew - Trustee

Date 27/11/2019

The Moving Memory Dance Theatre Company (a company limited by guarantee)
Independent Examiner's report to the Trustees
For the Year Ended 30th June 2019

I report to the charity Trustees on my examination of the accounts of the charity for the year ended 30 June 2019.

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an Independent Examiner's Report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Responsibilities and basis of report

As the Trustees of the charity (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

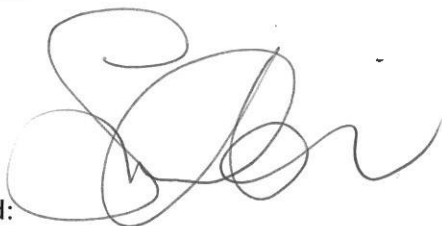
Independent Examiner's statement

I have completed my examination. I can confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. Accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. The accounts do not accord with those records; or
3. The accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. The accounts have been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:



Dated: 28/11/2019

Sue Leitch BFP FCA FMAAT - Bay Tree Accountancy

The Moving Memory Dance Theatre Company (a company limited by guarantee)

Statement of Financial Activities
For the Year Ended 30th June 2019

			30/06/19	30/06/18
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
INCOMING RESOURCES				
Charitable Income	8,351	2,960	11,311	6,974
Donations & Grants	198	67,512	67,710	69,831
Total incoming resources	8,549	70,472	79,021	76,805
RESOURCES EXPENDED				
Cost of generating funds				
Charitable activities	4,071	57,378	61,449	64,479
Governance costs	1,063	11,417	12,480	9,307
Total resources expended	5,134	68,795	73,929	73,786
NET INCOMING/(OUTGOING) RESOURCES BEFORE TRANSFERS	3,415	1,677	5,092	3,019
Transfer between funds	(111)	111	-	-
NET INCOMING/(OUTGOING) RESOURCES	3,304	1,788	5,092	3,019
Total funds brought forward	6,571	376	6,947	3,928
TOTAL FUNDS CARRIED FORWARD	9,875	2,164	12,039	6,947

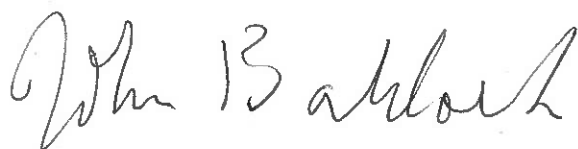
The notes on pages 19 to 22 form part of these financial statements

The Moving Memory Dance Theatre Company (a company limited by guarantee)

Balance Sheet
As at 30th June 2019

			30/06/19	30/06/18
	Notes	Unrestricted Funds	Restricted Funds	Total Funds
FIXED ASSETS				
Tangible Assets	6	351	7,191	10,056
CURRENT ASSETS				
Cash at Bank and in Hand		8,384	32,623	41,007
Debtors		1,990	-	1,990
		10,374	32,623	42,997
CREDITORS				
Amounts falling due within one year	8	(850)	(37,650)	(38,500)
NET CURRENT ASSETS/(LIABILITIES)				
		9,524	(5,027)	4,497
TOTAL ASSETS LESS CURRENT LIABILITIES				
		9,875	2,164	12,039
NET ASSETS				
		9,875	2,164	12,039
FUNDS				
Unrestricted Funds:				
General Fund	9			9,875
Restricted Funds	9			2,164
TOTAL FUNDS				
				12,039

The financial statements were approved by the Board of Trustees on 27th November 2019. and were signed on its behalf by:



Mr John Baldock – Chairman – Trustee



Ms Jane Glew - Trustee

The notes on pages 19 to 22 form part of these financial statements

The Moving Memory Dance Theatre Company (a company limited by guarantee)

**Notes to the Financial Statement
For the Year Ended 30th June 2019**

1 ACCOUNTING POLICIES

1.1 Basis of preparation of financial statements

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) (effective 1 January 2015) – (Charities SORP (FRS102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Moving Memory Dance Theatre Company meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1.2 Company Status

The charity is a company limited by guarantee. The members of the company are the Trustees named on Page 1. 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.

1.3 Fund Accounting

General funds are unrestricted funds which 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 comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

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 costs 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.

1.4 Incoming Resources

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

All expenditure is inclusive of irrecoverable VAT.

The Moving Memory Dance Theatre Company (a company limited by guarantee)
Notes to the Financial Statement
For the Year Ended 30th June 2019

1.6 Tangible fixed assets

Tangible fixed assets are carried at cost, net of depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Computer equipment - 25% reducing balance

The carrying values of tangible fixed assets are reviewed for impairment when events or changes in circumstances indicate that the carrying value may not be recoverable.

1.7 Interest

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

1.8 Cash at Bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.9 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

2 Company Information

Moving Memory Dance Theatre Company is a company limited by guarantee in England and Wales. The address of the registered office is Creek Creative Studio Z210, 1 Abbey Street, Faversham, Kent. ME13 7BE. Details of the principal activities are included in the Trustees' Report.

3 TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30th June 2019.

Trustees' Expenses

There were no trustees' expenses reimbursed for the year ended 30th June 2019.

4 Net income/(expenditure)

This is stated after charging:

	2019	2018
	£	£
Depreciation of tangible fixed assets:		
- owned by the charity	2,514	3,352
Independent examiner's fees	850	850

The Moving Memory Dance Theatre Company (a company limited by guarantee)

Notes to the Financial Statement
For the Year Ended 30th June 2019

5 Income from donations and grants

	Restricted funds 2019 £	Unrestricted funds 2019 £	Total funds 2019 £
Donations	-	198	198
Grants	67,512	-	67,512
	<u>67,512</u>	<u>198</u>	<u>67,710</u>

6 Tangible Fixed Assets

	Computer Equipment £
Cost	
At 01/07/2018	16,262
Additions	-
At 30/06/2019	<u>16,262</u>
Depreciation	
At 01/07/2018	6,206
Charge for year	2,514
At 30/06/2019	<u>8,720</u>
Net Book Value	
At 30/06/2019	7,542
At 30/06/2018	<u>10,056</u>

The Moving Memory Dance Theatre Company (a company limited by guarantee)

Notes to the Financial Statement
For the Year Ended 30th June 2019

7 Creditors: Amounts falling due within one year

	30/06/2019
	£
Accruals	850
Funding in Advance	35,000
Creditors	2,650
	<u>38,500</u>

8 Statement of funds

	At 01/07/18	Net movement in funds	At 30/06/2019
	£	£	£
Unrestricted Funds			
General fund	6,571	3,304	9,875
Restricted Funds			
Digital Doris	36	1,840	1,876
Still Stomping	196	92	288
Tipping the Balance	144	(144)	-
	<u>376</u>	<u>1,788</u>	<u>2,164</u>
Total Funds	<u>6,947</u>	<u>5,092</u>	<u>12,039</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Transfer between funds	Movement in funds
	£	£	£	£
Unrestricted Funds				
General fund	8,549	(5,134)	(111)	3,304
Restricted Funds				
Digital Doris	8,250	(6,410)	-	1,840
Still Stomping	52,672	(52,580)	-	92
Tipping the Balance	9,550	(9,805)	111	(144)
	<u>70,472</u>	<u>(68,795)</u>	<u>111</u>	<u>1,788</u>
Total Funds	<u>79,021</u>	<u>(73,929)</u>	<u>-</u>	<u>5,092</u>

The Moving Memory Dance Theatre Company (a company limited by guarantee)

Detailed Statement of Financial Activities

For the Year Ended 30th June 2019

	30/06/2019	30/06/2018
	£	£
INCOMING RESOURCES		
Charitable Income		
Donations, Grants & Other Charitable Income	79,021	76,805
Total incoming resources	<u>79,021</u>	<u>76,805</u>
RESOURCES EXPENDED		
Charitable activities		
Artist Fees	35,265	40,498
Administrator's Fee	16,250	13,231
Artist Miscellaneous Expenses	4,642	3,999
Production Expense	5,292	4,342
Costume Expense	-	2,229
Room Hire	1,530	180
	<u>62,979</u>	<u>64,479</u>
Governance costs		
Advertising	1,173	1,966
Website & Software Development	3,800	-
Insurance	660	443
Equipment Hire	582	876
Telephone & Internet	204	700
Travel Expenses	334	406
Professional Fees	1,087	888
Subscriptions & Memberships	566	275
Printing, Postage & Stationery	10	54
Depreciation	2,514	3,352
Bank charges	-	7
Sundry expenses	20	340
	<u>10,950</u>	<u>9,307</u>
Total resources expended	<u>73,929</u>	<u>73,786</u>
Net income/(expenditure)	<u>5,092</u>	<u>3,019</u>

This page does not form part of the statutory financial statements