

Registered number: 06548321  
Charity number: 1125342

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**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

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**TRUSTEES' REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**



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**CHAIR'S INTRODUCTION**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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Consistently brilliant is the best way to describe New Adventures because a year on from writing my last statement I can once again state just how proud I am of the achievements of this company over the twelve months.

The world continues to change, and New Adventures remains exceptionally agile and resilient through a continued difficult time for the Creative Industries. Having been decimated by the pandemic, the Arts now faces unprecedented financial pressure from inflation, and dance which is fuelled by the energy and patronage of audiences continues to suffer tremendously.

But challenges can produce great character and we have returned to deliver world class performance on stage in 2021-22. Matthew Bourne, alongside his creative team of associate artists, has created The Midnight Bell - a bold new large to mid-scale production. The World Premiere enticed audiences back to theatres, reaching an audience of 42,733, and reminded us of our universal passion for dance. Critics were also seduced by the passion and originality of this new work.

This was followed by our annual large-scale production, a tour of Nutcracker! - back with a fresh touch, beautiful costumes and staging, and fabulous dance talent to boot - it was seen by 149,703 people across all regions of England and the UK.

We continue to expand our Take Part strand of work, to find and develop creative ways to engage communities, work with schools and young people and support talent development. This is proving to be a significant part of our New Adventures USP. Our development of dancers both pre-professional and then sustaining careers, reached a total of 1,273 people in 2021-22. We launched Cygnet School for ten underserved young dancers in the South East, and Doorstep Duets, our response to social isolation saw us take dance to 67 places, seen by 4,578 people. Both these new initiatives will continue this year.

We continue to develop REEL Adventures, our online digital strand of work and a vital and successful source of connection between ourselves, our audiences, and the dance world. The programme includes professional classes and workshops which attracted over 600 participants in 2021-22. Sky Arts broadcast Swan Lake and Romeo and Juliet and the BBC broadcast The Red Shoes, with over half a million broadcast and on-line views in total. There were also 102 cinema screenings that were seen by over 10,000 people. This is no mean feat at all.

In 2022-23 we have already delivered a memorable arena version of The Car Man at The Royal Albert Hall, as part of their 150th anniversary celebrations, and a summer tour of Doorstep Duets, across the South East region, reaching 9 levelling up places. We are about to begin rehearsals for our large-scale production of a reimagined Sleeping Beauty, touring to 16 venues across the UK, and we are planning a return to International touring next year. No rest for the talented and blessed!

I want to record my thanks to the whole New Adventures family. Our brilliant leadership team, incredible staff, magnificent tour management teams and all our freelance artists, dancers, technicians, and others, who ensure we 'open up a world of JOY, WONDER, CONNECTION and CREATIVITY'

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**CHAIR'S INTRODUCTION (CONTINUED)**  
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We have been faced with some personal bad news, and that was the unfortunate medical challenges facing our phenomenal Executive Director Imogen Kinchin. Her tenacity and spirit has kept us optimistic of her recovery and we continue to send our love and support to Imogen and her family as she continues her journey to good health. I want to take this opportunity to say a huge thank you to Kim Grant for stepping in to support Imogen and the team with the intense work around the Arts Council NPO Application. Her professionalism and skills have been admirable, and we extend immeasurable thanks to Kim for this.

I also need to extend huge gratitude to our driven and talented Trustees, who continue to provide the most incredible governance, leadership, support and protection to New Adventures. Together we work for the greater good of New Adventures and celebrate the magic that is dance.

Finally, I want to formally record our heartfelt congratulations to our Associate Artistic Director Etta Murfitt on her MBE for Services to Dance and our Group Managing Director Robert Noble on his OBE for Services to the Performing Arts awarded in the Queen's Jubilee Honours 2022. Well deserved!

**Brenda Emmanus OBE**  
Chair, New Adventures

*BA Emmanus 12.9.22*

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**TRUSTEES' REPORT**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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The Trustees present their annual report together with the audited financial statements for 1 April 2021 to 31 March 2022. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the 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 2019).

Since the charity and the group 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.

## **GOVERNANCE AND MANAGEMENT**

### **Constitution**

The Charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

The charity is a company limited by guarantee and not having a share capital, incorporated on 29 March 2008 and governed by the Memorandum and Articles of Association. In accordance with the Memorandum and Articles of Association, there must be at least three Trustees.

### **Method of appointment or election of Trustees**

The charity's elected Trustees are appointed at a meeting of the Board of Trustees, following an open recruitment process, based on relevant attributes including personal competence, specialist skills and availability.

### **Policies adopted for the induction and training of Trustees**

New Trustees are provided with copies of the Charity Commission guidelines on Trustee Responsibilities, the charity's governing document, the last annual report and accounts and other important information. All Trustees take part in a formal induction process to ensure they have a sufficient understanding of the charity's activities and resources to enable them to fulfil their duties.

### **Organisational structure and decision making**

The governing body comprises the Trustees in accordance with the Articles of Association of the company.

The Trustees of the charity determine its general policy and are legally responsible for the overall management of the charity. Day-to-day management is delegated to the directors comprising of the Artistic Director, Group Managing Director and Executive Director.

The board has recently set up a Finance & Audit Committee and a Development Committee, both can have external members with relevant experience and skills. Both meet four times a year, prior to the board meetings.

Trustees have diverse relevant experience and skills to meet the needs of the charity and we regularly carry out a trustee skills audit to ensure this is maintained. We recognise the importance of advocacy and work closely with the right tools to promote and represent our work. Our current board comprises 7 females and 3 males, 3 of the trustees identify as ethnically diverse and the ages range from 20 to 75+. We are proud to be led by a female Chair Brenda Emmanus OBE.

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**Risk management**

The Trustees have conducted a review of the major areas of risk to which the charity is exposed. Where appropriate systems have been established to mitigate those risks. Internal control risks are minimised by implementation of procedures for authorisation of transactions and projects. The key risks currently being managed include common ones for the sector, around the impact of the global pandemic, funding, inflation, staff retention and staff capacity.

**CHARITABLE OBJECTIVES**

The objectives of the charity as set out in the Memorandum and Articles are:

- To advance the education of young people, dance artists and the general public particularly but not exclusively through the provision of workshops and classes with specific but not exclusive reference to the dance choreography of Matthew Bourne.
- To advance the arts for the benefit of the general public by encouragement of access to and engagement with the art of dance.

**OVERVIEW**

For 35 years New Adventures has made a major contribution to the popularity of dance in Britain, creating works that have altered the public perception of what is possible when it comes to telling stories without words.

We are passionate about diversifying the dance landscape and investing in the future of dance through delivering inclusive projects for people of all ages, abilities and backgrounds alongside development opportunities for emerging artists. We want to ensure our work represents contemporary Britain and we are committed to there being no barriers to our work.

Alongside our transformative programmes for those with little or no dance experience and those from underrepresented backgrounds, we work extensively with emerging talent to springboard their careers into our company and the wider sector.

In 2021-22, we revitalised our Mission and Goals, to inspire our work, focus our strategic ambition and strengthen our unique business model:

**MISSION**

Opening a world of joy, wonder, connection and creativity.

**GOALS, which are mutually reinforcing**

1. Staging world class performances, in Matthew Bourne's signature dance-theatre style, in usual and unusual places
2. Widening access to the arts
3. Nurturing and supporting talent that represents UK society

The lingering impact of COVID-19 inevitably brought further challenges for us to navigate alongside some key achievements with the return of live performance.

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**TRUSTEES' REPORT (CONTINUED)**  
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After nearly two years of closures, we were able to make a joyous return to the stage in September 2021, connecting with audiences on tour once again and supporting our partner theatres to restore public confidence in the post pandemic recovery.

Our return to live performance and the in-person delivery of our Take Part programmes and projects was carefully planned with the support of our Trustees, staff, freelance workforce, partners, theatres, audience members, participants, and other stakeholders.

Collaboration is central to our operating model and this year we have continued to develop strategic partnerships that enable us to support local arts eco-systems, work with communities and widen access to our work across the UK and beyond. We have also continued to invest in our freelance workforce who are a valued and vital part of the New Adventures family.

In 2021-22:

- 191,273 people attended 321 New Adventures performances as an audience member
- Over 500 participants took part in our Take Part participatory activity across 179 sessions, with 3,613 attendances
- 941,863 people engaged with our work online through REEL Adventures
- We supported 45 dancers via paid employment on tour for a total of 1,128 weeks.

## **ON STAGE**

During the year, we toured for a cumulative total of 32 weeks with two productions:

### **The Midnight Bell**

World Premiere, UK Tour

'What is Matthew Bourne's The Midnight Bell? Answer: a sensation' – The Stage

The World Premiere of Matthew Bourne's The Midnight Bell, a new work inspired by the great English novelist Patrick Hamilton, exploring the underbelly of 1930s London life, opened at the Cheltenham Everyman in September 2021.

A large to mid-scale tour, the show was a brand-new more intimate production, which enabled us to reach and visit towns and cities in different parts of the UK to our annual large-scale tours.

The show toured to 13 venues over a period of 12 weeks, delivering 72 performances and reaching 42,733 audiences nationwide. It featured 12 dancers and engaged 16 offstage workers and crew, supporting a return to work for many of the freelancers who make up the New Adventures workforce.

*The Midnight Bell* won two awards at the 22nd National Dance Awards for 'Best Modern Choreography' and 'Outstanding Female Modern Performance' by Michela Meazza for her portrayal of Miss Roach.

*The show received a rating of 91% for 'Captivation' and 84% for 'Distinctiveness' from audiences at Oxford Playhouse who responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.*

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***Nutcracker!***  
UK Tour

*'Bourne's faultless Nutcracker is the sweet treat we all deserve'* – The Evening Standard

Following its postponement in 2020-21, our newly designed and reimagined 30th Anniversary production of Nutcracker! opened at Theatre Royal Plymouth in November 2021 before embarking on New Adventures' 21st Christmas season at Sadler's Wells, followed by a UK tour.

The show toured to 14 venues over a period of 23 weeks, delivering 164 performances and reaching 149,703 audiences nationwide. It was brought to life by 33 dancers and 16 offstage workers and crew. 17 of 33 Nutcracker! company dancers came through one or more of New Adventures' talent development programmes.

*The show received a rating of 92% for 'Captivation' and 85% for 'Distinctiveness' from audiences at The Marlowe, Canterbury, who responded to the post-show survey sent using Arts Council England's Impact and Insight Toolkit.*

## **TALENT DEVELOPMENT**

New Adventures is committed to supporting the next generation of dancers and artists as well as providing continuous professional development opportunities for company members and dance artists.

### **Emerging Artist Apprenticeship**

In 2021-22, New Adventures launched our first Emerging Artist Apprenticeship, designed to support and develop a dancer through their final year of training via mentoring and residency opportunities, leading to a paid apprenticeship contract on an upcoming production.

Our first apprentice Enrique Ngbokota took part in New Adventures talent development programmes throughout the year, including pre-rehearsal and mentoring sessions with principal dancer and Associate Artist Glenn Graham whilst performing the role of Cupid in Nutcracker!

*'Since I started my apprenticeship, being the Emerging Artist has overall been an enriching and enjoyable journey. It has taught me many invaluable lessons, one being the importance of professionalism, and just what it requires. To be able to take my first steps into the world of professional dance with this company has been amazing, and I couldn't have asked for a better opportunity to do so, as I've looked up to New Adventures for my entire training. I believe that this experience has helped to better me as a dancer and as a person and that's all I could have asked for'* - Enrique Ngbokota, Emerging Artist 2021-22

### **Cygnets School**

Our pre-vocational training programme for young people - Cygnets School - launched in July 2021 to provide a much-needed pathway between New Adventures existing participation work and Talent Development opportunities.

Cygnets School's cohort is comprised of 10 young people aged 12-19 (24 for disabled dancers), each passionate about dance, developing new skills and exploring dance as a professional pathway. The programme is fully subsidised for all the participants ensuring that there are no barriers to access.



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Multiple 1-2 day residencies have taken place across 2021-22 at The Marlowe Theatre in Canterbury where the young people have come together with New Adventures Dance Artists to explore unique aspects of our work and style as well as develop confidence, professional skills and watch theatre together, including *Nutcracker!* at Sadler's Wells in January 2022.

Professor Angela Pickard from Canterbury Christ Church University has been working with us to evaluate the pilot year so that we can continue to develop the programme moving forward.

*'Cygnet School provides a positive, professional and enabling environment for young dancers to thrive. This builds a sense of belonging and community that begins with a meet and greet session and ends with a reflective plenary. The Cygnet School team are responsive to the needs of the group and adapt planning as appropriate to ensure that the young dancers are supported to understand material and can work and achieve at their highest level. Pastoral care is integral and part of the end of day review'* - Cygnet School Evaluation Report, written by Professor Angela Pickard

**Workshops**

We deliver a number of talent development opportunities with various organisations to help nurture, develop and support the next generation of talent. In 2021-22, our Dance Artists delivered workshops for students at Rambert. We held mock auditions with students from various conservatoires with the aim of supporting the transition from training into the profession.

**Associate Artist**

Principal Dancer Glenn Graham was appointed Associate Artist in July 2021 as part of a new annual leadership development programme, developing new and underrepresented leaders in the dance sector. The role involves coaching sessions, observing board meetings, shadowing the team, management and leadership training opportunities.

Using his expertise in the sector and mentored and supported by Associate Artistic Director, Etta Murfitt and Take Part Creative Director, Kerry Biggin, Glenn has been instrumental in leading some of our Talent Development programmes, delivering workshops, intensives and residencies, as well as mentoring the Emerging Artist Apprentice.

**Overture**

Our 7th year of the Overture programme consisted of a mix of residential and online professional development opportunities across 2021-22 for 16 dance artists and teachers from a range of dance backgrounds and experience.

The New Adventures team and a variety of industry guests shared their expertise with the cohort through workshops, talks, coaching sessions and Q&As, for the dance artists to learn and take these new skills back into their own communities around the UK.

*'I just wanted to say how much Overture has helped / is helping me on my journey. What really resonated for me about the sessions is having the confidence to try things, go for things, and knowing your worth. I am truly grateful for this programme!'* – Overture participant

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**Pro-Class**

Pro Class took place at Trinity Laban in January 2022 with over 100 dancers taking part in sessions over the course of 1 week. These three-hour sessions consisted of technique class followed by exploring repertoire from a New Adventures production or looking at the creative process and methodology of the work. The first three sessions were open to any dancers in training and graduates, and a further three sessions were held for dancers from Swan School or local casts from our 2019 production, *Romeo & Juliet*, to continue their development and stay connected.

**Swan School**

In August 2021, 23 dancers were invited to take part in a four-day intensive that gave them an exclusive insight into the working practices and repertoire of New Adventures, with a focus on developing dancers from the global majority and partner work. This was a direct response to the lack of opportunity for partner work during training during the pandemic and explored duets for our productions. The intensive culminated in a sharing to the senior members of New Adventures' artistic team.

**An Autumn and Winter Adventure**

Recognising the impact of COVID-19 on training and development opportunities, our 3-day residency specifically for pandemic graduates - An Autumn Adventure - was an opportunity for the dancers to learn more about the company as well as aspects of sports psychology and mental health awareness, alongside building confidence, new skills and offering individual feedback to support their transition into the industry. The demand for An Autumn Adventure led to the creation of A Winter Adventure – a further residency which took place in December 2021 for an additional cohort of young dancers.

*'Thank you to yourself, the creatives & New Adventures for creating such an incredible opportunity & space over the Autumn Adventure Intensive. It was so wonderful to be with such a lovely group of people & grow & be inspired by the workshops & knowledge shared.'* – An Autumn Adventure participant

**Spring Forward**

Following the success of our Spring Forward programme in 2020, we continued to provide career development opportunities for our freelance workforce throughout 2021-22 to ensure continuity of support during the transition out of the pandemic.

Bursaries were awarded to 5 of our dancers, dance artists and freelancers to learn a new skill, undergo training or time for personal development. Training encompassed a variety of different areas including floristry, personal fitness, motion capture and operating heavy machinery.

In providing new skills, the programme enabled participants to become more resilient in what is already a precarious sector. It is now a permanent and important aspect of our talent development offer that recognises freelancers' essential contribution to both New Adventures and the wider industry.

**Dancer Fitness and Rehab**

In October 2021, the *Nutcracker!* company took part in a fitness and training week that was scheduled prior to the rehearsal period. The week included morning company class, with afternoon sessions focusing on a curated training programme that included: Safeguarding, Allyship and Unconscious Bias, Mental Health & Wellbeing and Gender Awareness.

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**Online Class**

Etta Murfitt and Kerry Biggin hosted 4 classes on Zoom for an invited cohort of dancers from the global majority who we had met via residencies, mock auditions, or other Take Part initiatives. The classes presented a wonderful opportunity to keep in touch, grow this talent and work with them to develop a deeper understanding of the artistic practice and language of New Adventures. The dancers who attended these classes were also invited to attend Swan School.

**Masterclass**

In January 2021, we welcomed back our extremely popular open access 1-day Masterclass, focused on *Nutcracker!* Participants had the opportunity to experience the rehearsal day of a New Adventures company dancer. The day was spent working through Company Class, learning repertoire and creative tasks culminating in a Q&A with Matthew Bourne, Etta Murfitt, and Resident Director Neil Westmoreland. The final treat was a ticket to the evening performance of *Nutcracker!*

*During 2021-22, there were 716 attendances at Talent Development sessions.*

**YOUNG PEOPLE, SCHOOLS & COMMUNITIES**

**A. Young People**

**In collaboration with Dance United Yorkshire:**

**The Stitchling**

Our long-postponed film project with Dance United Yorkshire finally took place in May 2021, with Resident Artist Paul Smethurst creating a response dance film to *Edward Scissorhands*, working with the Dance United Performance Company, young people aged 14-19yrs from a diverse range of backgrounds, continuing our collaboration with the organisation following the success of *Civil Blood* in 2019.

The *Stitchling* is a re-imagining of Matthew Bourne's *Edward Scissorhands*, conceived and directed by Paul Smethurst. The piece was created with the young performers on Zoom and filmed on location in Bradford prior to its release via our online platforms in October 2021. Participants were able to gain new skills and learn about dance via this unique performance opportunity.

**Conservatoires**

We work closely with dance schools and conservatoires to help nurture, develop and support the next generation of talent. This work includes workshops, mock auditions, residencies, career talks and Q&As. In 2021-22, our Dance Artists worked with young people from LIPA, CAT Trinity Laban, DanceXchange, Performers College, The Marlowe, Wendy Whatling School of Dance, Central School of Ballet, Italia Conti, London Studio Centre, Rambert and the Royal Ballet School.

In April 2021, we also delivered three workshops to graduating dance students from De Mountford University (two in person and one on Zoom for distance learners). The group wanted to be inspired and physically challenged and were put through their paces with repertoire and creative tasks from *The Car Man*.

*During 2021-22, there were 1,528 attendances at Young People sessions.*

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**B. Schools**

**In collaboration with Sadler's Wells:**

**Roger Ascham Primary School, Walthamstow**

Dance Artists Gavin Eden and Shelby Williams worked with less engaged and SEN students from across the school to create a response piece to the COVID-19 pandemic. In weekly sessions, the young people responded to themes they identified from being in lockdown as well as focusing on resilience and future hopes and dreams. The project was captured digitally as a short dance film, with the young people participating in the capture and editing. The final piece was shared as part of the school's art festival of creations inspired by the pandemic.

*'This is incredible! What a beautiful, moving piece of work that captures a moment in history'* - Sara Daniels, Education Co-Ordinator, Sadlers Wells

**In collaboration with Culture Box Surrey:**

**DanceVenturers**

Paul Smethurst and Shelby Williams worked with KS1 and KS2 primary school students from the Fordway Pupil Referral Unit in Ashford, Surrey, on a reimagined, in person iteration of the project DanceVenturers - physical phonics films that were created during the first lockdown.

Over the course of a five-week residency, delivered 3 days a week throughout November and December 2021, the sessions were an opportunity for the school's staff and students to explore and creatively devise a dance piece through play, movement, embodiment, and creativity.

Empowerment and confidence building are central to the project, as well as improved literacy, health, wellbeing, and self-expression, with the young people becoming co-directors and co-collaborators through encouragement and offering choice and autonomy over creative decision making. The non-verbal, image-based nature of the New Adventures methodology ensured that the programme was inclusive and accessible to all abilities, backgrounds, and levels of experience.

The final piece was captured digitally as a short dance film, with the young people participating in the capture and editing.

*'LW (Linda Whitehorn – Head of School, Fordway PRU) reflected that this was one of the most successful events to have taken place at The Fordway and that attendance had significantly improved during the project, children's confidence had also increased significantly and that the impact of the project on the school had been unbelievable'*

- Extract from DanceVenturers Evaluation Report 2021

**Workshops**

We continued to deliver workshops across the UK in schools and colleges. We tailor workshops to suit Early Years through to Key Stages 1 —5.

In total, 19 residencies and workshops took place, where we explored and shared repertoire from *Swan Lake*, *Romeo & Juliet*, *The Midnight Bell* and *Nutcracker*!

Partner schools included: Carshalton High School, Highworth Grammar School, Knights Templar School, St Ivo Academy, Tring Park, Elmhurst Ballet School, Bristol Met Academy and Roger Ascham Primary Schools.

*During 2021-22, there were 958 attendances at Schools sessions.*

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**C. Communities**

**In collaboration with Farnham Maltings:**

**Elders Sessions**

We continued to deliver our regular monthly dance session for over 55s, hosting one workshop in Farnham and one session online. In an inclusive and encouraging environment, the participants learn some repertoire and get led through creative and improvisational tasks. The sessions are led by Dance Artist Emily Piercy.

**Doorstep Duets**

In August 2021, a new work - Doorstep Duets - was presented across the South-East and beyond with key partners including Pavillion Dance West, BEE Creative, Dacorum Community Dance, Watford Council, Dance Woking, Dance United Yorkshire, The Marlowe Theatre, Dance East, Greenwich and Docklands Festival and Dance Network Association.

This is a special project consisting of a new duet choreographed by Paul Smethurst in collaboration with Kerry Biggin, Etta Murfitt and company dancers, that is performed in communities. The duet is lively, characterful and joyful and takes audiences through different eras through dance styles and iconic music.

*Doorstep Duets* was created as a response to social isolation. Offering free opportunities where people can enjoy world-class performance in their local neighbourhood, on their street, in local parks, and through community-based organisations. The aim of the project is to bring joy, escapism, and connection, and make dance more accessible to everyone.

It also offered an important opportunity to offer employment and performance prospects to our freelance dancers and stage management. 12 company dancers were selected to devise and perform this project and in the first week of June, we premiered the performance in Farnham.

Beyond Farnham, new partners, audiences, locations and spaces were reached from Bournemouth to Bradford. Working with our partners, we were able to identify and engage directly with communities including schools, care home residents, a Dance for Parkinson's group, an older people's dance group, a young carers support group, to individuals who are shielding and the wider public.

The project is key in supporting our aim of taking dance performances and projects out of the traditional theatre space and developing a place-based approach with our partners.

*'We managed to connect to well over 400 people in 22 locations through 26 performances across the town ranging from individual homes performing to a single shielding individual and their carer to the residents of arms houses and communities of vulnerable young people. Without doubt we met an ambition to reach people who have been badly impacted by the pandemic, who are struggling with isolation or whose spirits just needed lifting'*  
- Gavin Stride, Director of Farnham Maltings

*'The doorstep duet program has been a blessing! I honestly can't find the words to explain how it felt being able to perform again let alone being able to connect to smaller audiences on a personal level and bringing joy in a more bespoke and unique way, that most people don't think is possible for live theatre! Connecting to different communities across Farnham and bringing Art to people who can't access the Arts normally (even less of a chance in the midst of a pandemic) was magical and humbling! Seeing various people from a wide range of demographic groups, smiling and enjoying themselves is one of my driving forces to being a performer. The doorstep duet program is one major step in making the Arts more accessible for everyone in the UK!'* - Isaac Bowry, Company dancer

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**Workshops**

Workshops are delivered in numerous community settings with participants of any age and ability. In 2021-22, workshops took place both in person and online.

Re:Connect, our monthly series of workshops for over 55s, was in such high demand additional sessions were programmed. Participants explored choreography and shared repertoire from *Nutcracker!*

Workshops were also took place in partnership with Out of Whack, Warwick Arts Centre's over-60s contemporary dance company when *The Midnight Bell* was in situ at the venue.

*During 2021-22, there were 413 attendances at Communities sessions. There were 106 Doorstep Duets performances, seen by 4,578 people.*

**AUDIENCES**

One of our three core company values is Audience. Our audiences are why we do what we do. Entertaining and engaging audiences is our passion. We strive to be widely accessible and welcoming to both our loyal and new audiences. As a company we are driven by a desire to make great art that is seen by as many people as possible.

We were able to connect with audiences in a live capacity once again, as well as venues and partners around the UK and beyond via REEL Adventures. We have continued to build strong and sustained partnerships with our key touring venues, working together to reach local audiences, increase access and encourage more people to experience and be inspired by dance in all its forms.

In January 2022, New Adventures produced its first-ever relaxed performance of the show, an opportunity for disabled and neurodivergent young people and their families to experience the magic of a New Adventures production in a supportive, welcoming and exciting environment. Discounted tickets were available to ensure cost was not a barrier to access. As well as watching the performance, families were able to take part in pre-show dance workshops that explored the narrative, non-verbal nature of the New Adventures methodology, inclusive and accessible to all abilities, backgrounds and levels of experience.

Throughout *The Midnight Bell* we offered 7 Audio Described performances and 9 during *Nutcracker!* advertised via a dedicated Access page on our website and that of partner venues. A Visual Guide and Sensory Introduction film of *Nutcracker!* were made available, for anyone who would benefit from familiarising themselves with what to expect before attending a performance.

We continued to work with presenting venues to allocate 30 free Audience tickets at each venue, specifically ringfenced for targeted groups including those who have not previously attended the theatre, young people, as well as participants in our engagement projects. 4 post-show talks offered the general audience unique insight into the making of the show.

In 2021-22, we commissioned research to help us better understand our audience reach, focus our communication strategies, and inform our future aims around audience development. We are proud of our long-standing relationships with the venues, audiences and places we tour to and continue to work with organisations across the sector to develop shared strategies that will enhance our reach and deepen the special role that dance can have in placemaking.

*'Just to say an enormous thank you. I have never taken Hannah to a ballet and for her to experience this was just totally magical. Hannah absolutely loved it. Relaxed performances are just the best and I really appreciate the work you put into arranging these' – Nutcracker! Relaxed Performance Audience Member*

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**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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*'My daughter is non-verbal we often cannot be entirely sure how much she is enjoying something, but on Sunday it was abundantly clear how engaged and happy she was. She was smiling and laughing all the way through the performance' - Nutcracker! Relaxed Performance Audience Member*

**2021-22 Total Attendances by Region**

South East	24,243
South West	33,365
North	29,247
Midlands	16,134
London	74,747
Total England	177,736
Rest of UK	13,537
Total UK	191,273

**DIGITAL: REEL ADVENTURES**

Following the accelerated launch of REEL Adventures in 2020, in 2021-22 we continued to build on our work in this area and look to digital to support our creative ambitions, cultivate an authentic and exciting presence online and to reach new and existing audiences.

**Broadcasts, Screening and On-Line**

We worked with broadcast and streaming partners and theatres to increase ways for audiences to experience our work.

**BBC**

*The Red Shoes* was broadcast on the BBC during Christmas 2021 and was then available to watch on demand via BBC iPlayer, with a total of 204,067 views.

**Sky Arts, Other Broadcasts & Online Streaming**

Sky Arts broadcast *The Car Man*, *Romeo and Juliet* and *Swan Lake*, reaching approximately 187,000 viewers. *Romeo and Juliet* and *Swan Lake* were also made available for streaming online, reaching a further estimated 105,000 audience members over the year.

Our shows were streamed alongside multiple international partners from theatres to broadcast networks to online platforms to their audiences via the Digital Stage programme, Broadway HD, DigitalTheatre and Curzon Home Video.

Our work was seen in countries including Australia, USA, South Korea, China, Mexico, Japan and Brazil, with local theatre partners including Sydney Opera House in Australia and LG Arts Center in South Korea.

Our other broadcasts reached 86,000 and we also worked with our online streaming partners across the globe reaching a further 15,290.

**Cinema Screenings**

Five of our productions – *The Red Shoes*, *Romeo and Juliet*, *The Car Man*, *Cinderella* and *Swan Lake* - were screened 102 times in cinemas worldwide, seen by 10,284 people.

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**NEW ADVENTURES CHARITY**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**Online Engagement**

Film content was made available across our platforms offering insight, news, interviews and other engaging content related to both our productions and Take Part activity.

*Behind The Scenes* content for *The Midnight Bell* and *Nutcracker!* achieved a total of 131,833 views, enabling us to connect with our community online both nationally and internationally. The distribution of our film projects with Dance United Yorkshire and Roger Asham School, as well as online Company Class, formed part of our online engagement.

A new series of films – *Two Minute Tales* – proved particularly popular and enabled us to spotlight the career paths of New Adventures' workforce, from dancers, backstage roles, the office team and artistic leadership, including Matthew Bourne and Etta Murfitt. A total of 30 Two Minute Tales were released across the tour of *Nutcracker!* with 105,143 views.

Exploring new channels and ways to disseminate our work was key. Our new podcast series - *Bourne to Dance* - launched on International Dance Day in April 2021, celebrating the love of dance, creativity, and storytelling.

Hosted by Resident Artist Paul Smethurst, the first series featured freelancers and creatives from across the New Adventures family, revealing their unique story of how they first encountered dance and how it has impacted their lives. Guests included Sir Matthew Bourne, principal dancer Ashley Shaw, Culture & Arts broadcasting legend Brenda Emmanus, West End star Layton Williams, theatre maker and movement director Kane Husbands and award-winning lighting designer Paule Constable.

Following the success of series one, series two was released to coincide with the tour of *Nutcracker!* in November 2021. Episodes were released weekly and featured five new guests who occupy a variety of roles within New Adventures and beyond, talking about how dance moves, inspires and excites them: Brett Morris, Helen Linsell, Kerry Biggin, Arthur Pita and Jeanette Siddall. Series One and Two reached 25,978 listeners.

**2021-22 Total Digital**

Broadcasts	355,200
Online Streaming	242,157
Cinema Screening	10,284
Online Engagement	334,222
Total	941,863

**GLOBAL**

We are proud to be recognised as one of the most successful British exports for dance and are committed to promoting British culture abroad both through live and digital presentations, online and in cinemas.

Although our international touring plans were on hold due to the pandemic, we were able to connect with new and existing international partners and audiences through digital and online platforms, screenings and broadcasts.

*The Red Shoes*, *Romeo and Juliet*, *Cinderella* and *The Car Man* were broadcast internationally to countries including Japan, New Zealand and Lithuania.



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**NEW ADVENTURES CHARITY**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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Our shows were also streamed alongside multiple international partners from theatres to broadcast networks to online platforms to their audiences via the Digital Stage programme. Our work was seen in countries including Australia, USA, South Korea, China, Mexico, Japan and Brazil, with local theatre partners including Sydney Opera House in Australia and LG Arts Center in South Korea.

*During 2021-22, our work reached 11 countries, with international audiences totalling 98,511.*

**SECTOR LEADERSHIP: SUSTAINABILITY**

Green Adventures, the company's environmental sustainability strand, was launched in July 2018. Since then, we have been making changes across all areas of the company and engaging with our venue partners and audiences around sustainability.

Post pandemic we were able to re-energise our commitment to embedding environmental best practice in our productions, touring, operations and office. A new team of Green Champions, drawn from a variety of roles from across New Adventures, met in March 2022 and will continue to meet quarterly.

We continued to support company dancer, Andrew Ashton, following his Environmental Management qualification funded via Spring Forward, in the new role of Green Champion Lead. Andrew worked strategically throughout the tour of *Nutcracker!* to re-connect with our partner venues around sustainability initiatives and encourage the company on tour to adopt environmentally friendly thinking both on stage and off.

We continued to provide advice and guidance to other UK based arts organisations, sharing our learning to date, as part of our Sector Leadership role around sustainable touring. We look forward to building on our achievements and setting new actions for the future.

**EQUITY, DIVERSITY AND INCLUSION**

New Adventures is committed to achieving a working environment which provides equity of opportunity and freedom from discrimination, harassment and bullying. We believe that everyone is entitled to be treated with respect and dignity.

One of our core company values is Family and we have a long-held and shared commitment to supporting, developing and investing in all members of the New Adventures company and everyone involved with our work in whatever capacity – performers, creatives, crew, staff, dance artists, audiences, participants, trustees, students and partners.

This year we have continued to work with our sector support partners to help us achieve these aims, including Creative Access, Inc Arts, Tonic, PiPA (Parents and Carers in the Performing Arts) and Stage Sight. Our freelancers, staff team and Trustees are actively engaged in Equity, Inclusion and Anti-Racism work. Anyone joining New Adventures is expected to support and promote our Equity, Diversity and Inclusion policy.

Prior to *The Midnight Bell* and *Nutcracker!* tours, the company took part in Safeguarding, Unconscious Bias, Allyship and Anti-Racism and Performance Anxiety training. Dance Artists and members of the New Adventures office team also took part in this training, plus training in Embracing Neurodiversity and Mental Health First Aid or Awareness.

Equity, Diversity, and Inclusion is a standing item on the agenda of all Board meetings. During 2021-22, the Board was 30% ethnically diverse, 70% female (including the Chair) and 30% LGBTQIA+.

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**NEW ADVENTURES CHARITY**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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Subsidised or free places are offered on all our talent development projects and we continue to review the level at which these are offered. Our Overture programme is fully subsidised for participants with additional support offered as required to support caring or access needs.

The focus of our equity, diversity and inclusion work continued to be around race, age and socio-economic background. We received a Creative Case for Diversity rating from Arts Council England of 'Strong' in recognition of the company's work to increase and celebrate diversity and representation.

We actively seek out and develop those who are currently underrepresented on and offstage but acknowledge there is a lot more work to be done in this area. We have identified key areas for change and action across all areas of our work and are committed to improving and strengthening our approach to ensure our culture is inclusive and that everyone that encounters the organisation feels visible and valued.

## **STAFFING**

New Adventures is run by a small core staff team.

The capacity of the staff team was increased in 2021-22 with the creation of an Administration Manager post and recruitment of new staff members to the existing posts of Audience & Communications Manager and Executive Assistant via Creative Access.

The new role of Inclusion, Access & Development Co-Ordinator was created to help drive our EDI, Access and fundraising ambition. A freelance Development Associate was recruited, with a particular focus on Individuals and Events, to work with existing team members to develop and deliver our fundraising strategy.

The Take Part team was restructured with Kerry Biggin taking on the role of Take Part Creative Director from January 2022, in line with our key areas of focus, with two new Producer roles created: Talent Development Producer and Communities Producer.

At the close of the year there were 13 members of staff and 33 dancers employed. We supported a total of 90 freelancers throughout the year.

The company continued to provide training and professional development opportunities for staff, dancers and the wider New Adventures freelance workforce. The mental health and wellbeing of our workforce is supported via access to an Employee Assistance Programme, which provides a 24/7 confidential support resource and access to free counselling.

## **FUNDERS**

During 2021-22, in addition to support received from Arts Council England, a further £157k was raised from the following funders:

Julia & Hans Rausing Foundation, teamArchie, The Dorfman Foundation, The D'Oyly Carte Charitable Trust, The Garrick Charitable Trust, The Noel Coward Foundation, Paul Hamlyn Foundation, The Reed Foundation, Heather Acton and Peter Williams, The Honourable William Archer, Roger de Freitas, Linda Herd, Andrew Manley, Huw Morris, Kate Redfern, James Tod, Pieter Toerien, Jeanetta Siddall OBE.

Our Corporate partners were: Edwardian Hotels London, Fortnum & Mason and Buccellati London.

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**NEW ADVENTURES CHARITY**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**COMPANY STRUCTURE**

New Adventures Charity is the parent company and wholly-owned trading subsidiaries are set up for all of our productions. Creatives, dancers, crew and tour management are engaged on fixed term contracts for each show. We also have a subsidiary for New Adventures partners including sponsors and film distribution.

The financial results of the trading subsidiaries are consolidated into those of the charity in these statements. The subsidiary companies for the year 2021-22 were:

New Adventures Red Shoes Limited  
New Adventures Midnight Bell Limited  
New Adventures Swan Lake Limited  
New Adventures Nutcracker Limited  
New Adventures Sleeping Beauty Limited  
New Adventures Partnerships Limited

**FINANCIAL OVERVIEW**

New Adventures is a registered charity. The subsidiaries and charity received a combined income of £7,097,518 in the financial year 2021/22. Of this, £5,219,026 (73%) was earned income from our productions of *The Midnight Bell* and *Nutcracker!* and other charitable activity (including our Offstage work encompassing Talent Development, Young People and Communities and REEL Adventures), £403,480 (6%) was received through the Theatre Tax Relief scheme, and £1,475,012 (21%) was grant and donation income from Arts Council England and other funders and supporters.

Of this income, £6,726,332 (90%) was spent on developing, producing and touring our shows, £447,670 (6%) was spent on support costs, with the remaining £273,116 (4%) spent on Talent Development, Young People and Communities and REEL Adventures projects and activities. We have one restricted reserve as of the end of 2021-22, which is a fund for the postponed engagement project *Magic Me* which will take place in 2022-23. We have designated funds from our reserves for our forthcoming production and artistic work, a designated fund for Capital, a designated Digital fund for our ambitions with our digital work, a designated fund for our continued legacy work with our *Romeo and Juliet* local cast, an offstage projects fund for previously postponed activity, and a Post Pandemic Reserve to safeguard any further projects which may be affected due to the COVID-19 pandemic. The operational reserve of the charity is set at an agreed level of £475,000 plus at least £200,000 in free reserves.

Our Arts Council England annual NPO grant of £1,317,810 enabled us to achieve 1,136,749 engagements nationally and internationally in 2021-22 resulting in a per engagement subsidy of just £1.16.

**FUTURE DEVELOPMENTS**

Having carefully navigated the safe transition back to live theatrical experiences over the past year, we are looking to a future where we can invest in the delivery of our new Mission and Goals whilst carrying forward learning from the pandemic.

In June 2022, the multi-award-winning production of *The Car Man*, a dance thriller based on Bizet's beloved *Carmen*, was reimaged in a spectacular staging at the Royal Albert Hall. The limited season featured an expanded company of 65 dancers and musicians, a live orchestra, and epic new designs, as part of the venue's 150th Anniversary celebrations.

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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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Now established as a firm favourite in the New Adventures repertoire, the award-winning production of *Sleeping Beauty* will tour to venues across the UK this autumn, celebrating 10 years since it's premiere at Sadler's Wells.

Alongside our work on stage, our plans include:

- Investing in and supporting our onstage, off-stage and backstage freelance workforce.
- Maintaining our talent development of dancers, both pre-professional and sustaining careers.
- Maintaining our delivery to the South East region, through strengthening our ties with our home venue, Farnham Maltings, and deepening our engagement and working in partnership with local organisations to create projects with children, young people and communities.
- Maintaining our digital reach through broadcasts, screenings and online streaming, as well as exploring other opportunities for digital exploitation and access.
- Developing our placemaking work by strengthening our ties with 7 of our key venue partners across England and deepening our engagement and working in partnership with local organisations to create projects with children, young people and communities.
- Further embedding our Equity, Diversity and Inclusion (EDI) work across the organisation and in the work that we do.
- Re-energising our commitment to the environment via Green Adventures, building on our achievements and setting new actions for the future.
- Embedding our 5 Working Groups: Access Digital, EDI, Green and Data & Dashboard in the work we do, supporting our delivery of Arts Council England's Investment Principles.

Beyond this we will continue to develop our bold ambitions to grow our talent development programme and our engagement work with young people and communities. This includes embarking on Year 2 of Cygnet School, a three-year programme for 12–17 year olds that focuses on grassroots dance development and harnessing raw potential.

Following the success of Doorstep Duets, we are working in partnership with Farnham Maltings to deliver an 8-week summer tour taking the joy and wonder of live performance to communities across the South East region. Following the inaugural Adventures in Film – a project which commissioned New Adventures Company members to create short dance films – and the previous successes of our New Adventures Choreographer Award, we are committed to providing career developing opportunities to dancers from a multitude of backgrounds and experiences, creating a platform for them to exercise and hone their skills as artists, producers and creative storytellers.

We are excited by the opportunities offered through Let's Create, Arts Council England's 10-year strategy, which we will have begun embedding into our work, and our ambitions moving forward.

#### **PUBLIC BENEFIT STATEMENT**

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

#### **FUNDRAISING COMPLIANCE STATEMENT**

The charity seeks to comply with best practice on fundraising, and is compliant with the Code of Fundraising Practice of the Fundraising Regulator.

All fundraising activities are monitored and reviewed on a monthly basis.

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**NEW ADVENTURES CHARITY**  
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**TRUSTEES' REPORT (CONTINUED)**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**TRUSTEES' RESPONSIBILITIES STATEMENT**

The Trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the Trustees' report including the strategic 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 group and the charity and of their incoming resources and application of resources, including their income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the group will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the group and the charity's transactions and disclose with reasonable accuracy at any time the financial position of the group and the charity 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 group and the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**DISCLOSURE OF INFORMATION TO AUDITORS**

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable group's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable group's auditors in connection with preparing their report and to establish that the charitable group's auditors are aware of that information.

The auditors, Nyman Libson Paul LLP, have indicated their willingness to continue in office. The designated Trustees will propose a motion reappointing the auditors at a meeting of the Trustees.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Brenda Emmanus OBE

Chair

Date: 12 September 2022

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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**REFERENCE AND ADMINISTRATIVE DETAILS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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<b>Trustees</b>	B A Emmanus, Director J Siddall, Director A A Smith Jones, Director K O Tharp, Director P J M Williams, Director E J Bolton, Director (appointed 13 September 2021) J M Brunjes, Director (appointed 13 September 2021) J C Riddell, Director (appointed 13 September 2021) H Morris, Director (appointed 13 September 2021) J A A Ward, Director (appointed 13 September 2021) H Protheroe, Director (resigned 22 July 2021)
<b>Company registered number</b>	06548321
<b>Charity registered number</b>	1125342
<b>Registered office</b>	Farnham Maltings Bridge Square Farnham GU9 7QR
<b>Independent auditors</b>	Nyman Libson Paul LLP Chartered Accountants Statutory Auditors 124 Finchley Road London NW3 5JS

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**NEW ADVENTURES CHARITY**  
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**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY**

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**Opinion**

We have audited the financial statements of New Adventures Charity (the 'parent charitable company') and its subsidiaries (the 'group') for the year ended 31 March 2022 which comprise the consolidated statement of financial activities, the consolidated balance sheet, the charity balance sheet, the consolidated statement of cash flows and the related notes, including a summary of 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 group's and of the parent charitable company's affairs as at 31 March 2022 and of the group's 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 and the Charities Act 2011.

**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 Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council'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 group's or the parent 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.

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**NEW ADVENTURES CHARITY**  
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**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY**  
**(CONTINUED)**

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**Other information**

The other information comprises the information included in the annual report other than the financial statements and our auditors' report thereon. The Trustees are responsible for the other information contained within the annual report. 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.

**Opinion 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 Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of our 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 Trustees' Report.

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

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



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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY**  
**(CONTINUED)**

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**Responsibilities of trustees**

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

In preparing the financial statements, the Trustees are responsible for assessing the group's and the parent 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 group or the parent charitable company or to cease operations, or have no realistic alternative but to do so.

**Auditors' 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 auditors' 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.

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

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

We gained an understanding of the legal and regulatory framework applicable to the charity and the group and the industry in which it operates and considered the risk of acts by the charity and the group that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006, UK tax legislation, Charities Act and Charity Commission guidelines.

Our tests included agreeing the financial statement disclosures to underlying supporting documentation and enquiries with management. There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud. As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

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**NEW ADVENTURES CHARITY**  
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**INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NEW ADVENTURES CHARITY**  
**(CONTINUED)**

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We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or noncompliance with laws and regulations throughout the audit.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditors' 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, and to the charitable company's trustees, as a body, Part 4 of the Charities (Accounts and Reports) Regulations 2008. 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 auditors' 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 its members, as a body, for our audit work, for this report, or for the opinions we have formed.



**Anthony Pins (senior statutory auditor)**

for and on behalf of

**Nyman Libson Paul LLP**

Chartered Accountants

Statutory Auditors

124 Finchley Road

London

NW3 5JS

Date: 12 September 2022.

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND  
EXPENDITURE ACCOUNT)  
FOR THE YEAR ENDED 31 MARCH 2022**

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Designated funds 2022 £	Total funds 2022 £	Total funds 2021 £
<b>Income from:</b>						
Donations	4	1,397,447	77,565	-	1,475,012	1,740,008
Charitable activities	5	209,427	9,828	-	219,255	106,277
Trading activities	6	4,996,497	-	-	4,996,497	493,929
Investments	7	3,274	-	-	3,274	3,037
Other income	8	403,480	-	-	403,480	128,412
<b>Total income and endowments</b>		<b>7,010,125</b>	<b>87,393</b>	<b>-</b>	<b>7,097,518</b>	<b>2,471,663</b>
<b>Expenditure on:</b>						
Raising funds:	9					
Voluntary income		86,023	-	-	86,023	22,143
Trading activities		5,991,264	-	-	5,991,264	686,633
Charitable activities:	10					
Other charitable activities		826,446	528,528	-	1,354,974	1,217,139
Governance cost		14,857	-	-	14,857	7,588
<b>Total expenditure</b>		<b>6,918,590</b>	<b>528,528</b>	<b>-</b>	<b>7,447,118</b>	<b>1,933,503</b>
<b>Net income/(expenditure)</b>		<b>91,535</b>	<b>(441,135)</b>	<b>-</b>	<b>(349,600)</b>	<b>538,160</b>
Transfers between funds	19	50,000	-	(50,000)	-	-
<b>Net movement in funds</b>		<b>141,535</b>	<b>(441,135)</b>	<b>(50,000)</b>	<b>(349,600)</b>	<b>538,160</b>
<b>Reconciliation of funds:</b>						
Total funds brought forward		103,678	469,885	3,435,000	4,008,563	3,470,403
Net movement in funds		141,535	(441,135)	(50,000)	(349,600)	538,160
<b>Total funds carried forward</b>		<b>245,213</b>	<b>28,750</b>	<b>3,385,000</b>	<b>3,658,963</b>	<b>4,008,563</b>

**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**  
**REGISTERED NUMBER: 06548321**

**CONSOLIDATED BALANCE SHEET**  
**AS AT 31 MARCH 2022**

	Note	2022 £	2021 £
<b>Fixed assets</b>			
Tangible assets	14	3,913	4,855
<b>Current assets</b>			
Production costs	16	-	291,304
Debtors	17	1,346,937	274,841
Cash at bank and in hand		4,891,467	4,269,936
		<u>6,238,404</u>	<u>4,836,081</u>
Creditors: amounts falling due within one year	18	(2,583,354)	(832,373)
<b>Net current assets</b>		<u>3,655,050</u>	<u>4,003,708</u>
<b>Total net assets</b>		<u><u>3,658,963</u></u>	<u><u>4,008,563</u></u>
<b>Charity funds</b>			
Designated funds	19	3,385,000	3,435,000
Restricted funds	19	28,750	469,885
Unrestricted funds	19	245,213	103,678
<b>Total funds</b>		<u><u>3,658,963</u></u>	<u><u>4,008,563</u></u>

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

*B A Emmanus*

**Brenda Emmanus OBE**

Trustee

Date: 12 September 2022

The notes on pages 29 to 48 form part of these financial statements.

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)  
REGISTERED NUMBER: 06548321

**CHARITY BALANCE SHEET**  
**AS AT 31 MARCH 2022**

	Note	2022 £	2021 £
<b>Fixed assets</b>			
Tangible assets	14	3,913	4,855
Investments	15	6	7
		<u>3,919</u>	<u>4,862</u>
<b>Current assets</b>			
Debtors	17	892,774	626,338
Cash at bank		3,115,268	3,585,941
		<u>4,008,042</u>	<u>4,212,279</u>
Creditors: amounts falling due within one year	18	(350,005)	(208,585)
<b>Net current assets</b>		<u>3,658,037</u>	<u>4,003,694</u>
<b>Total net assets</b>		<u><u>3,661,956</u></u>	<u><u>4,008,556</u></u>
<b>Charity funds</b>			
Designated funds	19	3,385,000	3,435,000
Restricted funds	19	28,750	469,885
Unrestricted funds	19	248,206	103,671
<b>Total funds</b>		<u><u>3,661,956</u></u>	<u><u>4,008,556</u></u>

The charity's net movement in funds for the year was £(346,600) (2021 - £538,158).

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



**Brenda Emmanus OBE**

Trustee

Date: 12 September 2022

The notes on pages 29 to 48 form part of these financial statements.

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**CONSOLIDATED STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

	2022 £	2021 £
<b>Cash flows from operating activities</b>		
Net cash used in operating activities	624,218	(620,881)
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	(2,687)	(3,797)
<b>Net cash used in investing activities</b>	(2,687)	(3,797)
<b>Change in cash and cash equivalents in the year</b>	621,531	(624,678)
Cash and cash equivalents at the beginning of the year	4,269,936	4,894,614
<b>Cash and cash equivalents at the end of the year</b>	<u>4,891,467</u>	<u>4,269,936</u>

The notes on pages 29 to 48 form part of these financial statements

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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**1. Company status**

New Adventures Charity is a charitable company limited by guarantee and is incorporated in England. 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.

The charity's registered office is Farnham Maltings, Bridge Square, Farnham, England, GU9 7QR.

**2. Accounting policies**

**2.1 Basis of preparation of financial statements**

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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 2019) and the Companies Act 2006.

New Adventures Charity 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.

The consolidated statement of financial activities (SOFA) and consolidated balance sheet consolidates the financial statements of the charity and its subsidiary undertakings. The results of the subsidiaries are consolidated on a line by line basis.

The results of subsidiaries acquired during the year are included from the effective date of acquisition.

The results of subsidiaries sold are included up to the effective date of disposal.

The functional and presentational currency of the charity is GBP.

The charity has taken advantage of the exemption allowed under section 408 of the Companies Act 2006 and has not presented its own statement of financial activities in these financial statements.

**2.2 Going concern**

After reviewing the charity's forecast and projection, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity, therefore, continues to adopt the going concern basis in preparing its financial statements

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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**2. Accounting policies (continued)**

**2.3 Income**

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

Income relating to venue fees is recognised at the end of the week in which the show is staged and is exclusive of VAT

Income relating to donations from the Arts Council England is recognised in accordance with the agreed funding in the year.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

**2.4 Expenditure**

Expenditure is accounted for on an accrual basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Governance costs are those incurred in connection with the administration of the charity and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year-end are noted as a commitment, but not accrued as an expenditure.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of charitable activities.

Support costs are those costs incurred directly in support of expenditure on the objects of the charity and include project management costs.

**2.5 Government grants**

Grants are accounted under the accruals model as permitted by FRS 102.

Government grants received are recognised as donation income in the SOFA as the related expenditure is incurred.

**2.6 Taxation**

The charity is exempt from corporation tax on its charitable activities.



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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**2. Accounting policies (continued)**

**2.7 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 group 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 group 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.

Investment income, gains and losses are allocated to the appropriate fund.

**2.8 Tangible fixed assets and depreciation**

All assets costing more than £1,000 are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the statement of financial activities.

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 basis:

Office equipment	-	25% straight line
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**2.9 Investments**

Investments in subsidiaries are valued at cost less provision for impairment.

**2.10 Interest receivable**

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.

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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**2. Accounting policies (continued)**

**2.11 Production costs**

Production costs comprise all costs incurred in the staging of the ballet performances of *The Red Shoes*, *Swan Lake*, *Cinderella*, *Romeo and Juliet*, *Nutcracker* and *Midnight Bell*. These costs are recognised in the Statement of Financial Activities in the period the production commences. If the production is yet to commence at the reporting date, all costs are carried forward in the balance sheet as Work in Progress.

**2.12 Debtors**

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

**2.13 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.

**2.14 Creditors**

Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

**2.15 Holiday pay accrual**

A liability is recognised to the extent of any unused holiday pay entitlement which is accrued at the reporting date and carried forward to future periods. This is measured at the undiscounted salary cost of the future holiday entitlement so accrued at the reporting date.

**2.16 Financial instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The subsidiaries only enter into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable, loans from other third parties.

The subsidiaries have no material exposures to interest rate, credit or foreign exchange risk by virtue that there are no external borrowings. The ticket provider bears all the risk with the ticket holder and all material foreign exchange transactions are denominated in sterling whereby the counterparty bear all the risk.

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**3. Judgements in applying accounting policies and key sources of estimation uncertainty**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the reporting date and the amounts reported for revenues and expenses during the year. However, the nature of the estimation means that actual outcomes could differ from those estimates.

**Accruals**

The charity makes an estimate of accruals at the year end based on invoices received after the year end and work undertaken which has not been invoiced based on quotations or estimates of amounts that are due for payment.

**4. Income from donations and legacies**

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Other donations	79,637	77,565	157,202
Grants from Arts Council	1,317,810	-	1,317,810
	<u>1,397,447</u>	<u>77,565</u>	<u>1,475,012</u>
	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Other donations	97,131	102,385	199,516
Grants from Arts Council	1,317,810	-	1,317,810
Government grants	222,682	-	222,682
	<u>1,637,623</u>	<u>102,385</u>	<u>1,740,008</u>

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**5. Income from charitable activities**

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Project income	209,427	-	209,427
Other income	-	9,828	9,828
	<u>209,427</u>	<u>9,828</u>	<u>219,255</u>

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Project income	92,462	-	92,462
Other income	-	13,815	13,815
	<u>92,462</u>	<u>13,815</u>	<u>106,277</u>

**6. Income from trading activities**

**Income from non charitable trading activities**

	Unrestricted funds 2022 £	Total funds 2022 £
Show venue fees - UK	4,952,492	4,952,492
Show other income	18,338	18,338
Storage fee income	25,667	25,667
	<u>4,996,497</u>	<u>4,996,497</u>

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**6. Income from trading activities (continued)**

**Income from non charitable trading activities (continued)**

	Unrestricted funds 2021 £	Total funds 2021 £
Show venue fees - UK	369,875	369,875
Show venue fees - Rest of World	23,447	23,447
Show other income	75,062	75,062
Storage fee income	25,545	25,545
	<u>493,929</u>	<u>493,929</u>

**7. Investment income**

	Unrestricted funds 2022 £	Total funds 2022 £
Interest receivable	<u>3,274</u>	<u>3,274</u>

	Unrestricted funds 2021 £	Total funds 2021 £
Interest receivable	<u>3,037</u>	<u>3,037</u>

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**8. Other incoming resources**

	Unrestricted funds 2022 £	Total funds 2022 £
Theatre tax credits	403,480	403,480

	Unrestricted funds 2021 £	Total funds 2021 £
Theatre tax credits	128,412	128,412

**9. Expenditure on raising funds**

	Unrestricted funds 2022 £	Total funds 2022 £
Fundraising costs	43,259	43,259
Costs of raising voluntary income - wages and salaries	42,764	42,764
<b>Total 2022</b>	<b>86,023</b>	<b>86,023</b>

	Unrestricted funds 2021 £	Total funds 2021 £
Fundraising costs	22,143	22,143
<b>Total 2021</b>	<b>22,143</b>	<b>22,143</b>

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**9. Expenditure on raising funds (continued)**

**Trading expenses**

	Unrestricted funds 2022 £	Total funds 2022 £
Show producer fees	23,365	23,365
Show production costs	1,819,932	1,819,932
Show running costs	2,575,035	2,575,035
Trading account staff costs	1,572,932	1,572,932
<b>Total 2022</b>	<b>5,991,264</b>	<b>5,991,264</b>
	Unrestricted funds 2021 £	Total funds 2021 £
Show producer fees	113,364	113,364
Show production costs	104,738	104,738
Show running costs	261,429	261,429
Trading account staff costs	207,102	207,102
<b>Total 2021</b>	<b>686,633</b>	<b>686,633</b>

**10. Expenditure on charitable activities**

	Direct costs 2022 £	Support costs 2022 £	Total funds 2022 £
Various charitable activities	922,161	447,670	1,369,831

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**10. Expenditure on charitable activities (continued)**

	Direct costs 2021 £	Support costs 2021 £	Total funds 2021 £
Various charitable activities	841,044	383,683	1,224,727

**Analysis of direct costs**

	Total funds 2022 £	Total funds 2021 £
Offstage activity costs	200,994	265,302
Wages and salaries	473,364	414,483
Other staff costs	46,779	75,007
Storage Set up	9,828	13,815
Storage costs	117,284	46,332
Merchandise costs	1,918	4,169
Advertising and marketing	71,394	21,936
Green adventures	600	-
	<u>922,161</u>	<u>841,044</u>

**Analysis of support costs**

	Total funds 2022 £	Total funds 2021 £
Wages and salaries	195,863	256,793
Other staff costs	56,396	12,991
Administrative expenses	165,377	90,028
Depreciation	2,976	4,082
Rent	12,201	12,201
Governance costs - Accountancy and audit costs	14,857	7,588
	<u>447,670</u>	<u>383,683</u>



**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**11. Auditors' remuneration**

	2022 £	2021 £
Auditor's remuneration	7,000	7,000

**12. Staff costs**

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Wages and salaries	2,284,923	878,378	711,991	671,276
	<u>2,284,923</u>	<u>878,378</u>	<u>711,991</u>	<u>671,276</u>

The average number of persons employed by the charity during the year was as follows:

	Group 2022 No.	Group 2021 No.
Employees	48	42

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	Group 2022	Group 2021
In the band £60,001 - £70,000	1	-
In the band of 80,001 -£90,000	-	2
In the band £90,001 - £100,000	2	-

The total employment benefits received by key management personnel including employer's national insurance and employer's pension contributions were £271,403 (2021: £246,889).

**13. Trustees' remuneration and expenses**

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 March 2022, no Trustee expenses have been incurred (2021 - £NIL).

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**NEW ADVENTURES CHARITY**  
**(A company limited by guarantee)**

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**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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**14. Tangible fixed assets**

**Group and Charity**

	Office equipment £
<b>Cost</b>	
At 1 April 2021	28,298
Additions	2,687
Disposals	(6,964)
	<hr/>
At 31 March 2022	24,021
	<hr/>
<b>Depreciation</b>	
At 1 April 2021	23,443
Charge for the year	2,976
On disposals	(6,311)
	<hr/>
At 31 March 2022	20,108
	<hr/>
<b>Net book value</b>	
At 31 March 2022	3,913
	<hr/> <hr/>
At 31 March 2021	4,855
	<hr/> <hr/>

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**15. Fixed asset investments**

charity	Investments in subsidiary companies £
<b>Cost or valuation</b>	
At 1 April 2021	7
Additions	2
Disposals	(3)
	<hr/>
At 31 March 2022	6
	<hr/>
<b>Net book value</b>	
At 31 March 2022	6
	<hr/>
At 31 March 2021	7
	<hr/>

The following were subsidiary undertakings of the charity:

Company Name	Holding	Included in consolidation
New Adventures Red Shoes Limited	100%	Yes
New Adventures Midnight Bell Limited	100%	Yes
New Adventures Swan Lake Limited	100%	Yes
New Adventures Nutcracker Limited	100%	Yes
New Adventures Sleeping Beauty Limited	100%	Yes
New Adventures Partnerships Limited	100%	Yes

The financial results of the subsidiaries for the year were:

	Income £	Expenditure £	Profit/(Loss) for the year £	Net assets £
New Adventures Red Shoes Limited	-	-	-	1
New Adventures Midnight Bell Limited	1,719,026	(1,719,026)	-	1
New Adventures Swan Lake Limited	58,376	(58,376)	-	1
New Adventures Nutcracker Limited	4,845,137	(4,845,137)	-	1
New Adventures Sleeping Beauty Limited	-	-	-	1

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**15. Fixed asset investments (continued)**

New Adventures Partnerships Limited	122,943	(125,943)	(3,000)	(2,999)
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**16. Production costs**

	Group 2022 £	Group 2021 £
Production costs	-	291,304

**17. Debtors**

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
<b>Due within one year</b>				
Trade debtors	602,649	53,126	21,577	52,295
Amounts owed by group undertakings	-	-	782,964	-
Other debtors	461,711	115,536	21,223	-
Prepayments and accrued income	282,577	106,179	67,010	574,043
	<u>1,346,937</u>	<u>274,841</u>	<u>892,774</u>	<u>626,338</u>

**18. Creditors: Amounts falling due within one year**

	Group 2022 £	Group 2021 £	Charity 2022 £	Charity 2021 £
Trade creditors	154,894	30,833	24,671	24,680
Amounts owed to group undertakings	-	-	75,047	-
Other taxation and social security	368,066	23,736	18,194	23,736
Other creditors	810,885	425,102	41,718	3,507
Accruals and deferred income	1,249,509	352,702	190,375	156,662
	<u>2,583,354</u>	<u>832,373</u>	<u>350,005</u>	<u>208,585</u>

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**19. Statement of funds**

**Statement of funds - current year**

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
<b>Unrestricted funds</b>					
General Funds 1	103,678	7,010,125	(6,918,590)	50,000	245,213
<b>Designated funds</b>					
Deferred Production and Artistic Fund	1,950,000	-	-	(200,000)	1,750,000
Organisational Development Reserve	30,000	-	-	(30,000)	-
Capital Fund Reserve	500,000	-	-	-	500,000
Core Costs Reserve	475,000	-	-	-	475,000
Digital Reserve	300,000	-	-	50,000	350,000
R&J Legacy Reserve	60,000	-	-	-	60,000
Post Pandemic Reserve	50,000	-	-	150,000	200,000
Offstage Projects Reserve	70,000	-	-	(20,000)	50,000
	<u>3,435,000</u>	<u>-</u>	<u>-</u>	<u>(50,000)</u>	<u>3,385,000</u>
<b>Restricted funds</b>					
Storage fund	-	9,828	(9,828)	-	-
Magic Me	8,750	20,000	-	-	28,750
Cygnets School	60,000	20,000	(80,000)	-	-
Swan School	6,135	-	(6,135)	-	-
Nutcracker Reserve	395,000	-	(395,000)	-	-
Relaxed performance	-	21,565	(21,565)	-	-
Emerging Artists	-	16,000	(16,000)	-	-
	<u>469,885</u>	<u>87,393</u>	<u>(528,528)</u>	<u>-</u>	<u>28,750</u>
<b>Total of funds</b>	<u>4,008,563</u>	<u>7,097,518</u>	<u>(7,447,118)</u>	<u>-</u>	<u>3,658,963</u>

**NEW ADVENTURES CHARITY**  
(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**19. Statement of funds (continued)**

**Statement of funds - prior year**

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
<b>Unrestricted funds</b>					
General Funds 1	125,403	2,355,463	(1,892,188)	(485,000)	103,678
<b>Designated funds</b>					
Deferred Production and Artistic Fund	1,000,000	-	-	950,000	1,950,000
Organisational Development Reserve	-	-	-	30,000	30,000
Capital Fund Reserve	1,000,000	-	-	(500,000)	500,000
Core Costs Reserve	450,000	-	-	25,000	475,000
Digital Reserve	575,000	-	-	(275,000)	300,000
R&J Legacy Reserve	70,000	-	-	(10,000)	60,000
Post Pandemic Reserve	250,000	-	-	(200,000)	50,000
Offstage Projects Reserve	-	-	-	70,000	70,000
	<u>3,345,000</u>	<u>-</u>	<u>-</u>	<u>90,000</u>	<u>3,435,000</u>
<b>Restricted funds</b>					
Storage fund	-	13,815	(13,815)	-	-
Magic Me	-	8,750	-	-	8,750
Cygnets School	-	60,000	-	-	60,000
Swan School	-	6,135	-	-	6,135
Company Support	-	22,500	(22,500)	-	-
Spring Forward	-	5,000	(5,000)	-	-
Nutcracker Reserve	-	-	-	395,000	395,000
	<u>-</u>	<u>116,200</u>	<u>(41,315)</u>	<u>395,000</u>	<u>469,885</u>

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**19. Statement of funds (continued)**

**Designated funds**

Deferred Production and Artistic Fund - Funds designated for future production work of new shows.

Organisational Development Reserve - Funds designated for future costs in relation to the development of the organisation.

Capital Fund Reserve - Funds designated for future capital expenditure.

Core Costs Reserve - Funds designated to be utilised in the event of unforeseen circumstances.

Digital Reserve - Funds designated towards digital innovation and creation.

R&J Legacy Reserve - Funds designated to fund legacy work with Romeo and Juliet local casts.

Post Pandemic Reserve - Funds designated to safeguard any activity which may be impacted by the COVID-19 Pandemic..

Offstage Projects Reserve - Funds designated to be utilised for offstage projects which were postponed due to COVID-19 restrictions.

Transfer in and out of the designated funds represents expenditure incurred in relation to the designated purposes and funds transferred back to the general unrestricted fund after reviewing the position as of the reporting date.

**Restricted Funds**

Storage Fund - Funds to be used towards the renovation of New Adventures' storage facility in Manchester.

Magic Me - Funds to be used towards the postponed project, Magic Me.

Cygnet School - Funds to be used towards the postponed project, Cygnet School.

Swan School - Funds to be used towards the annual Swan School Project.

Company Support - Funds to be used to support New Adventures Company members affected by the Covid-19 pandemic.

Spring Forward - Funds to be used to support New Adventures company members through the Spring Forward project.

Nutcracker Reserve - Funds to be used for an upcoming production of Nutcracker!

Relaxed Performance - Funds received via The Big Give campaign to be used for a relaxed performance of Nutcracker!

Emerging Artists - Funds to be used towards the Emerging Artist Project.

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**20. Summary of funds**

**Summary of funds - current year**

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
General funds	103,678	7,010,125	(6,918,590)	50,000	245,213
Designated funds	3,435,000	-	-	(50,000)	3,385,000
Restricted funds	469,885	87,393	(528,528)	-	28,750
	<u>4,008,563</u>	<u>7,097,518</u>	<u>(7,447,118)</u>	<u>-</u>	<u>3,658,963</u>

**Summary of funds - prior year**

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
General funds	125,403	2,355,463	(1,892,188)	(485,000)	103,678
Designated funds	3,345,000	-	-	90,000	3,435,000
Restricted funds	-	116,200	(41,315)	395,000	469,885
	<u>3,470,403</u>	<u>2,471,663</u>	<u>(1,933,503)</u>	<u>-</u>	<u>4,008,563</u>

**21. Analysis of net assets between funds**

**Analysis of net assets between funds - current year**

	Unrestricted funds 2022 £	Restricted funds 2022 £	Designated funds 2022 £	Total funds 2022 £
Tangible fixed assets	3,913	-	-	3,913
Current assets	2,824,654	28,750	3,385,000	6,238,404
Creditors due within one year	(2,583,354)	-	-	(2,583,354)
<b>Total</b>	<u>245,213</u>	<u>28,750</u>	<u>3,385,000</u>	<u>3,658,963</u>



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**21. Analysis of net assets between funds (continued)**

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

	Unrestricted funds 2021 £	Restricted funds 2021 £	Designated funds 2021 £	Total funds 2021 £
Tangible fixed assets	4,855	-	-	4,855
Current assets	931,196	469,885	3,435,000	4,836,081
Creditors due within one year	(832,373)	-	-	(832,373)
<b>Total</b>	<b>103,678</b>	<b>469,885</b>	<b>3,435,000</b>	<b>4,008,563</b>

**22. Reconciliation of net movement in funds to net cash flow from operating activities**

	Group 2022 £	Group 2021 £
Net income/expenditure for the year (as per Statement of Financial Activities)	(349,600)	538,160
<b>Adjustments for:</b>		
Depreciation charges	2,976	4,082
Loss on the sale of fixed assets	653	-
(Increase)/decrease in production costs	291,304	(291,304)
(Increase)/decrease in debtors	(1,072,096)	1,382,603
Increase/(decrease) in creditors	1,750,981	(2,254,422)
<b>Net cash provided by/(used in) operating activities</b>	<b>624,218</b>	<b>(620,881)</b>

**23. Analysis of cash and cash equivalents**

	Group 2022 £	Group 2021 £
Cash in hand	4,891,467	4,269,936
<b>Total cash and cash equivalents</b>	<b>4,891,467</b>	<b>4,269,936</b>

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**24. Analysis of changes in net debt**

	At 1 April 2021	Cash flows	At 31 March 2022
	£	£	£
Cash at bank and in hand	4,269,936	621,531	4,891,467
	<u>4,269,936</u>	<u>621,531</u>	<u>4,891,467</u>

**25. Pension commitments**

The group operates a defined contributions pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £47,058 (2021: £23,417).

Contributions totalling £4,176 (2021: £1,602) were payable to the fund at the reporting date and are included in creditors.

**26. Related party transactions**

During the year the charity paid fees totalling £nil (2021: £100) to Arielle Smith Jones, a trustee of New Adventures Charity.

During the year the charity received donations in aggregate of £6,030 (2021: £32,260) from its trustees.