

# **Torbay and South Devon Music Centre**

**“...an amazing opportunity; an inspired idea...”**



**Annual Report and Financial Statements  
For the year ending 5<sup>th</sup> April 2019**

# **Torbay and South Devon Music Centre<sup>1</sup>**

## **advancing music education for young people**

The committee is pleased to present its report for the year ended 5<sup>th</sup> April 2019

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### **Torbay and South Devon Music Centre has been supported by:**

Torbay Music Education Hub  
Devon Music Education Hub  
The D'Oyly Carte Charitable Trust  
John Packer Ltd.  
Torquay Boys' Grammar School  
The Hill family

We thank them all.

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<sup>1</sup> “....the chance to be part of music making at its best - with others..”

## **Activities - What We Do**

Torbay and South Devon Music Centre operates under that name and as the Peninsula Clarinet Choir. We have approximately 100 members.

The Music Centre provides an opportunity for its members to enjoy playing their instruments and improve their musical skills by performing together. Orchestras and bands are led by experienced musicians and there are opportunities to play in concerts as well as weekly rehearsals. There are groups for players of all standards and all ages, though our focus is on the under 25s.

We also offer members the chance to try new and endangered instruments (such as piccolo, cor anglais, contrabass clarinet) and to become familiar with a greater range of musical styles.

Each term's work culminates in a concert performance.

Annually, each group presents a prize to each outstanding member and a "Young Musician of the Year Award" is presented to the member who has made the greatest contribution to The Music Centre overall. This is given at the last concert of the season.<sup>2</sup>

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<sup>2</sup> "...fabulous teaching, fabulous concerts..."

The Peninsula Clarinet Choir draws its membership from clarinet enthusiasts across the region, meeting approximately monthly at various premises. It also holds a residential weekend with a professional masterclass and recital, and attended the single reed day at Wells Cathedral School.



The committee is determined to ensure that as many young people as possible can access our service. To this end we

- operate a bursary system remitting subscriptions in cases of financial hardship; and
- have adopted an equal opportunities policy.

Everyone is welcome<sup>3</sup> at The Music Centre without regard to gender, religion, sexuality or ethnicity.

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<sup>3</sup> “...giving children of all ages and abilities the chance to take part.”

## Our Objectives - Why What We Do Matters

**“Arts and music education are not merely ‘extras’, but central to who we are.”**  
- Barack Obama

Music plays a key role in the lives of most people, particularly adolescents.

Evidence shows that children who experience high quality musical training have advantages across all school subjects and that participation in music

- enhances positive attitudes towards school, leading to
- higher attendance,
- increased motivation and
- improved behaviour.

The Music Centre provides an important, complementary service that encourages children to continue enjoying and benefitting from their playing.

We believe that group music making, amongst people of all backgrounds, offers the opportunity to

- engage in wider cultural experiences,
- explore new ideas,
- broaden experience and
- encourage tolerance.

Our data shows that some young people stay with us for as long as 10 years, demonstrating that The Music Centre is an important part of their lives through childhood and adolescence. Playing in an ensemble contributes to feelings of

- social inclusion,
- self-confidence and
- aspiration.

Our members learn about

- teamwork,
- communication and
- relating to others in a positive way.

**But above all else, The Music Centre allows children to have fun.**

## The National Plan for Music Education

**“When young people make music together, they work toward a common goal that has the potential to change lives profoundly for the better.” - The National Plan for Music Education**

Through its collaboration with the Devon and Torbay Music Education Hubs, The Music Centre is engaged in delivering some aspects of the National Plan.

- In providing a variety of ensembles, we ensure that children have an opportunity to make music with others, and that music education is supported outside schools.
- Our concerts provide an opportunity for children to perform regularly.
- By offering ensembles of varying standard, we give children the opportunity to progress along clearly signposted routes.
- We guide young people to other live music making opportunities. More experienced members have played with county ensembles and with Torbay Symphony Orchestra.
- Our bursaries and subsidies help children from all backgrounds to learn to play, and to progress, by making our ensembles affordable.
- Older members provide inspiring role models for younger ones.
- We ensure all members can learn from specialist instrumental teachers, and that enhanced experiences are available through providing access to specialist ensembles and instruments.
- The use of specialists ensures that our teaching is of a high quality.
- Through us, Hubs can deliver an offer that reaches beyond school boundaries and draws on additional expertise.
- We allow children to experience a range of musical genres and activities, and stretch their boundaries.

- We provide teaching and progression routes beyond what individual schools can offer. These experiences can be broader and more challenging.
- These opportunities are not one-offs; they allow for continuous and ongoing progression.
- Residential weekends and attendance at specialist events allow our members to benefit from expert tuition, and to experience high quality playing at large scale events, at prestigious venues and with professional musicians.
- Our feedback demonstrates that our members experience enjoyment and success through all their stages of musical learning.

**And that's what matters to us the most.**

The objectives of the trust are established in our declaration of trust of 14<sup>th</sup> April 1998, as varied 22<sup>nd</sup> May 2012.

The trust's purpose is the advancement of musical education in South Devon by the:

- promotion and support of music training; and
- staging of musical events for young people in the area.



## Review of Developments and Achievements

### Concerts

Once again, The Music Centre has staged three termly concerts, this year in Torquay and in Totnes, with even our youngest members taking part. These raised £1.8k for more music making, and we thank everyone who came along for their support.



A number of our ensembles took part in the Torbay Schools' Festival. Peninsula Clarinet Choir performed to parents, playing some of their own arrangements.

Various members of The Music Centre staff have also performed at a number of venues during the year. The trustees are always pleased to support the staff's professional development and to see them play at the highest level.



## Members

Involving as many young people as possible in our work has long been a priority for the committee and we are determined to see our membership increase. To this end we are establishing a number of projects, including a satellite organisation, to reach out to primary schools in the Bay. The Music Centre was also proud to be represented at the Peninsula South West Teachers' Conference.

Low membership fees are also important to us. The Music Centre is pleased to implement a scheme to support free membership for those in receipt of free school meals, funded by Devon and Torbay. The Torbay Music Education Hub has also made it possible to offer membership of Fast Forward groups (for very young musicians) for £20 a term.

Our congratulations and best wishes also go to former members

- Jack Oades (violin), who was the winner of the Buckfast Abbey Millennium Composition Competition;



- Ellie Kendall (flute and sax), who, as part of her master's degree, has played with the Gothenburg and Helsingborg Symphony Orchestras;
- Jake Downs (viola), continuing doctoral musicology research at Sheffield University;
- Jason Hill (clarinet), in the last year of a master's in orchestral performance at the Royal Welsh College of Music and Drama, and performing with the National Orchestra of Wales;
- Isabella Farleigh (cello), performing at the Budleigh Salterton Music Festival;
- Hannah Williams (French horn), who has joined the National Youth Orchestra;

- Sophie Williams (cello), in her first year at the Royal Welsh College, studying music; and
- Hannah Capstick (flute), now studying at the prestigious Purcell School.

“As a previous member of the Music Centre, attending for 8 years, I am full of gratitude for all the Music Centre has done to further and encourage my musical education.” – Hannah Capstick

Our best wishes go to all those who are applying to university this year.

#### **Staff<sup>4</sup>**

The trustees are convinced of the importance of recruiting and retaining highly qualified staff, who are as passionate about music education as the committee itself.

Brass Ensemble	Sue Durant ALCM GLCM PGCE
Percussion Ensemble	Colin Bellworthy BMus(Hons) ATCL LTCL FTCL
Fast Forward Group (for very young musicians)	Tom Deam BA(Hons) PGCE Dip.ABRSM
Flute Choir	Claire Hindle BA(Hons)
Clarinet Choir	Marina Kummer BA(Hons) Cert.Ed.
Concert Orchestra	Helen Wills ALCM Suzuki Level 2
Youth Strings	Goska Kosmaczewska BA(Hons)
Youth Orchestra	Alicia Stolliday BA(Hons) PGCE Moira Devonport BEd(Hons)
Peninsula Clarinet Choir:	Marina Kummer BA(Hons) Cert.Ed Graeme Hardman BA(Hons) PGCE

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<sup>4</sup> “The dedication of the staff is wonderful...”

Both Marina Kummer and treasurer, Deborah Blackmore, are established as arrangers and have a body of works in print.

Tom Deam is a member of the Gustav Benzel Hot Club, a Gypsy Jazz / Klezmer band. He also once played fiddle for a colony of seals.

Alicia Stolliday and Sue Durant are current members of the Plymouth Symphony Orchestra. Marina Kummer plays with Torbay Symphony Orchestra and Moira Devonport is a member of Exeter Symphony Orchestra.

Alicia also sings with Renaissance choral group, Voces, and has both recording credits and national radio performances to her name.

We would like to thank the staff for their unfailing professionalism and good-natured support throughout the year, and hope they are looking forward to the next one as much as we are.

## **Volunteers**

Our volunteers play a vital role in the life of The Music Centre and the trustees are very grateful for all the support they receive:

- The members of the committee are an invaluable sounding board;
- Our external advisors provide expert opinion;
- The first aiders help keep our members safe;
- Our team of concert volunteers sell tickets and provide refreshments, helping create the inclusive and welcoming atmosphere that our members enjoy.



All our volunteers are a source of enthusiasm and inspiration. The trustees couldn't manage without them and we thank them all for their important contribution. More volunteers are always welcome.

### **The Clatworthy Legacy**

In 2014, The Music Centre was very pleased to be awarded £10,000 from the estate of the late Mr Henry Clatworthy. This sum is dedicated to promoting the playing of the oboe, and related instruments, and to this end The Music Centre<sup>5</sup> provided a specialist teacher to give subsidised tuition.



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<sup>5</sup> “...what an asset we have in South Devon!” - Stover School

## **Fast Forward<sup>6</sup>**

Using support from Torbay Music Education Hub, The Music Centre has established a “Fast Forward” group aimed at primary school children. This group has attracted very young people, learning to play musical instruments for the first time. We have been delighted to welcome these new members both to weekly rehearsals and to the termly concerts where they have done themselves proud.



We are also pleased to report that a number of these younger students have progressed sufficiently to become full members of The Music Centre and join more advanced groups. We wish them every success.

At some recent concerts we were delighted to welcome young musicians from Sacred Heart Roman Catholic Primary School to play alongside our Fast Forward group in a collaborative project. We hope to undertake more of these joint ventures in future months with other schools, helping young people to bridge that gap between their first access to music and more specialist provision at secondary level.<sup>7</sup>

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<sup>6</sup> “We really enjoy being part of the Music Centre family.”

<sup>7</sup> “...opportunity and encouragement for those starting on the musical road.”

## **Conventions and Conferences**

This year, our clarinettists and saxophonists attended the single reed convention at Wells Cathedral School where they were pleased to be coached by staff from the Royal College of Music and the Royal Northern College. These events are an opportunity to explore unfamiliar repertoire and stretch our skills in the company of expert musicians.

There, the clarinets playing alongside friends old and new, and under the baton of internationally renowned soloist, Robert Plane, of the Royal Welsh College of Music and Drama, and the National Orchestra of Wales

Many thanks to the D'Oyly Carte Charitable Trust for supporting this.

As always, the residential in December was a great success.

This year, the attendees were also joined by professional clarinettist and saxophonist, Marie Lloyd, of Wells Cathedral School and the Junior Royal Academy. We were pleased that she shared some of her expertise with us in a masterclass.

On behalf of the Clarinet Choir, the trustees would like to thank Marina Kummer for organising these events on their behalf, and Graeme Hardman for his commitment and expertise.<sup>8</sup>

## **Music Education Hubs**

The Music Centre is pleased to have increased its links with the Torbay Music Education Hub. Alicia has continued in her role on the strategy board, where she was joined by our treasurer, Deborah, and our new manager, Moira. We also represented at the Devon Hub, where we are delivery partners.

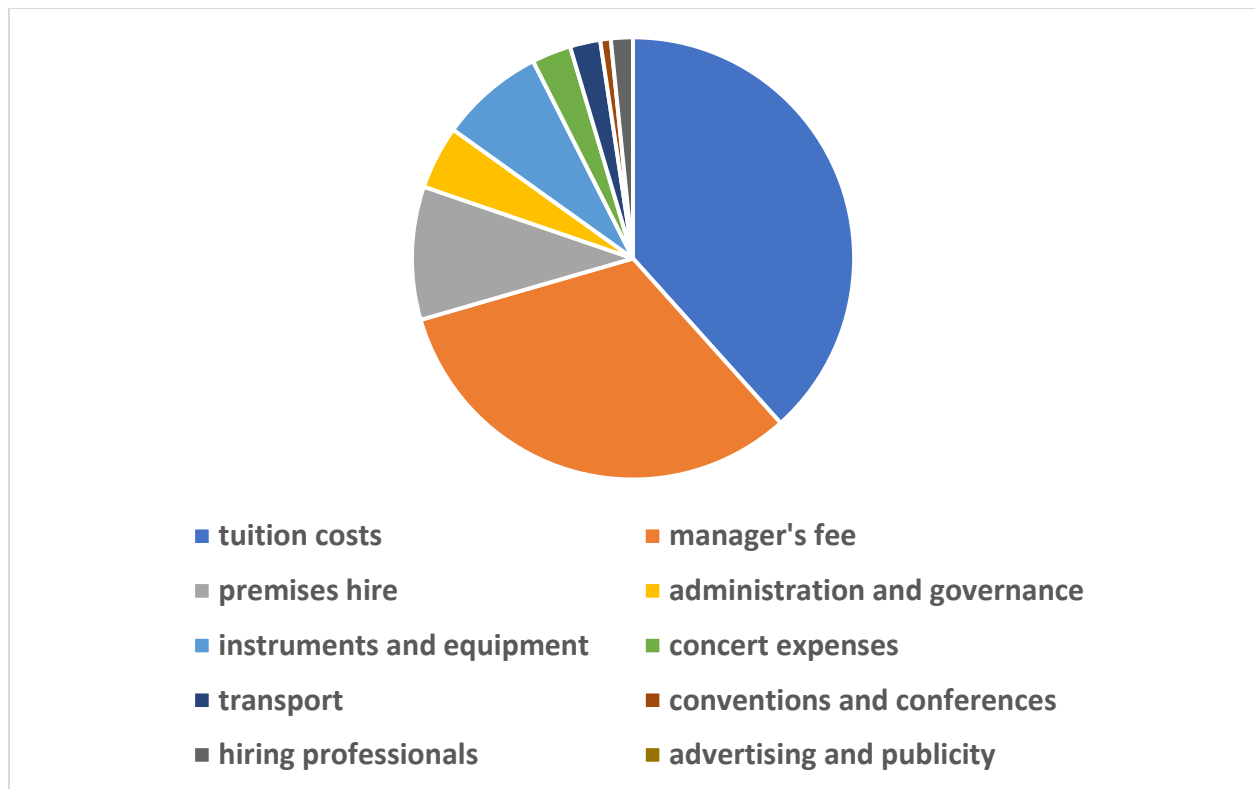
The trustees would like to record their appreciation of Alicia and Moira's commitment in attending these meetings on our behalf and our thanks to both Music Education Hubs for their continued support. We look forward to working with them in the future.

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<sup>8</sup> "...a huge incentive to keep playing."



## Financial Review - How We Spent Your Money



Our total expenditure for the year was £37k. As ever, staffing and premises costs form the bulk of our expenditure. We pride ourselves on the quality of our teaching, management and musicianship and make no excuse for the sums we spend. Our staff are our greatest asset and the committee thanks them all for their professionalism.

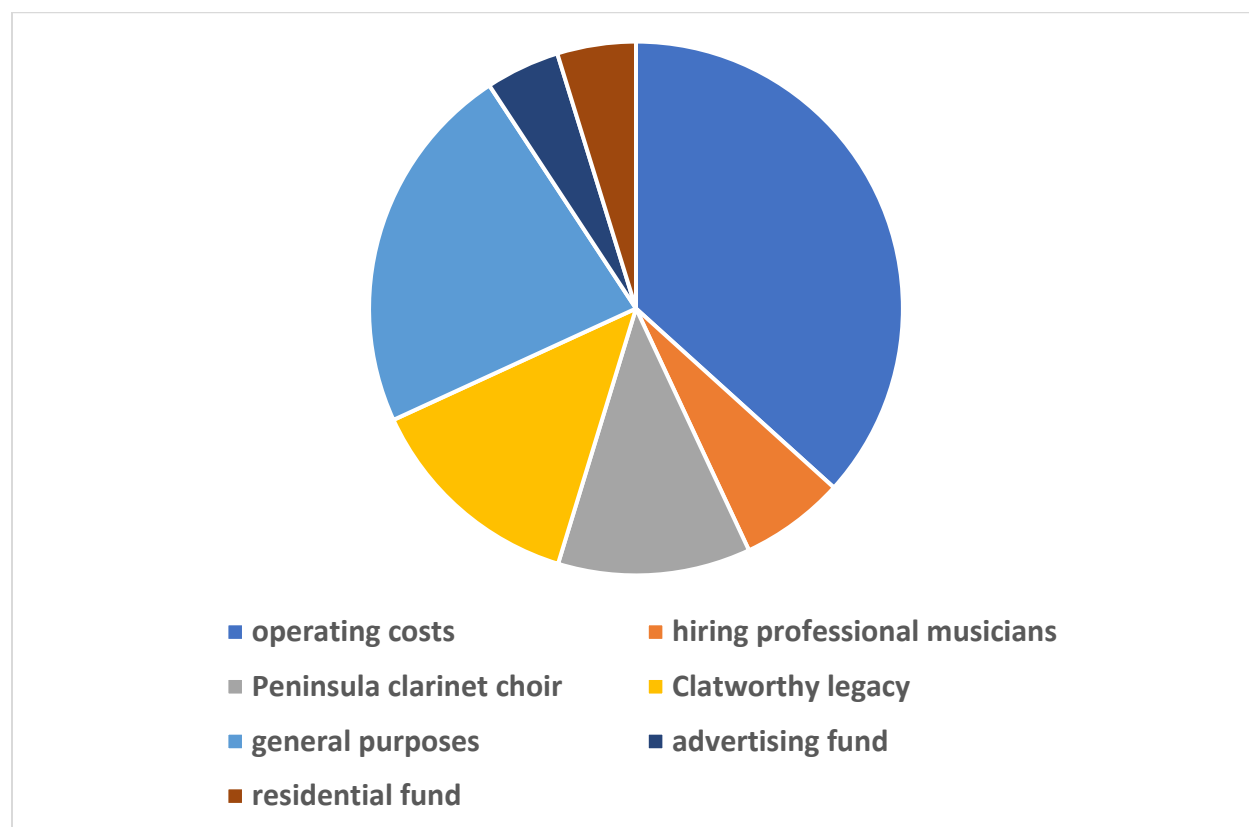
## Our Reserves - Where We Go Next

The trust holds both restricted and unrestricted reserves as detailed in the financial statements.

Unrestricted funds are held to:

- meet costs arising at short notice, such as instrument repairs;
- cover ongoing costs incurred in running Music Centre and the Clarinet Choir, including staff fees and premises hire; and
- meet the costs of projects as directed by the trustees.

Restricted reserves have been given to meet specific areas of expenditure as described in the financial statements.



The charity holds total reserves of £60k, of which £8k are restricted. The movement on and size of the reserves are described in the financial statements. Reserves are utilised as and when volunteers become available to undertake projects, with no fixed timescale.

### **Operating Costs**

The trustees decided to hold our operating costs reserve at £22k to meet potential, unfunded operating costs. This represents 2 terms' costs and is intended to provide a financial breathing space if external funding is withdrawn.

### **Peninsula Clarinet Choir**

Peninsula Clarinet Choir is expected to be financially self-supporting and generates, and spends, its own funds under the umbrella of The Music Centre. The reserve of £7k in respect of this represents the result of its activities.

### **Hiring Professional Musicians**

This reserve was created following a donation of £5k from a generous benefactor. The committee is using this sum to extend the involvement of professional musicians with our young performers.

### **Double Reed Playing**

The Clatworthy legacy of £10k is continuing to provide opportunities for double reed playing.

### **Publicity and Communications**

The committee is very aware that the members are the lifeblood of our organisation and that attracting new young musicians is vital. Accordingly, we set aside £5k to fund improvements to our literature and other publicity vehicles. In 2015/16 we revised our graphics and invested in more advertising opportunities. In 2016/17, we commissioned a new website. This cost £1k.

In 2019/20, The Music Centre commissioned a promotional video which is now being used on social media, at conferences and in schools.

We are further developing our digital reach and are using Twitter, Facebook and Instagram to take our message to a wider audience.

### **Residential Weekends**

Residential weekends provide a welcome and valuable opportunity for members to spend time with like-minded friends and to focus on their playing for extended periods. They are also a forum in which young musicians can learn from, and interact with, professional players in an informal environment. The committee is keen to support these events and make them accessible to as many students as possible. To this end we set aside £5k to subsidise the cost to our members. Of this, £2.9k remains and will be used to offset the cost of future residential weekends.

### **Transport**

Following a generous offer of more storage space from our hosts at Torquay Boys' Grammar School, we decided not to replace our van, and it was sold at the end of the year. This reserve has now been released.

In order to make our reserves work as hard as possible for us, the committee has invested £20k in an ethical fund managed by a specialist provider. The choice of

amount and the nature of the fund reflects the trustees' investment policy: £20k is sufficient to increase the diversity of our assets, without incurring excessive risk.

## The Committee and Trustees - Who We Are

The Music Centre committee has a number of different elements, all working together for the furtherance of the charity's aims. The ethos has always been one of inclusive, happy and equal collaboration, something for which the trustees are very grateful.

The members of the committee during the year were:

Chairman and trustee	Mr Martin Hill DipPFS reappointed 3 <sup>rd</sup> March 2016
Treasurer and trustee	Miss Deborah Blackmore BSc(Hons) ACA and member of the Charity and Voluntary Sector Group of the ICAEW reappointed 5 <sup>th</sup> July 2016
Member and trustee	Mr Christopher Sears MA(Oxon) FRCO PGCE resigned 22 <sup>nd</sup> May 2018
Member and trustee	Mr Kelvin Boot BSc(Hons) appointed 28 <sup>th</sup> November 2017
Member and trustee	Mrs Moira Devonport BEd(Hons) appointed 28 <sup>th</sup> November 2017 resigned 31 <sup>st</sup> December 2018
Member and trustee	Mrs Nicola Smith BA(Hons) PGCE MA(Ed) appointed 28 <sup>th</sup> November 2017
Member and manager	Mrs Alicia Stolliday BA(Hons) PGCE
Member and staff representative	Miss Marina Kummer BA(Hons) Cert.Ed.
Member and secondary education representative	Mr Graeme Hardman BA(Hons) PGCE

The committee devises the strategic direction of the trust and the manager works under the direction of the committee. However, all responsibility for the management and conduct of the charity rests with the trustees alone.<sup>9</sup>

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<sup>9</sup> "...well led and managed and offers excellent progression opportunities..."

Committee members advise the trustees in their decision making, bringing a wider range of views and professional opinion to the table. No formal roles are assigned to committee members in recognition of their other responsibilities, away from The Music Centre, but their support is invaluable.

Trustees are appointed at a special meeting, serving for a period of three years. In making new appointments, the existing trustees take into account the residence, employment, occupation and specialist knowledge or personal qualifications of each candidate.

All the trustees and committee members give their time for free and no remuneration or expenses are paid to them. As a committee, we are always pleased to receive expressions of interest and are happy to discuss membership further.

### **Advisors**

Safeguarding <sup>10</sup>	Mrs Lisa Jennings BA(Hons) Diploma in Social Work
Insurance	Seaway Insurance Consultants Ltd.
Banking	Lloyds TSB plc
Independent Examiner	Mr Robin Breeze MA BA Cert.Ed.

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<sup>10</sup> “...secure and positive...”

## Governance - How We Work



### **Retiring Manager:** Alicia Stolliday BA(Hons) PGCE

In 2019 we were very sorry to say goodbye to Alicia, our long-serving manager (and friend to all). She leaves very big boots to fill but we're delighted to report that

- Alicia has agreed to stay on our committee as secretary, sharing her invaluable experience and common sense; AND
- Her role has been taken on by Moira Devonport, a local musician and primary teacher, whose enthusiasm and professionalism are a great boon to the committee.

We thank BOTH our managers for all their commitment and kindness.

### **Contact details:**

Web	<a href="http://tsdmc.org.uk/">http://tsdmc.org.uk/</a>
Email	<a href="mailto:torbayandsouthdevonmusiccentre@gmail.com">torbayandsouthdevonmusiccentre@gmail.com</a>
Twitter	@torbaymusiccent
Facebook	Torbay and South Devon Music Centre
Instagram	torbaymusiccentre
Telephone	07977 588527
Post	c/o Torquay Boys' Grammar School, Shiphay Manor Drive, Torquay, TQ2 7EL



## **Legal Status**

Torbay and South Devon Music Centre is a charitable trust, constituted by deed, and registered with the Charity Commission and HM Revenue and Customs.

## **Other Memberships, Affiliations and Registrations**

Arts Council England  
National Council for Voluntary Organisations  
South Hams Community and Voluntary Service  
Small Charities Coalition  
Making Music  
The Guardian Voluntary Sector Network  
New Philanthropy Capital  
Directory of Social Change  
LawWorks  
National Centre for Diversity  
UK Safer Internet Centre  
Online Compass



Both the treasurer and manager report to the committee at each meeting, where members review the financial position and day-to-day running of The Music Centre. An annual budget is agreed at the start of each new financial year and used to monitor both income and expenditure as that year unfolds. The committee members make extensive use of Charity Commission guidance, and other resources, to inform their discussions and ensure they are acting in accordance with best practice and the public benefit.

## Our Ethos

The committee has considered and adopted the seven principles of standards in public life or 'Nolan Principles'. These are:

- **selflessness:** Committee members have a duty to act in the best interest of the organisation as a whole. They should not do so in order to gain financial or other material benefits for themselves, their family, their friends or the organisations they come from or represent;
- **integrity:** Committee members should not place themselves under any financial or other obligation to outside individuals or organisations that might influence them in the performance of their duties;
- **objectivity:** In carrying out their duties, including making appointments, awarding contracts, or recommending individuals for rewards and benefits, committee members should make choices on merit;
- **accountability:** Committee members are accountable for their decisions and actions to the public, funders and service users. They must submit themselves to whatever scrutiny is appropriate to their role;
- **openness:** Committee members should be as open as possible about all the decisions and actions that they take. They should give reasons for their decisions and restrict information only when the wider public interest clearly demands;
- **honesty:** Committee members have a duty to declare any interests relating to their role and to take steps to resolve any conflicts arising in favour of their trustee role; and
- **leadership:** Committee members should promote and support these principles by leadership and example.

(Source: National Council for Voluntary Organisations)

## Risk Management

The trustees are responsible for identifying and managing risks faced by The Music Centre and are assisted in this by the committee and external advisors. At present, the areas of highest risk are considered to be:

risk	mitigated by
<p>Safeguarding – As young people, our beneficiaries are vulnerable and this is an ongoing risk we face. The committee fully appreciates the importance of maintaining best practice in this area.</p>	<p>Involvement of a qualified practitioner to advise the committee.</p> <p>In 2018, we undertook an in-depth review of our policy and procedures, which produced more detailed protocols. These have been communicated to both staff, beneficiaries and their parents.</p> <p>Safeguarding is also a standing item on our meeting agendas, to ensure that any issues arising are identified and addressed as soon as possible.</p> <p>Trustees are also encouraged to take training in this area.</p>
<p>Over dependency on public funding – Public funding is subject to unpredictable changes in policy and direction, which are beyond our control.</p>	<p>The committee believes in taking a holistic and proactive approach to promoting the future viability of the charity.</p> <p>We have implemented a reserves policy which allows for the possibility that funding will be withdrawn.</p> <p>Use of the NCVO sun tool has allowed us to identify weakness in our sustainable funding strategy and address them.</p> <p>We are also actively pursuing alternative sources of income, including applying to grant making trusts.</p> <p>In tandem with this, the committee is building up expertise in the areas of impact measurement and evidence gathering. These tools should aid us in demonstrating our worth to current and potential supporters.</p>
<p>Trustee recruitment - We are conscious that, as a small body, our pool of resources is limited and that succession planning is problematic.</p>	<p>Following successful appeals, we recruited two new trustees to join us in 2017/18. They bring welcome expertise in primary education and communications.</p>

All areas of significant risk are addressed on an annual basis.

During the course of the year, the committee also considered the following issues:

- communication with funders and supporters
- stakeholder feedback, including improved dialogue with our staff
- promoting the playing of 'endangered instruments'
- evidencing the charity's work and the helpfulness of measuring outcomes
- data protection, the use of digital technology and preparing for GDPR
- conflicts of interest
- progression and continuation following on from a child's first access to music education
- the security of charity assets
- their policy on reserves.

### **External Scrutiny**

In January 2016, The Music Centre was subject to evaluation by staff from the Devon Music Education Hub who concluded that,

*'The Centre is well led and managed and offers excellent progression opportunities for players across the South Devon area. Organisation is excellent and literature about the Centre is very clear. Group leaders had good rapport with players, gave encouragement and appropriate praise. Concerts are regularly organised for all groups. The overall judgement is very good, with some outstanding elements and some areas where improvements could be made.'*

### **Statement of the Responsibilities of the Trustees**

The trustees are required to comply with their obligations under the Charities Act 2011 and the declaration of trust to

- keep accounting records;
- prepare annual statements of account;
- present these statements for audit or independent examination;
- prepare an annual report; and
- provide the Charity Commissioners with such information as is required by law.

## Gift Aid

Every £1 a UK tax payer pays in membership subscriptions	allows The Music Centre to claim 25p from the taxman, providing you sign a gift aid declaration.
<b>This costs you nothing</b>	but earns us £2-3k each year, enough to pay for our premises.
<b>Please sign up if you can</b>	

## How You Can Help

<b>Donate</b>	All donations, large and small, are always welcome and help us maintain financial sustainability.
<b>Volunteer</b>	We can always use more help, particularly at concerts.
<b>Join the committee</b>	An informal commitment where you can contribute as much or little as you feel able.
<b>Become a trustee</b>	We meet 6 times a year and attendance is expected of trustees. We lighten the load by making the meetings as sociable and informal as possible.

If you would like to know more about us and our work, please speak to Moira.

## Public Benefit

The trustees confirm that they have had due regard to the Charity Commission guidance on public benefit when determining the activities of the trust.



## Basis of Preparation

This report has been prepared in accordance with the Charities Act 2011.

Martin Hill DipPFS  
Chairman  
24<sup>th</sup> January 2020

Deborah Blackmore BSc (Hons) ACA  
Treasurer<sup>11</sup>  
24<sup>th</sup> January 2020

For and on behalf of the committee.

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<sup>11</sup> “Fantastic!”



## **Independent examiner's report**

I report on the accounts of the trust for the year ended 5th April 2019, which are set out on pages 28 to 34.

### **Respective responsibilities of trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

### **Basis of independent examiner's report**

My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

### **Independent examiner's statement**

In connection with my examination, no matter has come to my attention which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met;
- or to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Name: Robin James Breeze

Relevant professional qualification or body: MA BA(Hons)

Address: 2 Rowes Farm Barns, Aish Rd, Stoke Gabriel, Devon, TQ9 6RT

Date: 24<sup>th</sup> January 2020

## Income and Expenditure Account for the Year Ending 5<sup>th</sup> April 2019

		Unrestricted Funds	Restricted Funds	2019	2018
	notes	£	£	£	£
<b>Income</b>					
grants and donations	2	18,246	-	18,246	17,780
members' subscriptions		10,083	-	10,083	11,685
concert proceeds	3	1,777	-	1,777	2,414
sundries		164	-	164	177
<b>Total income</b>		<b>30,270</b>	<b>-</b>	<b>30,270</b>	<b>32,056</b>
<b>Expenditure</b>					
tuition costs		14,025	293	14,318	11,396
manager's fee		12,000	-	12,000	12,000
premises hire	4	3,636	-	3,636	2,585
repairs and music consumables	5	1,654	-	1,654	300
instruments and equipment		1,200	-	1,200	-
concert expenses	6	1,071	-	1,071	523
transport		647	179	826	1,050
insurance		762	-	762	742
administration		737	-	737	782
hiring professional musicians		600	-	600	300
conventions and conferences		288	-	288	380
governance		229	-	229	257
sheet music		-	-	-	189
advertising and publicity	7	-	-	-	1,482
<b>Total expenditure</b>		<b>36,847</b>	<b>472</b>	<b>37,321</b>	<b>31,985</b>
<b>Net movement in cash funds</b>		<b>(6,579)</b>	<b>(472)</b>	<b>(7,051)</b>	<b>71</b>
Cash funds brought forward		58,466	8,523	66,989	66,918
<b>Cash funds carried forward</b>	11	<b>51,887</b>	<b>8,051</b>	<b>59,938</b>	<b>66,989</b>

## Statement of Assets and Liabilities at 5<sup>th</sup> April 2019

		Unrestricted Funds	Restricted Funds	2019	2018
	notes	£	£	£	£
cash at bank		51,887	8,051	59,938	66,989
postage stamps		25	-	25	25
tuck shop stock		70	-	70	70
fixed assets held for charity's own use	8	8,194	-	8,194	7,784
<b>Total assets</b>		<b>60,176</b>	<b>8,051</b>	<b>68,227</b>	<b>74,818</b>

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

Approved by the trustees and signed on their behalf.

Martin Hill DipPFS, Chairman

Deborah Blackmore BSc(Hons) ACA, Treasurer

## Notes to the Accounts

### 1. Accounting Policies

These accounts have been prepared on a receipts and payments basis, under the historic cost convention and in accordance with the relevant sections of the Charities Act 2011. The accounting policies have been applied consistently throughout the current and previous periods.

#### Depreciation

Provision for depreciation of fixed assets is made at the following rates based on the estimated useful life of these assets and their residual value:

Instruments	5% of cost per annum
Vehicles and other equipment	25% of cost per annum.

#### Tuck shop stocks

Stocks for resale are valued at the lower of cost and net realisable value.

#### Unrestricted and restricted funds

Unrestricted funds consist of the general purposes fund and designated funds. Designated funds are funds established by the committee from time to time for specific projects or purposes and are not in any way restricted. Any surplus or deficit will be transferred to/from the general purposes fund when the designated fund is closed.

Restricted funds are funds subject to specific restrictions imposed by the donors or by the purpose of the appeal.

### 2. Grants and Donations

	2019	2018
	£	£
Grants	18,126	17,660
Donations	120	120
	18,246	17,780

### 3. Concert Proceeds

	2019	2018
	£	£
Summer	666	813
Autumn	590	956
Spring	521	644
	1,777	2,414

### 4. Premises Hire

	2019	2018
	£	£
Music Centre	2,331	2,165
Residential	1,305	420
	3,636	2,585

Due to timing of invoices, a full year's charge for the residential was paid in 2018/19. At 5<sup>th</sup> April 2019, £672 was still owed in regard of the 2018 event.

### 5. Repairs and consumables

	2019	2018
	£	£
Stands	1,276	-
Other items	378	300
	1,654	300

In 2019, our entire stock of music stands was replaced. Given the short working life of these items it was felt appropriate to not include them in our fixed assets.

## 6. Concert expenses

	2019	2018
	£	£
Torquay	583	283
Totnes	488	240
	1,071	523

The Music Centre has been charged twice for premises in Totnes. The sum will be recovered in 2019/20.

## 7. Advertising and publicity

	2019	2018
	£	£
Website development	-	925
Printing	-	316
Other expenditure	-	241
	-	1,482



## 8. Fixed assets

	Instruments	other equipment	total
	£	£	£
<b>Cost</b>			
At beginning of year	10,535	4,202	14,737
Additions	1,200	-	1,200
Disposals	-	(2,765)	(2,765)
<b>At end of year</b>	<b>11,735</b>	<b>1,437</b>	<b>13,172</b>
<b>Depreciation</b>			
At beginning of year	3,146	3,807	6,953
Charge for the year	568	217	785
Disposals	-	(2,760)	(2,760)
<b>At end of year</b>	<b>3,714</b>	<b>1,264</b>	<b>4,978</b>
<b>Net Book Value</b>			
<b>At 5<sup>th</sup> April 2019</b>	<b>8,021</b>	<b>173</b>	<b>8,194</b>
At 5 <sup>th</sup> April 2018	7,389	395	7,784

At the end of the year we disposed of our music stands and sold our van. These items were largely written off. There are no plans to replace the vehicle.

## 9. Employees

There were no employees during the year (2018: none).

## 10. Committee expenses and benefits

Alicia Stolliday, Moira Devonport, Graeme Hardman and Marina Kummer were remunerated for their work as members of staff. No other payment was made to committee members.

## 11. Funds

	Opening balance	Funds allocated	Funds expended	Transfer	Closing balance
	£	£	£	£	£
<b>Unrestricted:</b>					
General purposes	8,158		(4,615)	10,000	13,543
Operating costs	22,000				22,000
Peninsula clarinet choir	8,240		(1,543)	299	6,996
Hiring professional musicians	4,400		(600)		3,800
New van fund	10,000			(10,000)	-
Advertising fund	2,692				2,692
Residential fund	2,976			(120)	2,856
<b>Restricted:</b>					
Clatworthy legacy	8,344		(293)		8,051
Transport scheme	179			(179)	-
<b>Total of all funds</b>	<b>66,989</b>		<b>(7,051)</b>	<b>-</b>	<b>59,938</b>