

REGISTERED COMPANY NUMBER: 02695368 (England and Wales)
REGISTERED CHARITY NUMBER: 1009867

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023
FOR
COMMUNITY MUSIC WALES / CERDDORIAETH
GYMUNEDOL CYMRU**

MHA (trading name of MacIntyre Hudson LLP)
Limited liability partnership in England & Wales
Registered number OC312313
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**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of 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).

OBJECTIVES AND ACTIVITIES

Objectives and aims

Mission Statement

Community Music Wales' Mission is to contribute to the empowerment of communities through enabling them to participate in creativity and learning through participation in music making.

Aims

- 1 To be proactive to empower disadvantaged groups and individuals.
- 2 To provide participatory music opportunities for people of all ages, backgrounds and abilities to make music.
- 3 To raise the standard of community music delivery across Wales.
- 4 To be recognised as a centre of excellence for community music.
- 5 To develop cross cultural links through a planned program of international activity.
- 6 In the promotion of the Welsh Language through delivery of service and public advocacy.

Objectives

- 1 Provide a diverse program of music participation bi-lingually strategically across Wales to ensure maximum participation and engagement.
- 2 Work with local, regional and national partners to deliver a diverse program of work for specific needs groups.
- 3 Ensure community music has a presence as a credible career pathway within the cultural industries through work with HE, FE and the skills sector.
- 4 Provide the bridge between community music and the music industry, increasing opportunities for disengaged young people.
- 5 Raise the bar regarding the quality of delivery of community music across Wales.
- 6 Build capacity within communities to use music as an engagement tool, increasing the levels of participation.
- 7 Raise the standard of how community music is delivered through tutor, organisational and mentor training.
- 8 Increase the social use of Welsh through music.

Public benefit

The trustees can confirm that they have complied with the duty in Section 17 of the Charities Act 2011 to have due regard to public benefit guidance published by the Charities Commission. Significant activities that we undertook during the year that demonstrate public benefit are set out in the following pages.

OBJECTIVES AND ACTIVITIES

Significant activities

- 1 Projects
- 2 Training
- 3 Commissions

Charitable activities

1. Projects

The main body of our work is through our participatory programme which we deliver Wales wide. Our workshops provide opportunities for people to create and play music, whether in local parks, community centres or schools. We work in partnership with a large number of organisations, including groups with specific needs such as young people, NEETs (Not in Education Employment or Training) older people, disability groups, homeless, refugee and asylum seekers, people struggling with mental health issues and Young Offenders. Our work is developed in partnership with local organisations and targeted at those who are disadvantaged or suffer social exclusion. Our projects aim to empower the individual, improving not only their music and technical skills, but also emotional intelligence, self-esteem and self-confidence. We also promote other transferable skills including team-work, communication and basic skills such as numeracy and literacy. Our workshop programme is innovative and participant driven and is developed through continual discussion and consultation, which is adaptable to local needs. The projects concentrate on group work, encouraging team activity, communication and mutual respect, whilst also giving individual support. Within our workshop programme we deliver a variety of short and long-term projects from drumming sessions to new and innovative technology workshops. We also develop projects to use music to educate young people about their environment, local area and issues affecting their lives. Most of our projects offer accreditation and encourage young people back into education or further learning. Projects under this department are as follows:

Arts Council of Wales - Create Grant - Ffordd Sain

We completed our Arts Council of Wales' Create Funded project - Ffordd The primary aim of this project was to engage with a variety of community groups across Wales - highlighting the different cultures, demographics as well as capture the essence of the differing parts of place and geography across Wales. We also wanted to demonstrate the wide range of musical interests and bilingualism which exists in modern Wales. Ffordd Sain was also a participatory project aimed at reaching communities and involving large numbers of participants into arts activities, some who would not have had the opportunity to participate before. We also wanted to acquaint the different parts of Wales with one another, to identify Wales as one nation. We achieved all of these aims very well and evolved some new outcomes which we hadn't expected.

OBJECTIVES AND ACTIVITIES

Firstly, we were able to engage with seventeen community groups in 10 areas of Wales, starting in Cardiff and working all the way up to Llandudno. These groups were diverse in culture, language, and music, and well represented different aspects of community groups across the country. The purpose of this funding was to engage with and reach many communities across Wales with the aim of representing modern Wales and giving as many people as we could reach, the opportunity to participate in an arts project. We also wanted to work with a variety of community partners including some arts organisations, social groups, charities, youth groups and Welsh language organisations, which was exactly what we wanted to achieve at the start of the project. We definitely achieved this, in terms of how many participants we reached and in terms of the diversity of the groups we were able to work with. To represent communities across Wales we picked ten towns along the A470 with various histories and different economic and social demographics to seek to identify modern Wales in their own unique ways. Starting in Cardiff, we engaged with the Oasis refugee and asylum seeker group, where we worked with newly arrived Refugees exploring what they felt about Wales, how they were welcomed on arrival and what their views were on living in Wales. This included taking them out of Cardiff for the first time on a trip to the Brecon Beacons. To represent diverse Cardiff, we also collaborated with WonderBrass, Capras Mamei, a Balkan, Gypsy dance band and Masonic Kitchen on improvisation. We also worked with three choirs on Pontypridd, in the Welsh language whereby, in light of Wales' national anthem being written in Pontypridd, they wrote new music representing their thoughts on modern Wales. We arranged for them to record their pieces in nearby Pentyrch in Acapela Chapel, which is a venue and music recording studio. Further up the valley we worked with families in the historical Cyfarthfa Park who explored Merthyr post-industrial past and emerging environmental, open spaces. They created Sound walk videos around Cyfarthfa Park, exploring the local forest and park. In Rhayader and Erwood in Powys, we worked with established natural voice choirs focussed on mental wellbeing of older people. They wrote songs, performed and created videos around the changing Wye River and how it runs alongside the A470. They explored the history of transport and travel on the river and road and how modern life has changed it. Further up, we worked with Welsh language folk group Dolgellau, and explored their music style, life in mid/ north Wales and supported them in delivering digital sound recording sessions with the young people of the area. Further into Gwynedd we worked in Blaenau Ffestiniog, with Welsh language youth group Cell B who explored the impact the slate has had on their community over the years. They worked with a film maker and created a piece around the area. In Llanrwst, we worked with the youth group who explored concerns around how drugs and county lines have started to impact the lives of young people in the area. They used these issues to create a 'news reel' around a Zombie apocalypse - signifying the growing drugs problem in the area and wrote a rap song to highlight the problem. Finally in Llandudno, we also worked with youth groups - where they wanted to create a music video and song written about the tourism and tourist industry in the town - feeling excluded from it and that they have no part or stake in this huge tourist trade. We created a Sound Map of the whole project to draw it together and enable the participants to view their work and the work of the other groups, which can now be viewed on our website.

<https://www.communitymusicwales.co.uk/ffordd-sain-map>

Arts Council of Wales - Arts, Health and Wellbeing Lottery Grant - Calonnau Cerddorol

We developed this project after working with Ty Canna, Mind & Hafod mental health team, to deliver a project through Covid-19, supporting participants living with severe depression, self-harm & suicidal thoughts. After the pilot they consulted with their users, the results stating that they overwhelmingly wanted the project to continue as they had come to rely on the opportunity to express themselves musically. Case workers also saw an improvement in their mental health and confidence as the sessions progressed and both participants and case workers requested that we work together to continue the work. So we developed Calonnau Cerddorol. Throughout the project, we were contacted by additional partners such as Kim Inspire who had heard of the impact of the work and wanted to become part of the project. So we expanded where possible, enabling us to signpost, build community around the participants and develop an extensive network of support. Through our pilot, we trialled the working methods of song writing (Lyric writing and music composition), sharing, peer support and small group performance, as a method of supporting people living with severe depression. We used these methods to deliver this year long initiative as we had had excellent results. We used two tutors in South Wales and three in North Wales, all of whom had attended our training for mental health, which was developed in 2016 in partnership with mental health charities.

The project specifically focused on improved wellbeing through confidence building, increased self-esteem through establishing positive goals, and building community cohesion and support networks. We primarily worked through our established partners in Ty Canna, Cardiff, Hafod community mental health team in Denbigshire and Mind, working closely with the mental health teams to deliver weekly or bi-weekly sessions. The partner organisations provided staff who were familiar with the participants and their needs and were able to support the tutors as well as learn the techniques of music participation. These sessions took place in either blocks of 8 or 12 weeks or termly, depending on the working methods of the partners. As the project progressed, more partners contacted us including the Amber self-harm project in RCT, Kim Inspire and Hwb Dinbych, Denbigh, who had heard word of mouth of the success of the project. We were able to offer them engagement sessions so that they could understand the outputs and support. These wanted to be part of a new application to ACW in the future. The project took place over the full year and we were able to add to the sessions with an additional core grant from Garfield Weston Foundation.

OBJECTIVES AND ACTIVITIES

Throughout this project, we identified a huge increase in demand for support for people living with mental health. The project bore out the Welsh Government statistics showing an increase in demand and we were continuously contacted by more orgs who wanted to participate. In some cases, such as with Ty Canna and Amber, they accessed additional funding for us to continue. Partners have been working with us on developing a new project including participation & training, which can be expanded to include new areas.

Due to the success of our first Calonnau Cerddorol project and the increase in demand, We applied to ACW for money to up-scale the project to continue our work and we were successful in the application. The project engages with adults & young people living with diagnosed mental health conditions. Our project is delivered bilingually & operates in North & South Wales where we will continue our existing partnerships with mental health charities along with new partners including Cardiff & Vale UHB & Cwm Taf LHB, to deliver participatory workshops & performance, promoting recovery amongst the partner's services-users.

Our project is a partnership with mental health charities & LHB's. Our main partner throughout the first phase of the project & in this phase is Hafod community mental health, based in North Wales who engage with adults with severe mental illness. We collaborate through working together to design the project and along with other orgs, we have developed a successful method of supporting & evaluating participants through 3 key aims. As the project developed, we worked with additional partners including charities & health boards, upscaling it to include new areas and more participants

BBC Children in Need

The final year of this grant saw us focusing our activity in Merthyr, also delivering some activity in Blaenau Gwent. We used music and song writing to support young people in need. We also wanted to focus on Welsh speaking YP who did not have opportunities to undertake music or social activities in their spoken language. So, firstly, we delivered weekly folk Ukulele sessions for YP between the ages of 5 - 10 years old, at Zoar chapel in Merthyr Tydfil. These songs brought together Welsh speaking participants to learn basic folk songs together, supporting integration, a sharing of culture and supporting network. The YP then performed a small show at the Chapel. For the older group, we delivered Rock/pop/folk style 'Rock schools' which took place in the Redhouse, Cyfarthfa Park, and Zoar Chapel, Merthyr. We delivered these sessions in batches of 6-day workshops and a final performance over the holiday periods/ weekends, and were aimed at Young People living in social and economic disadvantage, Young People with autism, migrant Young People and Welsh speakers living in the South Wales area. Finally, we delivered a summer program in Brynmawr, Blaenau Gwent for Young People living with severe disabilities, delivering drumming and movement sensory activity in partnership with Barnardo's. Over the course of the final year of the project, we engaged with 86 young people, which drew to a close this three- year project which saw us working with over 250 young people in total.

Peoples Post Code Lottery Trust

We were successful in a bid to run a project called Forget-Me-Knot Well Being Project. Based in Aberdare the project provides a much needed and consistent outlet for those living and affected by dementia, Alzheimer's, and memory/brain trauma. Set up by Gary "Ragsy" Ryland, the Welsh singer-songwriter who shot to fame on the hit-series The Voice in 2013, Ragsy ran a pilot project as part of our ACW Creative Practitioners Lottery Funded project that finished earlier in the year.

Setting out to change the mindset from 'What has someone forgotten?' to 'What can they remember?', The Forget Me Knot Well Being Project provides an engaging and interactive form of care for all involved and this year we have received funding from the Postcode Community Trust.

Music offers catharsis and can help in so many ways. Most people have a song that holds some significance in their lives, often beyond the comprehension of others. Whether that song is as simple as 'Happy Birthday' or something more unique and personal. But locked away within everyone is a connection to that piece of music that could benefit from exploration. Even more so for those living with dementia, Alzheimer's, and memory/brain trauma. Rolling out regular and tailored in-person sessions, participants and tutors collaborate musically; listen and recreate a chosen song using a variety of instruments, sounds and voices. Focusing on the composition and elements within it can help reveal memories and recollections for participants and their families to open-up and connect. This not only provides moments of joy, but a basis on which people can build in further sessions, create a routine, form confidence, trigger memories, engage in social environments and improve the quality of their lives.

"It's been an absolute pleasure seeing the impact these sessions have made to people," explains founder Gary Ryland. "I'm hoping the next phase of the project continues to make a difference to the lives of those living with dementia and Alzheimer's. With regular music workshops and interaction, the possibilities are endless and hopefully there'll be lots of voices singing loud with plenty of big beaming smiles too."

OBJECTIVES AND ACTIVITIES

Taith

We were successful in applying to Taith to take part in an international project. Taith is a Welsh Government funded programme enabling people in Wales to learn, study and volunteer all over the world, while allowing organisations in Wales to invite international partners and learners to do the same here in Wales.

Our Project, Dau Enaid, Un Taith (Two Souls, One Journey) is an exchange program and professional development opportunity for project development staff and early career community musicians, to learn how different countries use music to engage with their communities. The project is about the sharing of ideas, best practice and to build a cohesive network of community music organisations. The intention is that we will work collaboratively with our global partners to observe the systems they use to engage with their young people and communities and thus, we will share ours.

We also have a particular focus on the use of minority languages through music. It will take place in four locations in Europe and one in Australia. Dau Enaid, Un Taith (Two Souls, One Journey) will offer the opportunity for staff and freelance participatory musicians, particularly those who work through the Welsh language, to visit locations where there is a strong tradition of minority language music within the community. They will learn how these countries use music to engage with communities, what their outcomes are, what the people gain from the experience and how it keeps the minority languages alive and thriving. In turn, we will invite representatives back to Wales where they will be able to participate in our own extensive Welsh language program of activity and take any learning they gain, back home. We use Welsh language in modern contemporary music as opposed to the usual way of minority languages used with folk, traditional music. The countries we will work in, all have a strong tradition for minority language music and are areas where we already have links with partner organisations. Countries in Europe include Ireland, Italy, Portugal and Finland. We will also work with a group of Indigenous people in Australia, on Groot Island, to learn how they celebrate music and culture to support their communities and endangered language. We will be starting the project in May, with a trip to our partners in Italy, the youth organisation Y.M.C.A. Parthenope Onlus, based in Naples.

2. Training

ACW Creative Practitioners Lottery Fund.

This project took longer to complete than we expected due to the Covid Lock down at the start, delaying the start for almost a year. This meant that during this time, we had to reconfigure the project, moving the training online instead of in person and also finding a new way of engaging with community partners. This threw up some unexpected results and actually improved the project as we were able to engage with Project Apprentices (or Project Leaders as we renamed them) from all across Wales, at the same time via Zoom. They were then supported by our Project Officers, to deliver their project activities with communities across Wales. Despite the delay and some tweaks, the project was delivered very much as we had planned with some additional outcomes. We planned to engage with 10 Project Leaders - which we did successfully with only one drop out half was through due to personal reasons. The Project Leaders engaged with three months training with us then an additional 5-months project delivery, with overall support from our staff as mentors. It culminated in a presentation of their own projects.

Firstly, one of the outcomes of this project was to increase Diversity amongst our freelance musicians, Project managers and within the communities that we wanted to engage with. So we advertised with the intention of engaging 10 project leaders with diversity in terms of specific characteristics, communities and music genres. So we asked potential leaders to submit their innovative project idea with a description of the community that they wanted to work with.

We wanted to support the career development of freelance musicians - giving them the tools via training, mentoring and work experience. Therefore, we constructed the three-month course which covered all aspects of Community Arts project management including, funding, partnership working, budgeting, marketing, evaluation and monitoring, legal issues around contracting, etc, workshop skills and project development. The Project Leaders attended weekly sessions with trainers and completed exercises throughout the week - sharing their work each week with one another. Then, assigned a mentor, they engaged with a community group of their choosing and devised, developed and delivered their project - evaluating their work and presenting on it at the end. They were also required to complete reflection sheets at each stage of the project around what they had learned, any issues, etc. Nearly all of the Project leaders have carried on their community work since the end of the project. Three were offered work with their partner organisations to continue their work, six have gone on to work for other organisations or for Community Music Wales, delivering and managing projects across Wales. Therefore, this project has made a huge contribution to the development of good quality community arts across Wales and has supported the Career development of 9 out of the 10 Project Leaders.

OBJECTIVES AND ACTIVITIES

Youth Music

Our program offered young musicians an opportunity to develop their career portfolios through learning project management and delivery of participatory arts activities. The aim was to provide them with the training and opportunity to develop their own project around using music creatively to engage with communities. They learned how to budget, collaborate with other musicians, to engage in partnerships and how to develop their own skills as musicians, widening their opportunities and creativity. Through an application process, we selected two musicians, embarking on music careers, with clear ideas of projects that were diverse and inclusive. We also wanted a mix of English and Welsh speakers to include the diversity of language in Wales. Once recruited, the young musicians spent two days per week working with us. One day was spent in the office with staff. On this day they had the opportunity to shadow music tutors in workshops, attend specific music training around project development as well as learn music skills such as composition & song writing to help their own practice. They shadowed staff and attended meetings with external partners and funders. This was to give them a broad base of knowledge of the sector. On their second day, they worked at home or in the office, developing and delivering their own creative project with a community partner of their choosing.

The training they attended:

- o Introduction to community music practice
- o Introduction to budgeting and access to Community Music Wales' project development Courses
- o Search and Reflect techniques & exercises for musicians
- o Changes - Music improvisation as a compositional tool
- o Learn to play and tune West African Drumming
- o Shadow tutoring On Rock Schools
- o Shadow tutoring on Amber project - working with young people who self-harm
- o Shadow tutoring on Ty Canna project, working with adults living with mental health issues

They developed and delivered excellent community projects. Lauren Edwards worked with young Adults with learning difficulties in Cathays, Cardiff. Her Aqua Project was an electro-acoustic music composition project that offered participants the opportunity to take part in a new, abstract and creative musical project. Inspired by the theme of water, Aqua Project fused the recording of sounds from nature with instrumental improvisation sessions to encourage participants to experiment with a new approach to music making. Lewys Meredydd Siencyn, a Welsh speaker, developed Hwb Chwedleua Myseliwm (The Mycelium Storytelling Hub) in partnership with music folk organisation Ty Siamas in Dolgellau. Tradd-OD was a multi-music and arts retelling of an old local folk tale in a fresh and modern way. Lewys collaborated with storytellers and musicians to create a unique portrayal of an old myth using unique song writing techniques and sounds.

Our participants were all able to use what they had learned and apply it to developing their future careers within this industry. The two participants delivered excellent projects and were able to continue their work after the project end within this sector. Firstly, Lauren Edwards, through shadowing various projects delivered by our organisation, was able to develop her own contacts and has been sought out by these groups to deliver projects from them directly. For example, she worked alongside our experienced tutors, working with community group Ty Canna, who engage with adults with severe mental health conditions. She worked in song writing and confidence building for this group, which introduced her to this type of work for the first time. She will remain in contact with this group for future work. Her project was around using sounds from nature to build and develop new creative song writing techniques, which was experimental and had an excellent impact on the participants. They are seeking to continue to fund her for this work. She has also registered for the University of Bristol SME Internship scheme and through us, will be able to continue to work with us as an intern project development officer. Lewys, was interested in developing Welsh language music and engaged in a creative project around retelling ancient myths using contemporary music, song writing techniques. He worked with locally based music group Ty Siamas in Dolgellau who are keen to continue working with him. Community Music Wales are also seeking longer term project funding to continue to develop his project and expand it into new areas.

3. Commissions

Our 'Commissions' department is the department of CMW that enables our work to be bought in by partners and organisations. This is not funded through grants or tenders but relies on organisations to buy in our services. In response, we provide the musical expertise and project ideas, coordinate the project, contract the tutors, lease the equipment, offer insurance cover and add a 12% admin fee. Commissioned projects can be anything of the work that we usually offer as projects are totally bespoke to the client organisation. We currently do not promote this scheme as we rely on word of mouth; however, we receive income which can range from £20k - £50k depending on the number of projects. This income is unrestricted and has the potential of bringing in substantially more in the future. Through the development of our three-year business plan we are developing our 'Commissions' Department to enable us to take a more business-like approach to increase the amount of work we generate through non-grant funded sources. The commissions we receive are varied from across Wales and include a diverse range of music activity. It also brings in a significant amount of funds, which we intend to maximise in the future. Projects this year have included:

OBJECTIVES AND ACTIVITIES

Ty Canna - Cardiff

Ty Canna have once again, commissioned us to run activities workshop throughout the year for people who attend Ty Canna mental health referral service. The Workshops aims to get participants to play together as a group and/or solo using hand drums and tuned instruments. Project aims to bring participants together in an informal setting to play music. Participants can bring their own instruments to weekly group sessions to work on playing the sort of music they like. They can also write their own music. During the year we ran both face to face and on-line sessions

The Fostering Network

In May we were asked to provide an on-line singing workshop for carers as part of 'Foster Carers Week 2022'

Rap Ysgol Glan Clwyd

We were commissioned by Denbigh & Ruthin Youth Service to run a two day project at the school to create content that can be later edited into a rap song, with beats rhythms, raps, and singing. A graffiti wall will also be created, so that a film can be edited using this as a focal point for the songs.

Ukulele Workshops

Arts Active in Cardiff commissioned us to run five weeks of afterschool sessions for young people living in Ely & Caerau area of Cardiff. The sessions worked with young people learning the Ukulele and singing.

Cardiff Council - Summer of Fun

Once again we worked in partnership with Arts Active to provide family & teen orientated music workshops as part of the Summer of Fun Festival, a multi-arts event held in Cardiff during the summer holidays.

Drwmiau Botwnnog

We were commissioned by Congl Meinciau in Pwllheli, to run some Youth engagement hand drumming sessions. They created a piece of music that they performed.

Hwb Haf

Gwrp Cynefin asked us to run some band jamming, rap and digital music composition and hand drumming sessions in Denbigh. The aim was for participants to try something new, develop skills and get enjoyment out of the sessions.

DCC I Love Music

Denbigh & Ruthin Youth Service commissioned us to run some "I love music" sessions as part of their "I love....." week. The aim of the sessions was to give the young people a chance to have a go at different musical activities, in the relaxed environment of their local Youth Centre.

Amber Project

The Amber Project, based in Cardiff, commissioned us to run a variety of Music sessions with young people (aged 12-25) in Cardiff and the surrounding areas who have experience of self-harm. These sessions ran from August to March and will continue on into the next financial year.

Learning & Work Institute

As part of Adult Learners Week, we ran a few music workshops in the vestry of Tre Rhondda Chapel, in partnership with RCT People First. The aim was to inspire a passion for learning something new for all those taking part, and through this fun inclusive learning process to help improve health and wellbeing, as well as building self-confidence.

Gadgeteers

As part of Cardiff Central Library Hub's summer Reading Challenge for children aged 4-11, Cardiff Library commissioned us to run some music themed workshops to introduce children to DJing, Synth & Hand Drumming and give them the chance to have a go and ask questions.

Renewal Fund - Merthyr Leisure Trust

As part of the Creu Cyffro project we have been running a wide range of workshops and events in the Merthyr Tydfil area, including Rock Schools, Tutor Training & Ukulele classes.

Suggestivals

Suggestivals was an exciting, one-day youth festival commissioned by Gwynedd Council Youth Services and held in Bangor in September 2022. The festival was youth led, devised, and delivered by the young people in the youth clubs in Gwynedd it also include workshops in the run up to the event itself. Through the workshops, young people got to try new skills and make new connections with other young people across the area. There will be various workshops taking place such as rap & computer music production and circus skills.

OBJECTIVES AND ACTIVITIES

Ysgol Roc Medi

Canolfan Soar commissioned us to run Ysgol Roc Soar, a 3-day workshop in Merthyr, as an introduction to group playing and performance for teenagers between the ages of 12-19. We offered a platform for young people with similar interest in music to meet others from the area, where they can develop their confidence by having fun creating music together. The Rock School targeted wellbeing in young people in this age group and was an opportunity to make connections whilst developing their skills in a safe environment.

CWYVS Summer of Fun

Technology focused workshops for young people who are at risk of school exclusion and from four different schools across the county of Blaenau Gwent.

OU Consultation Event

The Open University commissioned us to run some drop-in drumming and percussion workshops as part of the consultation event that they were running in Gurnos, Merthyr Tydfil

MTCBC Play Event

Merthyr Tydfil Council commissioned us to run two lots of workshops as part of their Play Event on 31st October. We ran sessions at Gellideg Wellbeing Centre & at Dowlais Engine House. As these events included children will have Additional Learning Needs, we used Drumming and percussion for these workshops, to make them fully inclusive.

Music from the Room

Barnardo's commissioned us to run some exciting workshops in Merthyr, Creating music without instruments: The participants created a song out of whatever was in the room e.g. tables, walls, doors, chairs, floor etc. Participants could also bring an additional item to use. This was all done with audio and visuals and the end result was a piece of music with video.

FINANCIAL REVIEW

Principal funding sources

Arts Council of Wales (ACW) provides financial support through their Revenue Funding scheme, which amounted to £111,436 for 2022/23. ACW carried out an Investment Review for all Revenue funded organisations during 2015 and CMW was very happy to be successful and to have remained one of ACW Revenue funded organisations.

ACW also supports CMW's programme of activity through its Lottery Schemes on an annual basis including funding for participatory community music projects, and through the professional development training.

We secured a grant of £75,000 spread over three years from The Garfield Weston Foundation. This is paid at £25,000 per year towards Core costs.

Commissioned work

Many partner organisations also commission music projects from Community Music Wales and this forms a significant part of our income in a year. We aim to increase this each year to contribute to the running of the organisation. Community Music Wales is a successful organisation, which provides a wide range of high quality community music activity in Wales. Maintaining our level of funding and diversifying our funding base continues to be a priority for Community Music Wales in order to improve sustainability and continue to develop innovative work and support the development of community music in Wales. Despite the economic climate, we have still managed to retain a steady income and have developed a strategy to increase our commissionable activity and implement a targeted marketing campaign.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

FINANCIAL REVIEW

Reserves policy

The trustees are of the opinion that the free reserves of the charity, excluding restricted and designated funds should cover statutory redundancy costs should the company cease to trade at any point. This is to enable the charity to have time to react and to minimise the risks to the company caused by significant loss of funding. In 2013, the organisation started to re-build reserves in line with the three-year business plan.

At 31 March 2023 total funds of the charity amounted to £41,368 of which £17,597 was held for restricted purposes, leaving the total unrestricted funds stand at £23,771. However, of this £5,422 is represented by tangible fixed assets leaving £18,349 as the free reserves of the charity.

Risk management

The Board of Trustees has conducted a review of the major risks to which the charity is exposed. A risk register has been established and is reviewed quarterly and updated annually. Where appropriate, systems or procedures have been established to mitigate the risks the charity faces. Significant external risks to funding have led to the development of a strategic plan which will allow for the diversification of funding and activities. Internal control risks are minimised by the implementation of procedures for the authorisation of all transactions and projects. Procedures are in place to ensure compliance with health and safety of staff, volunteers and clients at all venues. CMW implemented a risk management system including annual updates of the risk register and monitoring each decision against risk. CMW has also implemented sub committees to assess strategy, marketing, finance & governance. The strategy sub-committee has a particular focus on managing risk.

The continuing implementation of CMW's evaluation policy ensures a consistent high quality of delivery for all operational aspects of the charity. These procedures are periodically reviewed to ensure that they meet the needs of the charity.

FUTURE PLANS

Although our overall aims remain as per our Business plan, the change in office location and also the onset of Covid 19 has meant that we have had to revise our future plans fairly significantly to include more agile working and far more online activity than before. One of the primary areas we want to improve and focus on in 2022 is 'Reach'. It is vital that as a Wales wide organisation, we are able to reach more people in terms of accessibility to the arts, better diversity and a better geographical spread of our work. The move to Merthyr in 2020 has demonstrated a huge increase on our Merthyr & wider Valleys work during 2022. We also see this pattern in Gwynedd where we also have an office presence. Therefore, we realise the huge importance of having a geographical presence with boots on the ground working with local communities. Therefore, it is vital to ensure a post now in West Wales to have the same impact in rural part of Wales. Once this is achieved, we will be looking at mid Wales/ Powys area in 2024.

We also need to ensure better 'Reach' in terms of diversity. Although we have made some inroads, particularly through our Cornerstone scheme, there is still a lot to do in terms of better diversity through other projects, and in particular on the Board of Trustees and through our staffing and freelancers. It is also vital we reach into more Welsh speaking communities - and with the introduction of a Welsh speaking Project Manager post we have been more successful with this during 2022/23. However, we also need to improve Welsh language on the Board of Trustees.

Finally, we want to improve our 'Reach' through better marketing and self-publicity. In 2021, we recruited a new Marketing Officer and we have seen an improvement in this. We have recently launched a new web site, with strategies to also improve our overall publicity, which is always far below the levels of work we do.

Creative Projects

Aber i Aber

Aber i Aber, funded through Arts Council of Wales Create program, is a Wales wide participatory project using music to explore the issues affecting the communities who live near estuaries around the Welsh coast. Starting at the River Severn, a Gateway to Wales, we will work with communities all the way to the Dee estuary and its reach to England and Ireland. This project will take us through a journey of environmental diversity, exploring the impact of climate change, environmental impact & socio/economic diversity, myths & legends including smuggling, to exploring tourism and its impacts on local communities and their language

Building on the success of our previous project Ffordd Sain, whereby we explored communities living along the A470, we will carry out further consultation with local groups including community organisations, environmental groups, historical societies, to name a few, to continue to develop this concept of modern Wales and sense of place and identity. We will explore the well-known word Aber which describes the important cultural areas where the water meets and found that the Estuaries around Wales have ancient roots and have impacted centuries of Welsh life. Now they range in size, economies, they face the impact of environmental issues, they are diverse, and they are often affected both negatively and positively on tourism and holiday home cultures.

We will work with 10 - 15 communities living near the Estuaries around the Welsh coast and support them in telling their own stories through song writing, video creation, performance, animation, to create a piece which can be uploaded onto our Digital sound map of Wales. The communities will be diverse and will tell the story of their area in the way they choose.

Calonnau Cerddorol

CMW secured a second year of Arts Council of Wales Health funding to expand our project Calonnau Cerddorol. Will continue to develop this project specifically aimed at engaging individuals with severe and diagnosed conditions. These service users who we worked with previously experienced huge benefits from the engagement and therefore we would like to continue this work and expand this to new partners who have also stated that they would like to work with us including Cwm Taf Morgannwg UHB, Gsda and Ysbyty Prifysgol Llandochoau.

CMW will deliver weekly workshops, performances and professional studio days. These sessions will take place at the drop-in centres in Hafod across North Wales, at Gsda in Caernarfon, at Kim Inspire in Denbighshire, sites across the Cwm Taf Morgannwg UHB region and in Ysbyty Prifysgol Llandochoau, Cardiff, with the service users of the partners. This format will enable us to deliver a project which provides step-by-step goals for the participants to work through and will gently push their boundaries and confidence through supporting them to perform in public and record their own songs. Calonnau Cerddorol will build strong relationships between the participants and wider community through providing a sharing environment whereby the participants work together to create and perform songs about issues that matter to them. The participants will work together to build performances for each other

and the wider community including performances for the elderly in their local area. They will work collaboratively to record their own music which they can share with the wider community to promote cohesion and understanding

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

We will also deliver a mental health specific training course for the staff and musicians wishing to continue with this work and specialise in this area. We have already written a course and delivered it previously to mental health workers and we received excellent feedback including workers who then imbedded music into their everyday practice. Therefore, we would like to continue to support the staff by enabling them to continue the work themselves once the project has ended. This will ensure the project leaves a sustainable legacy after the funding ends.

Dau Enaid, Un Taith (Two Souls, One Journey)

This next year will see the development of our International project funded from Taith. Dau Enaid, Un Taith (Two Souls, One Journey) is an exchange program and professional development opportunity for project development staff and early career community musicians, to learn how different countries use music to engage with their communities. The project is about the sharing of ideas, best practice and to build a cohesive network of community music organisations. The intention is that we will work collaboratively with our global partners to observe the systems they use to engage with their young people and communities and thus, we will share ours.

Dau Enaid, Un Taith is primarily an exchange of ideas, culture, language, best practice and contacts. The main aim of the project is to establish and develop long lasting links between Wales and the Welsh language, with other countries and minority languages from across the globe. It will take place between organisations and practitioners who all use music to engage with young people to seek positive change in their lives. It will also explore how different countries with minority languages, many of which are in decline, use song writing to make them relevant to young people and ensure that they thrive.

Preparatory visits

We will continue with our prep visits and send two delegate staff members to each of the European countries (not Australia) for a two- three day visit to meet with staff and plan the project including activities and dates. All staff flights, subsidies and accommodation costs will be met by the project. The preparatory visits will play a key role in planning the inward and outward trips as we can use the opportunity to set the parameters of the project and establish what both our own staff can expect in visiting their countries and what they can expect from visiting us. As a result of these visits, we will set out an itinerary for the duration of their trip, which they will have access to in advance. Where we will not undertake a prep visit, such as in Australia, we will hold meetings via Zoom.

Project - outgoing visits

We will send two staff members and two freelance musicians (or trainees) to each of the countries for 7 - 10 days to visit host projects, carryout research and meet with staff/ tutors to fact find for the above questions. The partner organisation will coordinate the trips in partnership with CMW. Staff accommodation/ flights and subsidies costs will be met by the project. We will start with a trip to Italy in May, working with the YMCA youth partnership in Naples. In Italy, we will be working alongside an Erasmus training projects, which will include 7 different youth music organisations, and learn about how they use music to engage with community and support culture and language. The second visit will take us to Darwin, Australia where we will spend some time on Groote Island, outside Darwin, working with an indigenous tribe of women who will be preparing to sing for the Darwin arts festival. We will learn about how they intertwine their culture with language and community. Later in the year we will visit Community music groups in Finland, then Ireland and finally Portugal. The intention will be to bring the partners back to Wales in 2024.

Riff

We will be developing our Rock school program entitled Riff. Throughout previous year, we delivered pilot schemes, funded through Merthyr Wellbeing Trust and Children in Need. These were so successful; we are seeking additional funding and sponsorship to roll this program out across Merthyr Tydfil and other parts of Wales throughout 2023/24.

Board increase

Our main priority in terms of Board Development is to ensure that we have more diversity represented on the Board of Trustees. We have started to approach individuals and organisations, who we think would be an asset to CMW and aim to recruit another three/four members in the coming year.

West Wales post

As we have now recruited an extra position to strengthen the South/ mid Wales area, it is now vital that we recruit for a West/North position. Through previous experience of working pan Wales, we know that real engagement can only happen with hard to reach communities if we have a presence there in terms of staff who know the area and the people. Therefore, we are waiting on funding decisions to recruit for this position. If unsuccessful it will be a priority to seek alternative funding. We would like a post based in Aberystwyth area and cover areas down to Swansea and up into south Gwynedd to support the work of our North Wales project officer. We would also like this post to be Welsh speaking to enable us to offer grass roots support to the Welsh speaking communities of Ceredigion, Pembrokeshire and Carmarthenshire.

Training

Training remains relevant and continues to play a key role in the future of our organisation. The key to this is the development of our training programme and resources, providing access to resources for other organisations or members working in a community environment. It is essential to expand this department and seek to secure long term funding to deliver the courses with more regularity and consistency. Due to Covid 19, we have had to refocus our work to embrace the digital age and work towards digitalising our course content, so it can be accessed by community music practitioners across Wales. This has meant that we have been working throughout this year to digitalise not only our training activity but also a resource pack.

We also intend to develop better links with HE and FE and start to develop better networks across the colleges to share resources and offer opportunities to work together to deliver practical aspects of the course. There is also a possibility of developing our long course to include other community arts as the skills are transferable to any art form. In order to deliver this, it is vital that we remain involved in the Art Works initiative, which will support a Wales-wide initiative to deliver comprehensive training across the participatory arts platform. The move to the Redhouse, Merthyr Tydfil will facilitate this as the South Wales University has its Merthyr campus music courses there and dialogue has already begun to link our training with their work.

Cornerstones

Cornerstones is a program funded through our previous Arts Council of Wales training grant. Cornerstones is aimed at individuals who want to further their careers within the Creative Industries. During 2021/22, we ran advanced training in project management for the ten Project Leaders. After participating in our Project Management training, the trainees had four months to work with a community organisation of their choice to deliver their live community music initiative. We are going to be seeking alternative streams of funding to roll this project out over four years and hope to start this initiative in 2023/24.

Commissions

Our Commissions department incorporates all of our work which can be packaged and 'bought in' by other organisations. This work can be diverse and offers work to the many freelance practitioners across Wales, helping to support the creative economy. It also has the potential of bringing in a significant amount of unrestricted income into the organisation. We currently have a regular stream of commissioned projects, which are varied and enable us to work Wales-wide. Also, our current level of income derived from commissioned projects can be significant. Although we have never previously chased after commissioned projects (relying solely on 'word of mouth') this department has the capacity to draw in a lot of income, which we have achieved in the past with no marketing or promotion.

We have undertaken a large evaluation of our commission programme to ascertain the nature of our current commissions. The results were interesting and we found overwhelmingly that it was local authorities that were our main client. We also found that most of our work was youth orientated and that the work was predominantly generated from both the South Wales Valleys and Gwynedd. As we currently rely on word of mouth, it is unsurprising that the work we were commissioned to deliver was in clusters and large parts of Wales, particularly west and mid had very few commissions. Using this information, we have developed a robust marketing plan, designed to focus our work.

- 1 We have redeveloped our marketing materials and created a commission's booklet to directly market to targeted organisations across Wales
- 2 We will develop a new pricing structure which is easy to understand and affordable for the public.
- 3 We will continue to develop corporate activities for businesses.
- 4 We will re-establish connections with partner organisations who we haven't worked with in recent times.
- 5 We will be recruiting a new digital marketing post in the near future.
- 6 We will continue to develop our online activity to reach newer groups.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The Director, working with the Board of Trustees, is responsible for the strategic development of CMW and for maintaining and improving its funding base. The Director is responsible for co-ordinating all the activities of the departments ensuring that CMW delivers the specified services and manages, evaluates and monitors projects to meet key performance indicators as well as maintaining the high quality of the services provided to clients.

CMW employs seven staff in total, six in Merthyr and one in Bethesda. CMW also employs over seventy freelance workers (tutors, mentors, engineers, studios, directors etc.) who work on a range of creative music projects, events, training and activities. Activity is delivered on an outreach basis in partnership with a wide range of organisations across Wales and approx. 5,000 participants.

Related parties

In so far as it is complementary to the charity's objectives, the charity is guided by both local and national policy.

Our work is in line with the Arts Council of Wales' strategy called 'Inspire.' The Inspire document focuses on three key areas. We plan all our work in line with these key outcomes. These are:

- Make
- Reach
- Sustain

Community Music Wales has also signed up to the Arts Council of Wales' Cultural Contract, whereby we will work to ensure our organisation operates with diversity, equality and fairness, ensuring we work together to break down barriers to participation and employment and ensure that we are as open as possible. This cultural contract runs through the board, staff and freelance staff, and all areas will be scrutinised to ensure we are operating at all levels within this cultural contract.

Our work also supports the Welsh government's strategy called 'Seven Well-being Goals' which is defined in its landmark Well-being of Future Generation legislation. The seven well-being goals are:

- 1 A prosperous Wales: Prosperity
- 2 A resilient Wales: Resilience
- 3 A healthier Wales: Health
- 4 A more equal Wales: Equality
- 5 A Wales of more cohesive communities: Community
- 6 A Wales of vibrant culture and thriving Welsh Language: Culture
- 7 A globally responsible Wales: Global

CMW is supported by many local and regional partnerships in Wales and is an integral part of local and national regeneration strategies for development of activities, which support social inclusion, community involvement, quality of life and participation in arts activity.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02695368 (England and Wales)

Registered Charity number

1009867

Registered office

Redhouse Cymru
Old Town Hall
High Street
Merthyr Tydfil
Merthyr Tydfil
CF47 8AE

**COMMUNITY MUSIC WALES / CERDDORIAETH
GYMUNEDOL CYMRU**

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023**

Trustees

L Gwyther	Resigned 22.06.22
A Stark	
T Walker-Brown	Appointed 8.11.22
E Bryan	
SJ Roberts	Appointed 20.09.22, Resigned 9.11.22
N Corrigan	Chair
R Richards	
J Williams	

Director

H Jenkins

Company Secretary

S J Smith

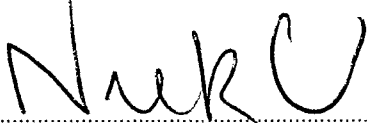
Independent Examiner

MHA (trading name of MacIntyre Hudson LLP)
Limited liability partnership in England & Wales
Registered number OC312313
Elfed House
Oak Tree Court
Cardiff Gate Business Park
CARDIFF
County of Cardiff
CF23 8RS

Bankers

Unity Trust Bank
Nine Brindle
Birmingham
B1 2HB

Approved by order of the Board of Trustees on1/12/23..... and signed on its behalf by:



.....
N Corrigan - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
COMMUNITY MUSIC WALES / CERDDORIAETH
GYMUNEDOL CYMRU**

Independent examiner's report to the trustees of Community Music Wales / Cerddoriaeth Gymunedol Cymru ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2023.

Responsibilities and basis of report

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

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

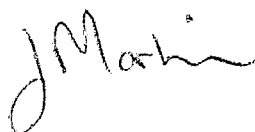
Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

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

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

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



Julia Mortimer FCCA

MHA (trading name of MacIntyre Hudson LLP)
Limited liability partnership in England & Wales
Registered number OC312313
Elfed House
Oak Tree Court
Cardiff Gate Business Park
CARDIFF
County of Cardiff
CF23 8RS

Date: 8 December 2023

COMMUNITY MUSIC WALES / CERDDORIAETH
GYMUNEDOL CYMRU

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	138,528	-	138,528	132,699
Charitable activities	4				
Training		-	22,008	22,008	58,767
Projects		-	108,337	108,337	39,393
Commissions		<u>65,553</u>	<u>-</u>	<u>65,553</u>	<u>49,340</u>
Total		<u>204,081</u>	<u>130,345</u>	<u>334,426</u>	<u>280,199</u>
EXPENDITURE ON					
Charitable activities	5				
Training		-	42,729	42,729	113,581
Projects		106,881	91,915	198,796	103,674
Commissions		<u>109,973</u>	<u>-</u>	<u>109,973</u>	<u>79,608</u>
Total		<u>216,854</u>	<u>134,644</u>	<u>351,498</u>	<u>296,863</u>
NET INCOME/(EXPENDITURE)		(12,773)	(4,299)	(17,072)	(16,664)
Transfers between funds	15	<u>(13,418)</u>	<u>13,418</u>	<u>-</u>	<u>-</u>
Net movement in funds		(26,191)	9,119	(17,072)	(16,664)
RECONCILIATION OF FUNDS					
Total funds brought forward		30,908	27,532	58,440	75,104
TOTAL FUNDS CARRIED FORWARD		<u>4,717</u>	<u>36,651</u>	<u>41,368</u>	<u>58,440</u>

The notes form part of these financial statements

**COMMUNITY MUSIC WALES / CERDDORIAETH
GYMUNEDOL CYMRU**

**BALANCE SHEET
31 MARCH 2023**

	Notes	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
FIXED ASSETS					
Tangible assets	11	5,422	-	5,422	7,487
CURRENT ASSETS					
Debtors	12	402	11,774	12,176	22,285
Cash at bank and in hand		<u>8,427</u>	<u>51,853</u>	<u>60,280</u>	<u>46,153</u>
		8,829	63,627	72,456	68,438
CREDITORS					
Amounts falling due within one year	13	(9,534)	(26,976)	(36,510)	(17,485)
NET CURRENT ASSETS		<u>(705)</u>	<u>36,651</u>	<u>35,946</u>	<u>50,953</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>4,717</u>	<u>36,651</u>	<u>41,368</u>	<u>58,440</u>
NET ASSETS		<u>4,717</u>	<u>36,651</u>	<u>41,368</u>	<u>58,440</u>
FUNDS	15				
Unrestricted funds				4,717	30,908
Restricted funds				<u>36,651</u>	<u>27,532</u>
TOTAL FUNDS				<u>41,368</u>	<u>58,440</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.


The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 1.11.23 and were signed on its behalf by:


N Corrigan - Trustee

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

1. STATUTORY INFORMATION

Community Music Wales is a company limited by guarantee incorporated in Wales within the United Kingdom. The registered office is Redhouse Cymru, High Street, Merthyr Tydfil, Wales, CF47 8AE.

The company is limited by guarantee; each member's liability is limited to £10 on winding up of the company.

The financial statements are presented in Sterling (£), the company's functional currency, and rounded to the nearest pound.

The principal activities and nature of the charity's operations is to contribute to the empowerment of communities and individuals through enabling them to participate in creativity and learning through music making. The charitable company develops participatory music workshops, mentoring schemes and community music training across Wales.

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

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, 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 S1A Update Bulletin 1) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Going concern

The trustees are confident that Community Music Wales will be able to tailor service provision in line with the funding available and will look to obtain additional funding from other sources, see the future plans section of the Report of the Trustees for further information. As a result, the trustees consider it appropriate for the financial statements to be prepared on a going concern basis.

Income

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

Donations and legacies income includes donations, gifts and grants that provide core funding or are of a general nature are recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Such income is only deferred when the donor specifies it must be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Income from charitable activities includes income received under contract or where entitlement to grant funding is subject to specific performance conditions. This income is recognised as the related services are provided and there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate.

Income from other trading activities includes income received under contract. This income is recognised as the related services are provided and there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Income is deferred when the amounts received are in advance of the performance of the service or event to which they relate.

Investment income is recognised on a receivable basis.

It is not the policy of the charity to show incoming resources net of expenditure.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023

2. ACCOUNTING POLICIES - continued

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Expenditure on charitable activities comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs are those costs that, whilst necessary to deliver an activity, do not themselves produce or constitute the output of the charitable activity. This includes governance costs which are those costs associated with meeting the constitutional and statutory requirements of the charity and include the accountancy fees and costs linked to the strategic management of the charity.

Allocation and apportionment of support and direct costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include staff costs, finance costs, general office and premises costs, depreciation and governance costs which support the activities of the charity. These costs have been allocated to charitable activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned on an appropriate basis.

Tangible fixed assets

Fixed assets are initially recorded at cost, including the estimated cost of any donated assets.

Only assets costing over £500 are capitalised.

Depreciation is provided at the following annual rates in order to write off each asset over its useful economic life.

Musical and office equipment	20% - 33.33% straight line
------------------------------	----------------------------

Taxation

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

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

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.

Debtors

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

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023

2. ACCOUNTING POLICIES - continued

Financial instruments

Creditors

Creditors are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

Pensions

The charity operates a defined contribution pension scheme for employees. The assets of the scheme are held separately from those of the charity. Contributions payable for the year are charged in the Statement of Financial Activities.

3. DONATIONS AND LEGACIES

	2023	2022
	£	£
Donations	2,092	1,211
Arts Council of Wales	111,436	106,488
Garfield Weston Foundation	25,000	25,000
	<u>138,528</u>	<u>132,699</u>

4. INCOME FROM CHARITABLE ACTIVITIES

Activity		2023	2022
		£	£
Training	Taith	18,367	-
	ACW - Apprenticeships	3,641	29,297
	Youth Music	-	29,500
Workshops	BBC Children in Need	21,100	-
	ACW - Calonnau Cerddorol	64,101	18,847
	Postcode Community Trust	3,395	-
	ACW - Ffordd Sain	19,741	18,129
Commissions	Project invoiced income	65,553	49,340
		<u>195,898</u>	<u>147,500</u>

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Training	26,370	16,359	42,729
Projects	116,993	81,803	198,796
Commissions	59,404	50,569	109,973
	<u>202,767</u>	<u>148,731</u>	<u>351,498</u>

**COMMUNITY MUSIC WALES / CERDDORIAETH
GYMUNEDOL CYMRU**

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023**

6. SUPPORT COSTS

	Staff costs £	Depreciation £	Finance charges £
Training	13,869	227	20
Projects	69,346	1,136	100
Commissions	<u>42,868</u>	<u>702</u>	<u>62</u>
	<u>126,083</u>	<u>2,065</u>	<u>182</u>

	Other £	Governance costs £	Totals £
Training	1,887	356	16,359
Projects	9,439	1,782	81,803
Commissions	<u>5,835</u>	<u>1,102</u>	<u>50,569</u>
	<u>17,161</u>	<u>3,240</u>	<u>148,731</u>

7. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2023 £	2022 £
Depreciation - owned assets	2,065	2,065
Independent examination fee	<u>3,260</u>	<u>2,760</u>

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 or for the year ended 31 March 2022.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2023 or for the year ended 31 March 2022.

9. STAFF COSTS

	2023 £	2022 £
Wages and salaries	183,888	155,794
Social security costs	12,128	9,777
Other pension costs	<u>8,950</u>	<u>7,045</u>
	<u>204,966</u>	<u>172,616</u>

The average monthly number of employees during the year was as follows:

	2023	2022
Administration staff	2	2
Managerial staff	2	2
Development staff	<u>3</u>	<u>2</u>
	<u>7</u>	<u>6</u>

No employees received emoluments in excess of £60,000.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	132,699	-	132,699
Charitable activities			
Training	-	58,767	58,767
Projects	-	39,393	39,393
Commissions	49,340	-	49,340
Total	<u>182,039</u>	<u>98,160</u>	<u>280,199</u>
EXPENDITURE ON			
Charitable activities			
Training	66,258	47,323	113,581
Projects	47,520	56,154	103,674
Commissions	79,608	-	79,608
Total	<u>193,386</u>	<u>103,477</u>	<u>296,863</u>
NET INCOME/(EXPENDITURE)	(11,347)	(5,317)	(16,664)
Transfers between funds	98	(98)	-
Net movement in funds	(11,249)	(5,415)	(16,664)
RECONCILIATION OF FUNDS			
Total funds brought forward	42,157	32,947	75,104
TOTAL FUNDS CARRIED FORWARD	<u>30,908</u>	<u>27,532</u>	<u>58,440</u>

11. TANGIBLE FIXED ASSETS

	Office equipment £	Musical instruments £	Totals £
COST			
At 1 April 2022	24,456	12,563	37,019
Disposals	(11,704)	-	(11,704)
At 31 March 2023	<u>12,752</u>	<u>12,563</u>	<u>25,315</u>
DEPRECIATION			
At 1 April 2022	17,244	12,288	29,532
Charge for year	1,924	141	2,065
Eliminated on disposal	(11,704)	-	(11,704)
At 31 March 2023	<u>7,464</u>	<u>12,429</u>	<u>19,893</u>
NET BOOK VALUE			
At 31 March 2023	<u>5,288</u>	<u>134</u>	<u>5,422</u>
At 31 March 2022	<u>7,212</u>	<u>275</u>	<u>7,487</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade debtors	302	1,412
Grants due	11,774	8,464
Other debtors	-	11,311
Prepayments and accrued income	<u>100</u>	<u>1,098</u>
	<u>12,176</u>	<u>22,285</u>

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	2,160	4,331
Social security and other taxes	3,894	3,800
Accruals and deferred income	<u>30,456</u>	<u>9,354</u>
	<u>36,510</u>	<u>17,485</u>

Included within deferred income above is the following:

	2023	2022
	£	£
Taith	9,970	-
Postcode Community Trust	<u>17,006</u>	<u>-</u>
	<u>26,976</u>	<u>-</u>

The deferred income relates to income received in advance of project delivery.

14. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2023	2022
	£	£
Within one year	12,960	12,960
Between one and five years	<u>12,960</u>	<u>25,920</u>
	<u>25,920</u>	<u>38,880</u>

Total lease payments recognised as an expense during the year amounted to £15,360 (2022: £24,360).

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NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023

15. MOVEMENT IN FUNDS

	At 1/4/22 £	Net movement in funds £	Transfers between funds £	At 31/3/23 £
Unrestricted funds				
General fund	30,908	(12,773)	(13,418)	4,717
Restricted funds				
Children in Need	4,032	(3,377)	(655)	-
ACW - Apprenticeships	-	(8,876)	8,876	-
ACW - Calonnau Cerddorol	-	24,588	-	24,588
ACW - Ffordd Sain	-	(5,184)	5,184	-
Youth Music	23,500	(23,513)	13	-
Postcode Community Trust	-	395	-	395
Taith	-	11,668	-	11,668
	<u>27,532</u>	<u>(4,299)</u>	<u>13,418</u>	<u>36,651</u>
TOTAL FUNDS	<u>58,440</u>	<u>(17,072)</u>	<u>-</u>	<u>41,368</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	204,081	(216,854)	(12,773)
Restricted funds			
Children in Need	21,100	(24,477)	(3,377)
ACW - Apprenticeships	3,641	(12,517)	(8,876)
ACW - Calonnau Cerddorol	64,101	(39,513)	24,588
ACW - Ffordd Sain	19,741	(24,925)	(5,184)
Youth Music	-	(23,513)	(23,513)
Postcode Community Trust	3,395	(3,000)	395
Taith	18,367	(6,699)	11,668
	<u>130,345</u>	<u>(134,644)</u>	<u>(4,299)</u>
TOTAL FUNDS	<u>334,426</u>	<u>(351,498)</u>	<u>(17,072)</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023

15. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
Unrestricted funds				
General fund	42,157	(11,347)	98	30,908
Restricted funds				
Paul Hamlyn Foundation	12,056	(12,056)	-	-
Children in Need	18,338	(14,306)	-	4,032
National Lottery Awards	2,455	(2,455)	-	-
ACW - Covid-19: Support for Arts Organisations	98	-	(98)	-
Youth Music	-	23,500	-	23,500
	<u>32,947</u>	<u>(5,317)</u>	<u>(98)</u>	<u>27,532</u>
TOTAL FUNDS	<u>75,104</u>	<u>(16,664)</u>	<u>-</u>	<u>58,440</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	182,039	(193,386)	(11,347)
Restricted funds			
Paul Hamlyn Foundation	-	(12,056)	(12,056)
Children in Need	-	(14,306)	(14,306)
National Lottery Awards	-	(2,455)	(2,455)
ACW - Apprenticeships	29,267	(29,267)	-
ACW - Calonnau Cerddorol	18,847	(18,847)	-
ACW - Ffordd Sain	20,546	(20,546)	-
Youth Music	29,500	(6,000)	23,500
	<u>98,160</u>	<u>(103,477)</u>	<u>(5,317)</u>
TOTAL FUNDS	<u>280,199</u>	<u>(296,863)</u>	<u>(16,664)</u>

Children in Need

Funding received from the BBC Children in Need appeal towards a project to provide music based activities for young people from migrant communities.

ACW - Apprenticeships

Funding received towards apprenticeships for participatory musicians.

ACW - Calonnau Cerddorol

Funding received towards workshops that explore music and its impact on mental health.

ACW - Ffordd Sain

Funding received towards workshops that will harness the power of music and the iconic A470 road.

Taith

Funding received towards international learning exchange programme.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2023

15. MOVEMENT IN FUNDS - continued

Postcode Community Trust

Funding received towards providing weekly workshops for people with dementia and other brain trauma.

Youth Music

Funding received towards young musicians training programme.

Prior year

Paul Hamlyn Foundation

Grant funding received from the Paul Hamlyn Foundation to support the Professional Development Package for Community Music Practitioners.

National Lottery Awards

Funding received from the Awards for All project towards Jam for Health.

ACW - Covid-19: Support for Arts Organisations

Funding received for Covid 19 support for capital spend.

Transfers between funds

In the year the following transfers between funds occurred:

£655 was transferred from the Children in Need fund to the general fund as the project had finished.

£8,876 was transferred out of the general fund to the ACW - Apprenticeships fund to cover a deficit due to over-spending in the fund.

£5,184 was transferred out of the general fund to the ACW Ffordd Sain fund to cover a deficit due to over-spending in the fund.

£13 was transferred out of the general fund to the Youth Music fund due to cover a deficit due to a slight over-spend in a finished fund.

16. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the charity in independently administered funds. Pension costs are apportioned to both activities and between unrestricted and restricted funds in proportion to the related staffing costs incurred. The pension cost charge represents contributions paid by the charity to the fund and amounted to £8,950 (2022: £7,045). There were no outstanding contributions at the year end (2022: £Nil).

17. RELATED PARTY DISCLOSURES

Aggregate donations received from trustees during the year were £1,000 (2022: £1,000).

The total key management personnel remuneration benefits paid during the year was £91,265 (2022: £86,240).