

CLONTER FARM MUSIC TRUST

England & Wales · Charity number 1083903

Details

Other names CLONTER OPERA

Status Registered

Legal form Charitable company

Company number [04056093](#)

Registered 2000-11-30

Register [View on the Charity Commission register](#)

Contact

Address Clonter Opera Theatre
Swettenham Heath
Congleton
CW12 2LR

Phone 01260224638

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Activities

Objects: 1) TO PROVIDE HIGH QUALITY TRAINING AND EXPERIENCE OF PERFORMING PUBLICLY FOR PERSONS EMBARKING ON PROFESSIONAL MUSICAL CAREERS IN THE UNITED KINGDOM AND TO THIS END (BUT WITHOUT PREJUDICE TO THE GENERALITY OF THE FOREGOING) TO ESTABLISH SUCH COURSES OF TRAINING AND TUITION AND SUCH PUBLIC CONCERT STAGE AND OTHER PERFORMANCES AS THE TRUSTEES SHALL THINK FIT 2) TO PAY ALL OR PART OF THE EXPENSES OF PERSONS INCURRED IN ATTENDING SUCH COURSES REFERRED TO IN CLAUSE 3.1 (INCLUDING TRAVEL EXPENSES) 3) TO EDUCATE MEMBERS OF THE GENERAL PUBLIC AND IN PARTICULAR STUDENTS AT SCHOOLS OR COLLEGES IN THE APPRECIATION AND ENJOYMENT OF OPERA 4) TO ARRANGE FOR TOURING COMPANIES OF OPERA SINGERS TO VISIT SCHOOLS COLLEGES SOCIAL CLUBS AND OTHER ESTABLISHMENTS AS THE TRUSTEES SHALL THINK APPROPRIATE FOR THE PURPOSE OF PERFORMING OPERAS OR EXTRACTS THEREFROM 5) TO PAY ALL OR PART OF THE FEES OF STUDENTS OF MUSIC IN RESPECT OF MUSICAL OR EDUCATIONAL COURSES AT UNIVERSITIES AND COLLEAGUES AND OTHER EDUCATIONAL OR MUSICAL INSTITUTIONS IN THE UNITED KINGDOM 6) TO CARRY OUT SUCH OTHER LEGALLY CHARITABLE PURPOSES AS THE MEMBERS BEING NOT LESS THAN THREE IN NUMBER SHALL FROM TIME TO TIME UNANIMOUSLY DECLARE 7) TO MAKE PAYMENTS TO SUCH CHARITIES OR FOR SUCH CHARITABLE PURPOSES AND IN SUCH MANNER AS THE MEMBERS BEING NOT LESS THAN THREE IN NUMBER MAY FROM TIME TO TIME IN THEIR ABSOLUTE DISCRETION DETERMINE

Activities: Provides high quality training and experience of performing publicly for persons embarking on professional musical careers in the United Kingdom, and to establish such courses of training and tuition and such public concert stage and other performances as the trustees shall see fit. The charity achieves its objectives through the staging of opera performances, and awarding an annual opera prize

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- **Area of benefit:** UNITED KINGDOM
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£659,069	£599,116	£176,234	3
2023-12-31	£532,373	£565,667	£116,281	2
2022-12-31	£472,310	£478,192	-	-
2021-12-31	£351,932	£324,314	-	-
2020-12-31	£348,136	£232,052	-	-

Trustees

Name	Role	Appointed
Darren John Billings		2020-06-26
David Brewin		2025-02-01
ELIZA-JANE BLOOD		2012-11-25
JONATHAN MEADMORE		2012-05-11
Keith Anthony Chapman		2025-02-01
Richard Nicholas Mathias		2015-11-27
SARAH PATRICIA FARMER		
Sally Victoria Hepton		2025-02-01

CLONTER FARM MUSIC TRUST

England & Wales - Charity number 1083903

Accounts

Company registration number: 04056093

Charity registration number: 1083903

Clonter Farm Music Trust

Unaudited Financial Statements

for the Year Ended 31 December 2024

Bright Partnership Limited
Suite 1 Armcon Business Park
London Road South
Poynton
Stockport
England
SK12 1LQ



Clonter Farm Music Trust

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Clonter Farm Music Trust

Reference and Administrative Details

Trustees N Mathias, Chairman
 Lady A K Pilkington MBE
 S Farmer
 J J Meadmore
 E J Blood
 D Billings

Secretary N Mathias, Chairman

Charity Registration Number 1083903

Company Registration Number 04056093

Registered Office Clonter Opera Theatre
 Swettenham Heath
 Congleton
 CW12 2LR

Independent Examiner Bright Partnership Limited
 Suite 1 Armcon Business Park
 London Road South
 Poynton
 Stockport
 England
 SK12 1LQ

Bankers Barclays Bank Plc
 22 London Road
 Alderley Edge
 Cheshire
 SK9 7EA

Clonter Farm Music Trust

Trustees' Report

Clonter Opera Theatre was founded in 1974, gaining charitable status as Clonter Farm Music Trust (CFMT) and a company limited by guarantee in 2000. Clonter's education outreach programme for schools in the Northwest first gained charitable status in 1990.

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 December 2024. 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)

The Trust operates from Clonter Opera Theatre, Swettenham Heath, Congleton, Cheshire, and is the only rural venue-based opera company in the Northwest of England, dedicated to emerging artists.

OBJECTIVES, AIMS AND ACTIVITIES

1. Objectives and Aims of Clonter Farm Music Trust (CFMT)

Charitable Objectives

1.1. To identify and provide high quality training and experience of performing publicly for persons embarking on professional musical careers from conservatoires across the United Kingdom, and now to recent graduates, to establish such courses of training and tuition, and such public concert stage and other performances, as the Trustees shall see fit, through an Emerging Artist programme which includes the Clonter Opera Prize competition held in February and a filmed recital offered to the winner and runner up. May Masterclasses and Showcase concert as well as a November studio and showcase performances will be performed on the Clonter stage.

1.2. To make courses accessible with bursaries, paying all, or part of, the expenses of persons incurred in the attending of such courses.

1.3. When appropriate, professional development opportunities are offered to more established artists.

1.4. To bridge the gap between conservatoire and professional work, offering cast members an environment in which to network, develop their craft, and share an artistic experience with others who enjoy and support the Arts.

1.5. The extension beyond the conservatoires in recent years, is seen as contributing to aiding participants networking potential still further by providing the ability to make connections with those already out in the profession, and more international connections.

1.6. To select repertoire that is both useful for emerging singers and accessible to newcomers to opera. (This was in one draft last year, but it got removed for some reason - I would like to broker its reinstatement, as I think it is pertinent).

1.7. To extend professional development opportunities to emerging professional designers and stage crew whenever possible.

1.8. To provide performance opportunities for emerging artists from other musical genres.

1.9. To advance and promote the appreciation, enjoyment and accessibility of the art of music and drama to our local community as well as the general public more nationally, including the elderly and other marginalised groups, as well as schools and colleges.

1.10. To offer free workshops to schools within post-industrial and rural "cold spots" of the Northwest of England introducing them to artforms and creative skills they may never otherwise experience or have the opportunity to develop, with the belief that every child should have access to high-quality music making.

1.11. To offer Subsidised External Hires to other local performing arts organisations. CFMT considers the provision of subsidised external hire as an extension of its collaboration policy, as well as an extension of its core aims.

2. Activities

The Trust achieves the above objectives through the following activities:

2.1. Opera Programmes - With the staging of its own **Annual Opera Production** with specially reduced orchestrations and without choruses, Clonter focuses its resources on showcasing artists performing principal roles, The awarding of an annual **Opera Prize** (where 6 singers, nominated by the UK's leading conservatoires, come head to head, for a singing competition at Clonter), and the provision of two opera studios, culminating in showcase concerts - **The Spring Opera Showcase** and the **Opera Gala**. In addition Clonter has an extensive **Education Programme**, delivering workshops and children's shows. Further activities include **Musical Teas for the Elderly** (to include a 'relaxed performance'), and providing performing opportunities for other music genres, with annual **Jazz, Gospel and Folk events**, giving platforms for emerging musicians, under the wing of more established artists.

2.2. Audition Opportunities - Each year CFMT historically has auditioned 140-200 singers at music colleges around the UK, as well as holding independent auditions for singers just starting their professional careers, who are recruited via online auditioning platforms (Auditions Oracle and Yap Tracker), in London. Post pandemic singers approximately 230 singers have been auditioned digitally in a first round, and approximately 60 shortlisted, with 30 auditioning live in London for the 2024 summer Opera production, opera studios in May and November Gala. For those selected, after these comprehensive auditions, the benefits of residential facilities, and a supporting staff of exceptional calibre, are designed to enable these emerging singers to achieve maximum potential during the opera studios and thereafter. CFMT is an equal opportunities organisation, offering free auditions. Travel expenses are paid for those travelling long distances removing obstacles of cost. Through the diversification of the auditioning process, the networking potential of our organisation has increased immeasurably, mixing current students with those who have already entered the profession.

2.3. Performance Opportunities - It is estimated that Clonter offers approximately 30 Performing Opportunities per year, providing a platform for approximately 600 artists, including participants of visiting local performing arts organisations.

2.4. Arts Award Centre - Clonter is a registered Arts Award Centre enabling young people to gain progressive, nationally recognised Arts Award Qualifications. Arts Award is also an Approved Activity Provider offering recognised activities as part of the skills section of The Duke of Edinburgh's Award.

2.5. Subsidised Venue Hire - Clonter makes its facilities available at reduced costs to other arts organisations with similar aims, to nurture emerging talent and provide access to high quality live music, and other performing arts activities.

2.6. Collaborations - Post Covid, CFMT identified the importance of collaboration with other local arts organisations more than ever, and has sought and developed them where and whenever the opportunity has presented itself.

2.7. Clonter as a Cultural Destination - Clonter strives to provide a rich and diverse programme of musical events throughout the year including Folk, jazz, gospel, and chamber music, as well as opera, aiming to make high quality live musical entertainment as accessible as possible to the widest audience demographic possible, as well as offering performance opportunities to emerging artists from all genres of music.

2.8. Additional Activities - Clonter now offers performing opportunities and an audience experience in the more intimate setting of the Ramsey Room Sessions, where artists, who do not command a current following large enough to fill the main auditorium, are able to hone their craft, as well as offering the Clonter audience a more intimate "club style" experience.

2.9. Masterclass Opera Studio & Spring Opera Showcase - This annual event offers an opportunity for 5 singers to work with a director and music director on repertoire of their own choice as well as ensemble pieces chosen by Clonter. One Masterclass is open to the public and is followed by The Spring Opera Showcase. This programme (no cost, no fee) offers participants the chance to work on material that they know already but wish to explore in more depth, as well as 'running things around the block'. The main advantage of this programme is that it offers both students and recent students the opportunity to work with students from other colleges, as well as on both duets and ensemble pieces, which is something that is hard for colleges to fit into their timetables. This programme continues to form a pivotal corner stone in the core aims and objectives of the trust - bridging a gap between conservatoire and the profession.

2.10. The Musical Teas (Tea withs...) - Two teas are performed on consecutive days, both in March and then again in December. This event offers an extra performing opportunity for emerging singers, who have recently performed either in the workshop programme or opera productions at Clonter to experiment with, and broaden, their repertoire, at the same time as providing an event that is accessible to marginalised groups - on Tuesdays in the form of a 'relaxed performance' for care home residents, and those been cared for at home, and on Wednesdays for those caring for their loved ones at home, or who prefer not to go out at night. Both events also provide an opportunity to sing along.

2.11. Betty Bannerman Award for French-song - Winner recital - Clonter has recently added the offer of a live recital, in addition to the Prize money - which was endowed by Clonter's Founder, Jeffery Lockett, in honour of his mother, Betty Bannerman, for Royal Northern College of Music students.

2.12. Clonter Fair - As part of our commitment to providing accessible entertainment to our local community CFMT hold an annual Clonter Fair in September providing live musical entertainment, complete with a sports day, dog show and classic car display. This event acts as a fundraising opportunity but is also accessible to people who would not otherwise darken our door. It also provides an opportunity to platform local musicians to include orchestras who otherwise would not meet the criteria to be given a platform at Clonter. The proceeds are always split between CFMT and another charity.

2.13. November Opera Gala - This popular event is the culmination of a week's opera studio, is offered to the very best singers seen at audition or worked with in recent years.

3. Activities in 2024

3.1. **General Note** - Recognising that flexibility and agility were key to surviving after the Arts Council Cultural recovery funding ended in 31 March 2021, CFMT has continued to diversify and adapt to the new cultural and economic climate post-Covid whilst still keeping its focus on providing opportunities to artists and technicians. 2024 marked the 50th anniversary of Clonter's existence, and to that end it wished to present the most ambitious, diverse and accessible programme to date, including the commissioning of a new play with music - The Butterfly House, and the introduction of an extra jazz event, creating a mini jazzfest, and two Opera Galas (one matinee), with orchestra this year.

3.2. In 2024 Clonter presented 4 chamber Music concerts continuing on the work of the former **Holmes Chapel Music Society**. In addition Clonter has formed a collaboration with local arts organisation **Goosfest**, who run a festival every October, hiring the theatre for one of their events, which is publicised on Clonter's website, and they reciprocate with our September events.

3.3. Clonter offered 28 performing opportunities in 2024 (an increase of 2 from 2023) through Clonter's own programme, providing a platform for 25 emerging opera singers, 60 creatives and stage crew, plus approximately 300 additional young performers through external hire - **Sylk Dance Academy** showcase, **Stage Coach** shows, and the **Great British Music camp**, all of whom are booked in to return.

3.4. CFMT continued to provide its facilities to the **Sylk Dance Academy** showcase and the **Great British Music Camp** in 2024, and **2 Stage Coach Shows**.

3.5. **Free Tickets** - Clonter continued to offer free tickets for **26 year olds and under**, and **Blue Light Card Holders** (Emergency Services and NHS workers), **Tickets for Good**, and those attending **Food Banks**.

3.6. **Annual Opera Prize** - 6 emerging opera singers, nominated by 6 leading conservatoires, performed before a panel of judges. Representatives from leading opera companies such as Opera North, Scottish Opera, Glyndebourne and The Royal Opera House are invited to sit on the judges' panel as well as managing agents. This event invites the audience to vote, acting as one member of the panel. The prize money was £3,0000, offered either half in cash and the offer of filmed recital worth £1,500 , or in full, and the runner up prize was a filmed recital worth £1,500.

3.7. CFMT, having taken on the former **Holmes Chapel Music Society's** provision of Chamber Music, added 3 extra events to its annual calendar this year, to include the Brodsky Quartet and a young ensemble from the Royal Northern College of Music - The Azalea wind Quintet, who performed in the Ramsey Room.

3.8. **Tea with...events** - In our 50th year, Clonter added an extra tea to offer both the usual 'Songs from the Shows' as well as The Minstrel's Songbook', to offer a broader choice to those that prefer daytime events. The Christmas Special was repeated by popular demand.

3.9. **Piaf to Pop** - Christine Bovill's 5 star show from the Edinburgh Fringe, and well received shows at the Wiltons in London, made its debut at Clonter in 2024. This follows on from previous well attended Edith Piaf shows at Clonter in the past.

3.10. **2 Ramsey Room Sessions were planned for 2024** - The Steve & Ben Somers Band (Ben Somers returning from previous visits both as part of the Cross over Festival, and a previous Ramsey Room Session, and Christina Alden & Alex Patterson, who were spotted at the Bromyard Folk Festival.

3.11. Masterclass Opera Studio & Spring Opera Showcase - This programme followed the usual format, and the feedback from the participants confirmed the continuing use of this programme to both current students and recent graduates, who welcome the opportunity to work intensely with others, on group staged work.

3.12. Betty Bannerman Award for French-song - Winner recital - This year's winner was Jessica Hopkins. In 2024 Clonter recorded the recital once again extending the value of the prize by the provision of professionally recorded and edited up-to-date video material, which performers are under continual pressure to provide.

3.13. Clonterbrook Recital - It seemed appropriate in Clonter's 50th year to honour the mother of Clonter's founder, with a performance of arguably her favourite piece of music - Ravel's *Shéhérazade*, and so the French singer, Emilie Cavallo was engaged to come and perform this alongside a programme of French song in the Clonterbrook Music Room.

3.14. Jazz in June - In 2024 we dipped our toe in the festival water by staging two nights of Jazz, back to back, repeating the popular formula of James Pearson and Friends on the Saturday night, but giving a platform to a contemporary jazz singer and song writer, Polly Gibbons, to perform her new album, 'As It is', on the Friday night, promoting new writing, following her launch at Ronnie Scotts, and her performance alongside Ronnie Scott's Artistic Director, James Pearson, in 2022 to rapturous applause, thus paving the way for a receptive audience for her own material.

3.15. Karine Polwart - Multi-award winning folk singer/songwriter came back to Clonter with a more intimate show in the Ramsey Room, accompanied by pianist **Dave Milligan**.

3.16. The Butterfly House - Clonter commissioned a new play about the life of Giacomo Puccini, with music from 6 of his best loved operas - *Tosca*, *Madame Butterfly*, *La Bohème*, *La Rondine*, *Gianni Schicchi* and *Turandot* - to bring newcomers as well as seasoned opera lovers on a rollercoaster ride through the iconic operatic repertoire of one of opera's most colourful composers, Giacomo Puccini.

The Butterfly House - Review, quotes, photos and feedback - Appendix 1

3.17. Clonter Fair - This year's chosen charity was Visyon in Congleton that offers support to young people struggling with mental health.

3.18. Jeremy Sassoon's Mojo - Celebrating Musicians of Jewish Origin from George Gershwin to Barry Manilow. This local artist has been a regular in the Goosfest programmes over a number of year, but this event offered the artist an opportunity to reach his largest audience yet.

3.19. Tim Wonnacott - Arias and Antiques - of Bargain Hunt fame came to generously give a lecture to aid Clonter in it's fundraising pursuit for its 50th Appeal.

3.20. Two Golden Anniversary Concerts with orchestra in November - One was an evening performance and the other a matinee show, accessible for older audience members. Clonter's new Patron, Sir Mark Elder CH, CBE attended the evening show on 23 November and promoted Clonter's Match Fund Appeal, expressing very passionately how vital he felt the work that Clonter did was, and implored the audience to continue their support.

3.21. Clonter continued to provide a platform for the **London Adventist Chorale** with Ken Burton, to perform new works and arrangements for the first time, as well as well-loved Gospel classics.

3.22. Clonter continued to provide a platform for the Breaking Tradition with a platform for their **Lock In 'Christmas Party'**, whose ethos of mixing different musical genres is both an inspiration and in tune with Clonter's ethos. This show well and truly ended Clonter's 50th anniversary celebrations with a bang!

3.23. Education Outreach - "Catch up with Culture" projects

In 2024 Clonter aimed to reach over 2000 children and teachers through a mix of both live and on-line Musical Theatre Experiences. Our Theatre Arts Days were over subscribed very early on in the booking period and we decided to reduce the over all number of places for our hybrid interactive workshop and show - Puck's Adventure offering up to 100 places a day and invest in 60 children and teachers a day taking part in this real live theatrical and practical experience working with professional musicians, designers and technicians model making, costume and lighting design, song-writing and stage craft delivering a transformative real life manifestation of the children's creative thinking on a full size professional stage. A total of 1589 children and teachers benefitted from the higher value experience than we originally envisioned but the decision to increase the number of Theatre Arts Days proved to be most effective in delivering our core objectives with maximum impact and we will intend to maintain this number of Theatre Arts Days in the future and reintroduce our real live Musical Theatre Days which will cater for 150 children and teachers a day.

"That was really great. You've basically done an entire term's worth of work in one hour. You've hit all the curriculum - English, music, topic, literacy, teamwork. That was really helpful to watch and I really enjoyed it ". "we linked the play to our topic of Space which helped to deepen their scientific understanding". "The music workshop amazed both staff and children. They were so proud that they had created their own songs. The costume design workshop was a firm favourite of the children's and they have their mannequins displayed in the classroom back at school" "As in previous years, our expectations were fully met. The children gained a lot of new skills and developed many characteristics, such as confidence and self-esteem".

Education Evaluation - Appendix 2

Clonter Farm Music Trust

Trustees' Report

4. Public Benefit

5,560 audience members attended Clonter events, and 1,589 children and teachers booked in to take part in Clonter workshops and an additional 700 people attending Sylk dance academy, Great British Music camp, Goosfest and Stage Coach events. 172 Free tickets were taken up by people aged 26 or under. We donated 145 comps to 'Tickets for Good,' who offer free tickets for NHS, charity sector workers and cost-of-living payment recipients. Blue Light Badge Holders (emergency services), NHS workers, refugees, and those attending food banks, were also offered free tickets. Many of those who took up this offer have signed up to our digital mailing list and now receive regular updates from Clonter. Digital reach: We have managed to increase our Youtube channel views from 25,469 in 2022 to 38,790 in 2023, rising to 66,092 in 2024. 464 new subscribers to our Dot mailer list this year, increasing the reach to 4,272 people. Facebook page visits have grown by 72% compared with 40% in 2023. Our presence on Instagram has grown significantly in recent years, and 2024 has been our most active year yet-by far. Compared to 2023, our posting frequency has increased by 68%, and we have more than doubled our posts from 2022 (with a 108% growth). Similarly, our post reach has seen a significant increase of 103% compared to last year. The most impressive growth has been in video views, which have surged by 288%. More than half of this boost can be attributed to publicity surrounding The Butterfly House. With the assistance of our social media consultant, we significantly boosted the Butterfly House's Instagram presence, with 37 posts in July. Last year, when all Instagram content was produced/posted in-house, we totalled only 9 posts throughout the month of July. Clonter's YouTube channel is experiencing steady growth, with views in 2024 exceeding those of 2023 by approximately 52%. The views garnered in 2024 thus far make up approx. 28% of the all-time total (since the channel's launch in 2016). Notably, five of the ten most-watched videos this year are excerpts from The Magic Flute, indicating a rising interest in and engagement with Clonter's annual opera productions.

The notable newcomer stats for 2024: The average percentage of first-time bookers across all four **Chamber Music @ Clonter** events in 2023 was 24%. In 2024, we hosted three Chamber Music events, which continue to be an effective tool in introducing new audience members to Clonter. **The Brodsky Quartet** in February attracted 31% newcomers, which is the highest percentage we have seen across all Chamber Music events to date. **The Azalea Wind Quintet** in April attracted 23% newcomers, nearly matching last year's average mentioned above. Although ticket sales for **Tea With... The Minstrel's Songbook** in March were lower than usual (perhaps due to its focus on a different genre of music), 23% of attendees were new to Clonter. This is a slight increase from last year's percentage of 22%. Ticket sales for **Piaf to Pop** in March were lower than anticipated. However, the event succeeded in bringing new audience members through Clonter's doors, with 35% of attendees visiting for the first time. **The Spring Opera Showcase** in May welcomed 33% newcomers, a slight increase from last year's 32%. This is the highest percentage of newcomers we have seen for this event in recent years, with figures ranging from 13% to 32% between 2017 and 2023. This year's **Jazz in June**, featuring **James Pearson**, attracted 21% newcomers, falling below the 2017-2023 average of 28%. However, for the first time, we expanded the event with an additional concert the previous night (featuring **Polly Gibbons**), which drew in 27% newcomers. The **Tea With...** event in June attracted 45% newcomers, a significant increase compared to the 2017-2023 average of 28% for the **March Tea**. Unlike **Tea With... The Minstrel's Songbook**, which featured folk music, this event focused on Songs from the Shows. The average percentage of newcomers across all **Butterfly House** performances was 36%, matching that of The Magic Flute last year. This is the second-highest newcomer rate for Clonter's summer productions since 2016, with only Albert Herring (2022) slightly surpassing it at 37%.

The Public Dress Rehearsal (traditionally an evening performance but now a matinee) was particularly popular with first-time bookers. 54% of ticket holders were newcomers - the highest percentage we have seen for the Public Dress Rehearsal in a long time (compared to the 2016-2023 average of 41%). Between 2017 and 2023, the **Opera Gala** has welcomed an average of 19.8% newcomers. This year, the evening performance on 23rd November attracted 19% newcomers, closely aligning with the historical average. However, for the first time, Clonter hosted two Opera Gala performances this year, and together they achieved a combined newcomer attendance of 30%.

Box Office & Digital Marketing Insights - Appendix 3

5. People

The 2024 season gave performance opportunities to 616 performers, including 242 emerging artists and creative practitioners (designers, directors and musicians, audio visual designers) of which 30 were emerging opera singers, resulting from auditioning over 200 singers. We provided work and professional development opportunities to 22 technicians (lighting, stage management, wardrobe maintenance and sound engineers) and have 35 volunteers and 32 regular service providers.

6. Financial review

6.1. Overview - The charity has surplus unrestricted funds for the year of £20,738 (2023: -£35,421). Total income for the year was £659,069 (2023: £532,373), showing an increase of 24%. Total expenditure was £599,116 (2023: £565,667).

6.2. Reserves Policy - The Trust utilises its unrestricted funds to provide working capital, fund capital replacement and to cover any deficit. The unrestricted reserves stand at £122,019 (2023: £101,281). The trustees have set a reserves policy to build free reserves to equate to three months of operating costs.

6.3. Investment Policy and Objectives - When investing surplus funds, the Trust seeks appropriate professional advice. At the present time surplus funds are placed on deposit.

6.4. Going Concern - There are no material uncertainties about the charity's ability to continue to operate for a twelve-month period from the signing of this report. Within the next twelve months, there may be further remedial work carried out on the theatre roof. The trustees are aware of the extra costs, and the issue is being addressed by the fundraising manager and the trustees.

6.5. Philanthropic Support - We extend our deepest gratitude to our individual donors, whose generous financial support has been primarily instrumental in enabling Clonter to continue nurturing emerging artists, allowing them to gain valuable training and performing experience through Clonter's productions and other showcase opportunities. We remain committed to keeping Funders and Clonter Friends and Patrons engaged with our work through regular up-dates, evaluations, newsletters and digital mailers. These efforts ensure Clonter remains in the forefront of people's minds demonstrating how effectively we align with the goals of our funding partners. Clonter continued to work with over 20 funding partners. During every Clonter performance appeals were made from the stage, for new Friends, Patrons and charitable support, and additional income was raised from the sale of raffle tickets during supper intervals.

6.6. Ticket pricing - We are pleased to report an ongoing increase in ticket revenue compared to 2023, with The Butterfly House exceeding its budget projections. In line with our commitment to broadening accessibility, we continued the new pricing band at every event in 2024, making tickets more affordable to

a wider audience. We thank everyone who attended our performances and look forward to welcoming them back in the future.

6.7. Friends and Patrons of Clonter - The support from Friends and Patrons continues to be vital in ensuring the financial stability of Clonter Farm Music Trust. We express our sincere thanks to those who renewed their memberships and offer a warm welcome to those new members who responded to our 50th Anniversary Appeal. We continued the new Friends and Patrons' evening format, by popular demand, to entertain the Friends, Patrons and major donors of CFMT in the Ramsey Room and foyer area of the theatre instead of on the main stage, thus retaining a more intimate atmosphere, and allowed the performers to directly express to the Friends how valuable their experiences at Clonter had been to them.

6.8. Charitable Grants

Major appeals were made to Trusts for longer term 3 year funding commitments. While charitable grants and donation levels for 2023 were down on 2022 when we had two extraordinary grants, one of which was not renewed and the other being reduced by 50%. Arts Council England and Cheshire East did not renew previous support for the second year running. The Trustees of CFMT would like to thank all the trusts and foundations who increased their support for our "Let us be 50 Appeal" was crucial in enabling Clonter to continue as a cultural destination, and benefitting emerging talent, regional audiences, artists, schools, and the elderly in our local community.

6.9. Corporate Sponsorship - We retained our main corporate Opera sponsor for the opera and gained a new sponsor for our surtitle plasma screens.

7. Clonter achieved its aim to become the first theatre in Cheshire and Staffordshire to gain an Environmental Quality Mark

Clonter proposed to continue to:

- Maintain Solar panels to generate electricity
- Established and maintain a bee meadow
- Planted new hedges alongside the car park
- Continue a Plastic bottle free policy - We use Crag Spring Water from The Peak District. They supply in glass bottles, collect and reuse them.
- Contract ASH Waste - to collect and recycle as much as possible.
- Use compostable plastic and coffee cups
- Switch to low-energy bulbs throughout the theatre wherever possible.
- Prohibit the use of wet wipes in the theatre
- Insist that any external hirers use Enviro Skip, recyclable or compostable receptacles, and reusable festival glasses (saved 1,200 cups from landfill after the 2019 Crossover Festival)
- Insist that caterers use local suppliers
- Insist that caterers use environmentally friendly alternative to clingfilm
- Reduce the use of plastic sleeves in our filing
- Reuse lever arch files, ring binders and filing accessories
- Use sustainable photocopiers
- Reuse printed matter as scrap paper
- Ask companies not to send us unwanted printed matter or magazines by post
- Target mailers and print only the number of leaflets needed for those mailers to reduce landfill
- Use email and social media rather than printed matter as much as possible
- Reuse banners and advertising boards with patches
- Buy hand wash in bulk and top up existing dispensers
- Use non-plastic tea bags and composting coffee beans in soil
- Use 100% recycled toilet paper and proposing to remove paper towels from the theatre
- Use eco versions of cleaning materials
- Use local suppliers as much as possible
- Recommend local businesses and tourism to our customers

Clonter Farm Music Trust

Trustees' Report

7. Achievement and Performance

In acknowledgement of its beneficial contribution to the performing arts, the Trust regularly receives testimonials from artists, teachers, heads of the UK Conservatoires, reviews from critics and funders endorsing the value of this work.

7.1. "I learned a lot and am grateful for the platform which was my first attempt at an opera which has since taken me all over the world" **Sir Simon Keenlyside (Clonter's President)**

7.2. "I first sang for Clonter as Tatyana in Eugene Onegin as a student. I was in a vicious circle of not getting roles because I didn't have enough experience and Clonter took a chance on me. It was a fantastic learning experience, working with staff who wanted the best for the singers and the show. This year I sang for Clonter again, taking the risk of singing a role that I would not otherwise have had the courage to sing in a different environment, Violetta in La traviata. Once again it was a sharp learning curve for me, but again the conductor and director were fantastic. I really believe that what Clonter do in nurturing and promoting young talent is unique. Next year I will make my debut in a lead role in a major house in the UK. Without my experience on stage there (Clonter), and the contact I made, I would not have taken the path I have done"

Lee Bisset 2000

7.3. "I am grateful to Clonter for allowing me to find my strengths in one of Donizetti's most challenging roles Lucia di Lammermoor which is a role I am sure I will perform again and again. Clonter is an extremely friendly and fun atmosphere to work in... providing much hospitality and support for the young singers they nurture during their time there. I would recommend it to any young singer with very high regard." **Natalya Romaniw 2010**

7.4. "The secret of Clonter's continuing success is that it is born and maintained out of a genuine love for the art form, its origins, history and future. It is a very special place. The rewards are there for all to see, not only in the splendid end results in each production, but in the seeds planted in the fertile ground of young artist's professional experience. The ROH recently asked me to cover a couple of smaller roles in the new Turnage commission. I've also got an audition with them at the end of this month with a view to further possible work. This all came after Elaine Padmore's attendance at the Britten Theatre performance, and so I owe you a debt of gratitude." **Paul Carey Jones - La Cenerentola 2010**

7.5. "There isn't any other company that I can think of that bridges the gap between student and professional as well as Clonter. I was fortunate to work for three companies this summer all offering opportunities for young talent or young artists/ Clonter's cast was the only one with a full student emerging company. The others say they offer opportunities to 'young artists' but most of them have been working professionally for about 5-10 years...Clonter is doing something unique in our field. The level of guidance from the director was outstanding clearly an incredible director but above all, an educator. I've never learned so much from doing a role - ... standing on your own two feet to do the live performance - it was like a professional course and performance. Amazing what you can achieve in such a short time of rehearsals...Being able to perform a challenging role in a safe space - I now have this under my belt and ready for a contract to do it again. The pressure of doing a role like this straight away would be a scary thought- but at Clonter they guided me through it with plenty of one to one coachings and support. The team at Clonter are incredibly generous, and provide a hard to top environment to work in... The main difference is the working environment. Living on site allows us to really get deep into the process and allows us to focus entirely...I love that it's a northern company there aren't many! I love the living on site...you can see how much care and time goes into creating this opportunity for us. It offers a professional opportunity for young singers."

Alexandra Lowe 2019

(Alexandra gained a place on the Jette Parker Young Artist Programme at The Royal Opera House in 2020)

7.6. "The regular drip of (on-line) material from Clonter has exceeded many larger arts companies, kept in close touch with its audience and kept faith with its performers as well as given new work to the free-lance film making community. That's all a massive achievement. I think Clonter has responded quicker than most to the new circumstances..."

Wyn Davies - Conductor 2020

7.7. "We appreciate all Clonter is doing for the students here at the Royal Northern College of Music. To have opportunities available for our young singers, to bring them from College-level to professional engagement, is hugely important. It gives them confidence, employment and encouragement. Your generosity and high standards of both care and training, over many years, are of immense value to them"

Lynne Dawson - Head of Vocal Studies RNCM

7.8. "I've directed productions, for all the major UK conservatoires, Irish colleges and youth opera programmes, BYO and for young artists' programmes in opera houses internationally. The on-site residential dimension of Clonter plays a key-role in quickly forming an ensemble atmosphere which yields huge dividends in the final production. Clonter's setting and situation play an important role here. No stars, no special favourites, no pecking order. Remarkable. It's a rare-if not unique-ethos and one that should be encouraged and supported. The small, integrated team made for a highly cohesive and effective line-management which, with excellent communication, contributes to an atmosphere of "can do".....First-class colleagues across the board. Practical, sensible, realistic and professional." **Michael McCaffery - Director**

7.9. "We have worked with the organisation for more than five years and each year our partnership working grows stronger. During that time, we are pleased to have particularly supported their education programme, which provides high quality experiences and pathways into arts careers for young people...This comprises a series of arts and education workshops, resulting in the participants receiving their Arts Award Discover. The programme not only provides unique arts experiences, but also helps young people learn new skills and gain qualifications. The organisation supports delivery of our Cultural Framework which will be implemented from April 2017... Clonter Farm Music Trust is succeeding in providing Cheshire East residents with high quality arts programming and engagement." **Amy Lewis, Cultural Economy Development Manager**

Culture, Visitor Economy and Tatton Park, Cheshire East Council.

7.10. "Jeffery Lockett has done more for opera in Britain than many better known names": An indefatigable and conscientious auditioner, he has started many a singer's career and Clonter remains the place to see tomorrow's top talent make its first appearance" **Robert Thicknesse - Opera Now**

7.11. "For those who like to keep an ear on rising British operatic talent, periodic visits to Clonter Opera are essential. The list of those who have sung there since 1974 reads like a Who's Who of current casts in our (and Europe's) leading companies." **Michael Kennedy -The Sunday Telegraph**

7.12. "Clonter's track record bespeaks its skill at talent spotting and the value of its away-from-the-hothouse environment in building skills for future star performers... This year's La bohème is no exception.... Director Harry Fehr presents the story as Rodolfo, returning to the attic in which great formative experiences of his youth took place ...The set strikes you as soon as you sit down...Grace Venning's set ... striking and evocative. At Clonter voices are the thing and this year they struck gold." **Robert Beale Manchester Theatre Awards 2018**

7.13. "Clonter trawls far and wide for its singers. The seven principals here came from six countries and four continents, no doubt also testimony to the magnet that Britain still provides for aspiring musicians ... astonishing success rate of Clonter's protégés since 1974. Nevertheless, Harry Fehr's production was proof of what can still be achieved on a tight budget...The absence of Papageno's Pied Piper procession had an unexpected benefit: we were able to focus on the byplay between Musetta and Marcello without distraction...Clive Timms brought his customary authority to bear on the Clonter Sinfonia and it responded with discipline and enthusiasm. In the end, any budgetary privations faded before Fehr's successful evocation of nostalgia... Standards were extremely high..." **Martin Dreyer - Opera Magazine 2018**

7.14. "I believe that the opportunity Clonter presents is nearly singular, at least in the UK - as it offers emerging artists the chance to prepare principal roles without any caveats. [...] Numerous professional development benefits emit from this simple structure; including notable C/V experience, connections with working professionals in the industry, and photography and video that can be used on websites and presentations to agencies etc - not to mention the working experience from pre-production prep, rehearsals, and then show running. These are things that other summer opera programmes and even Conservatoire Opera Schools do not offer all of. Because of all these details, performing in Albert Herring has been the most formative stage opportunity I've had since I regularly performed principal roles during my bachelor's degree. I think Clonter is very much needed! Clonter is rare in that the production planning gives the wheel entirely over to the cast to carry the show for a substantial run of performances. That is exceptionally rare for young professionals outside of schools" - **Daniel Kringer - Albert in Albert Herring 2022**

7.15. "Whilst there are other companies, this is one of the few summer companies which cast all of the roles, including their biggest ones, from young singers right at the start of their career in a fully staged run of performances with an orchestra, and this is still rather unique" - **Jack Roberts - Magic Flute 2023**

7.16. "The life and many loves of the composer told with his own music - For 50 years Clonter Opera, the song-on-the-farm project in rural Cheshire, has been encouraging would-be opera stars by giving them a chance to perform in undemanding conditions under the guidance of experienced professionals...To celebrate the anniversary, they've done something very different from the more-or-less complete opera productions that were often a highlight of high summer in the leafy lanes not far from Jodrell Bank. It's a complete new piece of theatre with music, commissioned and created in-house, telling the life of Puccini adorned with excerpts from his scores. For the Clonter audience it's a chance to hear young aspirants having a go at some of the most well[1]known arias and duets from the Puccini playlist, which they do with vigour and skill, demonstrating the results of the vocal training available in some of our (and other countries') top conservatoires. For the performers the format offers not only that but also a rare opportunity to become straight actors - a skill they may well need in future as their real singing qualities are increasingly sought for in musical theatre to recreate the 20th century classics, as well as in the opera house. So the mission to give a boost to people on the verge of their careers is as much in evidence as ever" - **Robert Beale - Arts Desk 24 July 2024**

Do you think, Clonter's summer opera production is providing an opportunity that is needed? Yes, most definitely! ...because this year's production of The Butterfly House was a creation and we were asked to sing the most famous extracts from Puccini's opera as well as doing some straight acting. It was an immense challenge and I am glad I benefited from Clonter's environment to develop my skills. **What did you find most rewarding about this experience?** Meeting incredibly talented people. The connections you make at Clonter are precious! **What did you find most difficult?** Going back and forth from straight acting to singing in an operatic voice. But I think working with Clonter allowed me to develop myself so much in that regard and I know now that I can do it! **Do you think we could improve?** Not from my performer's point of view. I have never been so well taken care of in a production, I have to say it! It is a safe environment where we feel we can express ourselves. So much so that I felt I wanted to help if I could (I did a bit of social media for example) The people running it...kind, understanding, helpful. The size of the theatre, not too big nor too small... The acoustic is fantastic! - **Emilie Cavallo - Puccini's mother and his wife Elvira, singing roles of Tosca, Cio cio san and Musetta in The Butterfly House 2024**

Having never worked in opera before, Clonter's summer opera production provided me with the opportunity to gain experience in Opera in a supportive environment with large amounts of production elements as part of the show. Any production providing opportunities for newer and more experienced artists alike is definitely still needed. I think the supportive atmosphere and the ability to stay onsite are really helpful to encourage those who may have to travel further to go for the job. It helps provide a stability which is harder to find if you are in an emerging stage of your professional career. **What did you find most rewarding about this experience?** The whole experience was greatly rewarding, especially working on a newly-written production that was really accessible to audience members who weren't necessarily well versed in Opera. The ability to also be part of filming that was happening for Clonter's education programme made it feel like I could make a difference in encouraging people to get involved in Opera and Theatre, particularly to encourage interest in backstage jobs. - **Phil Clack - Deputy Stage Manager, The Butterfly House 2024**

While other memories fade, people with dementia continue to enjoy music and singing especially listening to and singing familiar songs. They also tend to develop a sweet tooth. Their carers often feel isolated and stressed and need opportunities to socialise and relax. Clonter Opera's afternoon tea with songs delivers on all three fronts. The performers are first class, the staff invariably courteous and considerate and the tea delicious. The event is hugely beneficial for our mental health and we look forward to the next one. Thank you Clonter for your wonderful contribution to the enjoyment and well-being of local people with physical and mental disabilities and their carers. - **Attendee of Afternoon Tea for the Elderly**

Further Feedback 2024 - See Appendix 1 & 3

8. Future Plans for 2025.

8.1. Clonter Farm Music Trust remains committed to identifying and developing some of the most talented young opera singers in the UK through its Emerging Artist programme which includes the **Clonter Opera Prize competition** to be held in February and a filmed recital offered to the winner and runner up. **May Masterclasses and Showcase concert** as well as a **November studio and opera gala performances** will be performed on the Clonter stage.

8.2. **Tosca** - It was felt that in order to retain the attention of the new audience gained from The Butterfly House, that the next summer opera production should be one of the operas that was featured in The Butterfly House. All the other operas have been performed at Clonter before, but not Tosca. With the advanced technical know-how within the Clonter team, the confidence of one of the directors from the Butterfly House on how this iconic opera could be staged, and feeling confident that there are emerging artists, who have crossed our bough, could take on two of the most demanding principle roles from the Butterfly House, we plan to take on this challenge to start the next half century in our history.

8.3. **Piaf** - Following Christine Bovill's 5 star show from the Edinburgh Fringe, and her well received show at Clonter in 2023, Ms Bovill is booked to return in 2025 with her pure Piaf show. This follows on from previous well attended Edith Piaf shows at Clonter in the past.

8.4. **Betty Bannerman Award for French-song** - Winner recital - The winner of this award is planned to continue this newly established tradition of giving a live recital, as per pre-Covid, in addition to the Prize money.

8.5. **Jazz in June** - In 2025 we will return to the usual tried and tested formula of James Pearson and Friends, as well as giving a platform for a local jazz musician.

8.6. **Clonter Fair** - This event acts as a fundraising opportunity but also is accessible to people who would not otherwise darken our door. It also provides an opportunity to platform local musicians to include orchestras who otherwise would not be

8.7. **Jeremy Sassoon's Mojo** - Celebrating Musicians of Jewish Origin from George Gershwin to Barry Manilow. This local artist has been a regular in the Goosfest programmes over a number of year, but this event offers the artist an opportunity to reach his largest audience yet.

8.8. **Tea with...events** - 2 teas will take place, with the usual Tuesday relaxed performance.

8.9. Clonter plans to continue to provide a platform for the **London Adventist Chorale** with Ken Burton's new arrangements and compositions.

8.10. **Giulia Contaldo** - who came to international attention when she stepped in for Elisso Virsaladze to play Schumann's piano Concerto with the BBC Philharmonic at the Bridgewater Hall, will come to perform a selection of pieces from her album Metopes. This is a passion project for Giulia, and therefore giving a platform for this emerging pianist to perform something she may otherwise not get to perform live feels in line with Clonter's ethos. Giulia came to take up the free recording opportunity during Covid, and returned to record a full digital concert as part of our Covid 'Keeping You Entertained' online programme.

8.11. **Black Is The Color Of My Voice** - Clonter has presented plays from time to time, and this award winning show combines its jazz tradition with the celebration of the life of one of its greats, which is deemed something that would compliment the annual jazz event, and therefore appeal to the Clonter jazz audience.

8.12. Clonter will continue to provide its facilities at subsidised charitable rates for The **Great British Music Camp**, **Sylk Dance Academy**, **Stage Coach**, and a new enquirer **Jayne Guest Productions** (Panto).

8.13. Free Tickets - Clonter will continue to offer free tickets to 26 year olds and under, and Blue Light Card Holders (Emergency Services and NHS workers) and those attending Food Banks, as well as Tickets for Good.

9. Education Outreach

9.1 Clonter's 2025 programme will provide workshops and talent development opportunities for 2,000 children and teachers from more than 30 primary and secondary schools across Cheshire East, Merseyside, and Greater Manchester - targeting schools where over 25% of pupils are eligible for Pupil Premium. We will provide immersive, curriculum-linked experiences free of charge, with subsidised transport to and from our rural venue. As an accredited Arts Award Centre, we support students in achieving formal recognition of their progress. Clonter will continue to provide free access to our flagship educational experiences: Musical Theatre Days (ages 7+), Theatre Arts Days (ages 8+), Performance Projects (ages 9+), Page to Stage and Film (ages 12+).

Each experience will offer a rich, creative immersion; combining live performance with hands-on workshops in set design, lighting, music-making, costume design and theatre production. Pupils also gain Arts Award certificates, a nationally recognised qualification that celebrates creative development and encourages progression within the arts.

We will be developing a Page to Stage and Film project with Ruskin Community High School (who have a 42% of children eligible for free school meal or SEN support - Pupil Premium). The programme integrates expressive arts (music and dance) theatre-making, fostering self-confidence, communication skills, and artistic literacy.

Our impact will be demonstrated in both quantitative outcomes and qualitative feedback. Teachers consistently report heightened engagement, improved self-belief, and transformative experiences for students, including those with SEN or behavioural challenges.

10. Personnel Development, Financial Management and Summary

10.1. Clonter aims to continue to work with Trustees with experience in business and technology transformation - to help build a business model to increase the charities agility and ability to react to the ever-changing events. The Trustees continue to plan to hold monthly finance meetings to monitor all spending judiciously and to exercise due diligence. In addition senior management will work to optimise the use of our CRM system to improve the development and efficiency of managing current supporters as well as monitoring other and fundraising initiatives. A new Fundraising Director/Consultant with experience of working with Trusts and Foundations will be sought to work with the Fundraising Manager to further maximise the fundraising potential of our Spektrix Customer and fundraising management system.

10.2. In Summary - Clonter plans to continue to adapt to the changing needs of its audiences and emerging artists, building on the diverse programming that emerged out of necessity during the Pandemic, in the form of the recorded recitals, making this facility available to others both emerging and emerged; building relationships with other local cultural and musical educational organisations, continuing to play its part in the provision of education and support for the elderly; maximise the use and hire of the theatre, capitalising on Clonter's USP, a theatre in a rural setting, which therefore attracts those that are looking for somewhere a bit different for their special days, as well as providing a venue for likeminded organisations or initiatives requiring a proscenium theatre, with both rehearsal and dining facilities; continue to make the theatre and its grounds available and accessible to the local community, as an extension of the county's other cultural amenities. Clonter believes its successful response to the Covid Pandemic has proved that it has the ability to adapt and evolve under extreme conditions from the ground up, proving its resilience and viability for the future.

11. Structure, Governance and Management

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

It is a registered charity with the Charity Commission.

11.2. Recruitment and Appointment of Trustees - The Directors, who are the Trustees, are appointed by the members in general meeting and are collectively known as the Board. At each AGM, one third of the Directors retire by rotation, being the longest in office and are eligible for re-election. The Board has the power to co-opt trustees, but such people only hold office until the next AGM, do not count in determining those retiring by rotation, but are eligible for election. The Trustees who served during the year and up to the date of approving this report are listed on page 1.

11.3. Induction and Training of Trustees - Trustees are recruited for their commitment and the skill and knowledge they can bring to the organisation. All trustees receive induction information and training as appropriate to their needs and there is an opportunity to access ongoing training for personal development.

11.4. Organisational Structure - The Board, which must not be less than three members and not more than eight, administers the Charity and meets as necessary, but must meet at least 4 times a year. The day-to-day operations of the Charity are the responsibility of the joint Chief Executives, to whom the Trustees delegate authority for operational matters including finance, employment and development, within the overall strategy agreed by the Board.

Clonter Farm Music Trust

Trustees' Report

Related Parties

Trustees are required to complete a form on appointment which is updated annually, registering their interest, including the membership of other voluntary organisations. The Board procedures ensure that Trustees do not participate in decisions in which they have an interest given in the notes to the financial statements.

Members of the Company

The Directors have the power to admit any person or organisation to membership and may establish different classes of membership and prescribe their respective privileges and duties. A member may be removed from membership by the resolution of the Trustees on the ground that in their reasonable opinion the member's continued membership is harmful to the Charity (but only after notifying the member in writing and considering any written representation from the member received within 14 days of the notice).

The annual report was approved by the trustees of the charity on 29/9/2025 and signed on its behalf by:



.....
N Mathias
Trustee

Clonter Farm Music Trust

Independent Examiner's Report to the trustees of Clonter Farm Music Trust ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2024.

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.

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent Examiner's Statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Bright Partnership Limited, which is one of the listed bodies.

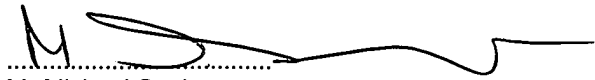
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of Clonter Farm Music Trust 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.

Clonter Farm Music Trust

Independent Examiner's Report to the trustees of Clonter Farm Music Trust ('the Company')



Mr Michael Senior
For and on behalf of Bright Partnership limited
Chartered Accountants
Suite 1 Armcon Business Park
London Road South
Poynton
Stockport
England
SK12 1LQ

Date: 29/09/2025

Clonter Farm Music Trust

Statement of Financial Activities for the Year Ended 31 December 2024

	Note	Unrestricted funds £	Restricted funds £	Total 2024 £	Total 2023 £
Income and Endowments from:					
Donations and legacies		219,325	-	219,325	200,932
Charitable activities		277,105	150,483	427,588	317,704
Other trading activities	2	10,642	-	10,642	12,720
Investment income	3	1,514	-	1,514	1,017
Total income		508,586	150,483	659,069	532,373
Expenditure on:					
Charitable activities		(487,848)	(111,268)	(599,116)	(565,667)
Total expenditure		(487,848)	(111,268)	(599,116)	(565,667)
Net income/(expenditure)		20,738	39,215	59,953	(33,294)
Net movement in funds		20,738	39,215	59,953	(33,294)
Reconciliation of funds					
Total funds brought forward		101,281	15,000	116,281	149,575
Total funds carried forward	11	122,019	54,215	176,234	116,281

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2023 is shown in note 11.

Clonter Farm Music Trust
(Registration number: 04056093)
Balance Sheet as at 31 December 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible assets	7	4,337	1,528
Current assets			
Debtors	8	42,869	43,080
Cash at bank and in hand		151,230	134,187
		<u>194,099</u>	<u>177,267</u>
Creditors: Amounts falling due within one year	9	<u>(22,202)</u>	<u>(62,514)</u>
Net current assets		<u>171,897</u>	<u>114,753</u>
Net assets		<u>176,234</u>	<u>116,281</u>
Funds of the charity:			
Restricted income funds			
Restricted funds		54,215	15,000
Unrestricted income funds			
Unrestricted funds		<u>122,019</u>	<u>101,281</u>
Total funds	11	<u>176,234</u>	<u>116,281</u>

Clonter Farm Music Trust
(Registration number: 04056093)
Balance Sheet as at 31 December 2024

For the financial year ending 31 December 2024 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Trustee s' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The financial statements on pages 22 to 33 were approved by the trustees, and authorised for issue on 29/9/2025..... and signed on their behalf by:



.....
N Mathias
Trustee

Clonter Farm Music Trust

Statement of Cash Flows for the Year Ended 31 December 2024

	Note	2024 £	2023 £
Cash flows from operating activities			
Net cash income/(expenditure)		59,953	(33,294)
Adjustments to cash flows from non-cash items			
Depreciation		1,499	1,621
Investment income	3	<u>(1,514)</u>	<u>(1,017)</u>
		59,938	(32,690)
Working capital adjustments			
Decrease in debtors	8	211	18,534
(Decrease)/increase in creditors	9	(6,544)	15,647
Decrease in deferred income		<u>(1,946)</u>	<u>(21)</u>
Net cash flows from operating activities		<u>51,659</u>	<u>1,470</u>
Cash flows from investing activities			
Interest receivable and similar income	3	1,514	1,017
Purchase of tangible fixed assets	7	<u>(4,308)</u>	<u>(749)</u>
Net cash flows from investing activities		(2,794)	268
Cash flows from financing activities			
Repayment of loans and borrowings	9	<u>(31,822)</u>	-
Net increase in cash and cash equivalents		17,043	1,738
Cash and cash equivalents at 1 January		<u>134,187</u>	<u>132,449</u>
Cash and cash equivalents at 31 December		<u>151,230</u>	<u>134,187</u>

All of the cash flows are derived from continuing operations during the above two periods.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

1. 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) (effective 1 January 2019)', 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.

Principle Activity

Clonter Farm Music Trust is an Opera Theatre which supports activities for performing arts.

Income and Endowments

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

Income from donations and grants, including capital grants and donations, and any related gift aid, is included in incoming resources when these are receivable, except when they relate to future accounting periods or when the donor /grantors impose pre-conditions that have not been met. In these cases the income is deferred until the future period and/or the conditions have been met.

Where conditions are imposed which restrict the use of income to a specific purpose then it is included in incoming resources under restrict funds when it is due.

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.

Remaining restricted performance funds have been apportioned between production artists costs and production other direct costs based on the total expenditure put together.

Governance Costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees meetings and reimbursed expenses.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

Taxation

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

The charity is registered for VAT and is only able to recover some of the input tax it is charged. Costs are stated net of VAT where it is charged and irrecoverable VAT is included in expenditure under charitable activities.

Tangible Fixed Assets

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

Depreciation and Amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset Class	Depreciation method and rate
Fixture and fitting	20% on cost and 10% on cost
Computer equipment	50% on cost, 33% on cost and 20% on cost

Fund Structure

Unrestricted income funds are general funds that are available for use at the trustees discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

2. Income from Other Trading Activities

	Total 2023 £	Total 2023 £
Fundraising Events	3,192	6,180
Sponsorships	<u>7,450</u>	<u>6,540</u>
	<u>10,642</u>	<u>12,720</u>

3. Investment Income

	Total 2024 £	Total 2023 £
Interest received	<u>1,514</u>	<u>1,017</u>

4. Analysis of governance and support costs

Support Costs

	Total 2024 £	Total 2023 £
Theatre and workshop	45,654	60,519
Other activities	92,386	73,470
	<u>138,040</u>	<u>133,989</u>

Other activities includes Governance costs of £31,805 (2023 - £23,227).

Support costs are those functions which assist work of the charity either by supporting the delivery of the charitable activities or by supporting the generation of funds. They include back office functions, freelance staff costs and professional fees.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

5. Net incoming/outgoing resources

Net incoming/(outgoing) resources for the year include:

	2024 £
Depreciation of Fixed Assets	<u>1,499</u>

6. Trustees Remuneration and Expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

7. Tangible Fixed Assets

	Long leasehold improvement £	Furniture and fitting £	Computer equipment £	Total £
Cost				
At 1 January 2024	201,163	42,247	24,049	267,459
Additions	-	4,308	-	4,308
At 31 December 2024	<u>201,163</u>	<u>46,555</u>	<u>24,049</u>	<u>271,767</u>
Depreciation				
At 1 January 2024	201,163	42,247	22,521	265,931
Charge for the year	-	646	853	1,499
At 31 December 2024	<u>201,163</u>	<u>42,893</u>	<u>23,374</u>	<u>267,430</u>
Net book value				
At 31 December 2024	<u>-</u>	<u>3,662</u>	<u>675</u>	<u>4,337</u>
At 31 December 2023	<u>-</u>	<u>-</u>	<u>1,528</u>	<u>1,528</u>

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

8. Debtors

	2024 £	2023 £
Other debtors	42,869	43,080

9. Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	17,161	9,896
Other loans	3,178	35,000
Other taxation and social security	1,370	9,477
VAT	(4,146)	(767)
Other creditors	1,233	3,496
Accruals	3,406	3,466
Deferred income	-	1,946
	<u>22,202</u>	<u>62,514</u>

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

10. Loans

An analysis of the maturity of loans is given below

	2024	2023
	£	£
Amounts falling due within one year on demand:		
Other loans	<u>(3,178)</u>	<u>(35,000)</u>

Assets held under finance leases

The lenders have agreed that their rights to repayment should be subordinated to those of any other creditor of the charity. The monies have been deposited in a separate interest bearing account and may be drawn down to support the cash flow needs of the charity as required.

During the year repayments of £31,822 were made resulting in a loan balance carried forward of £3,178

In the event that all the loan is repaid, interest will be payable to the lender computed on the following basis:

- (a) Any interest earned by the charity in the separate interest-bearing account shall be due,
- (b) Interest at 2% per annum on any balance transferred from the separate interest-bearing account until it is returned, or until the whole of the loan is repaid, whichever is the later date.

In the event that the whole loan is not repaid to either lender, any interest entitlement will be waived.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

11. Funds

	Balance at 1 January 2024 £	Incoming resources £	Resources expended £	Balance at 31 December 2024 £
Unrestricted funds				
General				
General fund	101,281	508,586	(487,848)	122,019
Restricted funds				
Workshops	-	80,983	(64,268)	16,715
Performances	15,000	69,500	(47,000)	37,500
	15,000	150,483	(111,268)	54,215
Total funds	116,281	659,069	(599,116)	176,234
	Balance at 1 January 2023 £	Incoming resources £	Resources expended £	Balance at 31 December 2023 £
Unrestricted funds				
General				
General fund	136,702	445,373	(480,794)	101,281
Restricted funds				
Workshops	-	40,500	(29,500)	11,000
Performances	12,873	46,500	(55,373)	4,000
	12,873	87,000	(84,873)	15,000
Total funds	149,575	532,373	(565,667)	116,281

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2024

12. Related party disclosures

Chief Executives:

Additionally, the company has entered into transactions with Lockett Partners of which A Harman and I Lockett are partners and sisters of S Farmer.

I Lockett is now an employee as Joint Chief Executive and General Manager.

One close family member of S Farmer has made loans available to the charity, as set out in the loan note £3,178 was outstanding at the year end.

S Farmer has no financial interest in any of the above transactions and does not play any part in Board decisions affecting her family members and the charity.

The trustees believe that all of these arrangements are in the best interest of the charity and allow it to operate effectively.

Donations:

As far as the trustees are able to determine the aggregate value of unrestricted donations to the charity made by trustees and other related parties was £NIL (2023 NIL).

13. Restricted Fund

The charity received restricted funds of £69,500 during the year (2023 £46,500) from Trusts and grants for the charitable activities.

They also received restricted funds of £84,000 during the year (2023 £40,500) from Trusts and grants for the educational workshops

CLONTER FARM MUSIC TRUST

England & Wales - Charity number 1083903

Accounts

Company registration number: 04056093

Charity registration number: 1083903

Clonter Farm Music Trust

Unaudited Financial Statements

for the Year Ended 31 December 2023

Bright Partnership Limited
1 Park Street
Macclesfield
Cheshire
SK11 6SR

Clonter Farm Music Trust

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Clonter Farm Music Trust

Reference and Administrative Details

Trustees	N Mathias, Chairman Lady A K Pilkington MBE S Farmer J J Meadmore E J Blood D Billings
Secretary	N Mathias, Chairman
Charity Registration Number	1083903
Company Registration Number	04056093
Registered Office	Clonter Farm Swettenham Heath Congleton Cheshire CW12 2LR
Independent Examiner	Bright Partnership Limited 1 Park Street Macclesfield Cheshire SK11 6SR
Bankers	Barclays Bank Plc 22 London Road Alderley Edge Cheshire SK9 7EA

Clonter Farm Music Trust

Trustees' Report

Clonter Opera Theatre was founded in 1974 gaining charitable status as Clonter Farm Music Trust (CFMT) and a company limited by guarantee in 2000. Clonter's education outreach programme for schools in the Northwest first gained charitable status in 1990.

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 December 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).

The Trust operates from Clonter Opera Theatre, Swettenham Heath, Congleton, Cheshire, and is the only rural venue-based opera company in the Northwest of England dedicated to emerging artists.

OBJECTIVES, AIMS AND ACTIVITIES

1. Objectives and Aims of Clonter Farm Music Trust (CFMT)

Charitable Objectives and Aims

1.1. To provide high quality training and experience of performing publicly for persons embarking on professional opera careers in the United Kingdom, establish such courses of training and tuition, and such public concert stage and other performances, as the Trustees shall see fit.

1.2. To make courses accessible with bursaries, paying all or part of the expenses of persons incurred in the attending of such courses.

1.3. When appropriate, professional development opportunities are offered to more established artists.

1.4. To bridge the gap between conservatoire and professional work offering cast members an environment in which to network, develop their craft, and share an artistic experience with others who enjoy and support the Arts.

1.5. To extend professional development opportunities to emerging professional designers and technicians whenever possible.

1.6. To provide performance opportunities for emerging artists from other musical genres.

1.7. To advance and promote the appreciation and enjoyment of the art of music and drama to the general public, including the elderly and other marginalised groups, as well as schools and colleges.

1.8. To offer free workshops to schools within post-industrial and rural "cold spots" of the Northwest of England introducing them to artforms and creative skills they may never otherwise experience or have the opportunity to develop, with the belief that every child should have access to high-quality music making.

Clonter Farm Music Trust

Trustees' Report

2. Activities

The Trust achieves the above objectives through the following activities:

2.1. With the staging of its own annual production with specially reduced orchestrations and without choruses, focussing resources of showcasing artists performing principal roles. The awarding of an annual opera prize (where 6 singers, nominated by the UK's leading conservatoires, come head to head, for a singing competition at Clonter), the provision of two opera studios, culminating in showcase concerts, and delivery of workshops and performance opportunities for schools and musical teas for the elderly.

2.2. Each year CFMT historically has auditioned 140- 200 singers from music colleges around the UK as well as holding independent auditions for singers just starting their professional careers in London and at Clonter. This year 200 singers were auditioned digitally and 60 shortlisted for live auditions in London in November for the 2023 summer Opera production, opera studios in May and November. For those selected, after these comprehensive auditions, the benefits of residential facilities, and a supporting staff of exceptional calibre, ensure that these emerging singers achieve maximum potential during the opera studios and thereafter. CFMT is an equal opportunities organisation offering free auditions. Travel expenses are paid for those travelling long distances removing obstacles of cost.

2.3. Clonter is a registered Arts Award Centre enabling young people to gain progressive, nationally recognised Arts Award Qualifications. Arts Award is also an Approved Activity Provider offering recognised activities as part of the skills section of The Duke of Edinburgh's Award.

2.4. Clonter makes its facilities available at reduced costs to other arts organisations with similar aims, to nurture emerging talent, and provide access to high quality live music.

2.5. Clonter is a cultural destination providing a rich and diverse programme of musical events throughout the year including: Folk, jazz, gospel and chamber music, as well as opera, aiming to make high quality live musical entertainment as accessible as possible to the widest audience demographic possible, as well as offering performance opportunities to emerging artists in all genres.

3. Activities in 2023

3.1. General note - Recognising that flexibility and agility were key to surviving after the Arts Council Cultural recovery funding ended in 31 March 2021, CFMT has continued to diversify and adapt to the new cultural and economic climate post-Covid whilst still keeping its focus on providing opportunities to artists and technicians.

3.2. Collaborations - Post Covid, CFMT identified the importance of collaboration with other local arts organisations more than ever, and in 2023 Clonter presented 4 chamber Music concerts which included a member of the Kanneh-Mason family, continuing on the work of the former Holmes Chapel Music Society. In addition Clonter has formed a collaboration with local arts organisation Goosefest, who run a festival every October, hiring the theatre for one of their events, which is publicised on our website, and they reciprocate with our September events.

Clonter Farm Music Trust

Trustees' Report

3.3. Performance Opportunities - Clonter offered performing opportunities to 216 creative artists and practitioners, of which 28 were emerging or early career opera singers, who all received bursaries, free accommodation and food during their stay at Clonter. 16 technicians were also engaged in 2023, of which 3 were offered paid apprenticeships free accommodation, travel expenses and food during their stay. Clonter also provided a staging opportunity to a total of approximately 600, with all the participants of the Love Music Trust Spring showcase, the Sylk Dance School, and the Great British Music Camp.

3.4. Subsidised External Hires - CFMT considers the provision of subsidised external hire as an extension of its collaboration policy. CFMT continued to subsidise the Sylk Dance Academy showcase, the Great British Music Camp, and The Love Music Trust held their annual celebratory weekend concerts at Clonter.

3.5. Opera Prize - 6 emerging opera singers, nominated by 6 leading conservatoires, performed before a panel of judges. Representatives from leading opera companies such as Opera North, Scottish Opera, Glyndebourne and The Royal Opera House were invited to sit on the judges' panel as well as managing agents. This event invites the audience to vote, acting as one member of the panel. The prize money was £1,500 cash and a filmed recital worth £1,500 and the runner up prize was £1,000.

3.6. Musical Teas for the Elderly

Two teas were performed on consecutive days, both in March and then again in December. This event offers an extra performing opportunity for emerging singers, who have recently performed either in the workshop programme or opera productions at Clonter to experiment with, and broaden their repertoire, at the same time as providing an event that is accessible to marginalised groups - on Tuesdays in the form of a 'relaxed performance' for care home residents, and those been cared for at home, and on Wednesdays for those caring for their loved ones at home, or who prefer not to go out at night. Both events also provide an opportunity to sing along.

3.7. Ramsey Room Sessions - Dave Ital and Xantone Blacq introduced jazz, funk, and soul to Clonter, attracting a more diverse audience in the intimate "club style" setting of the Ramsey Room.

3.8. Masterclass Opera Studio & Spring Opera Showcase - This annual event offered an opportunity for 5 singers to work with a director and music director on repertoire of their own choice as well as ensembles chosen by Clonter. One Masterclass was open to the public and was followed by The Spring Opera Showcase, from which extremely positive feedback was received from the participants, and continues to form a pivotal corner stone in the core aims and objectives of the trust - bridging a gap between conservatoire and the profession.

3.9. Jazz in June - This year James Pearson's and Friends included a young and local emerging saxophonist, Alex Clarke, who played alongside singer/songwriter Polly Gibbons, who featured one of her own songs, from her album 'As It Is'.

3.10. Summer Opera Production - Clonter commissioned a new innovative performing edition, English translation, and dialogue for Mozart's The Magic Flute, and utilised projections, all of which enabled Clonter to produce this opera for the first time. Members of the cast played multiple parts, instruments, sang all the choruses, puppeteer and mime parts on-stage.

Clonter Farm Music Trust

Trustees' Report

3.11. Magic Flute-2023

Review and evaluations summary

Engagement Stats - 30 Creative Practitioners, 12 Technicians, 8 Production team members, 14 local suppliers & 30 volunteers. Total 97 people were engaged to deliver this project and work front of house.

Audience Stats - 1581 audience members; 569 were newcomers, 103 were under the age of 26, including groups from the local YMCA receiving free tickets.

A New Translation - Clonter commissioned internationally renowned Director Michael McCaffery to create a new English translation of the libretto and dialogue of this great work enabling Clonter to create its own production of The Magic Flute for the first time with singers performing multiple parts.

Journalistic Reviews

Clonter's avowed aim is to be a platform for emerging artists and a bridge from conservatoire training to the professional world, and its track record in achieving that for nearly 50 years is impressive. This summer production in the theatre-on-the-farm brought 10 young singers together, bursting with talent, and entertained its audience well. There are few with such inventive powers as those of Clonter Opera in Cheshire. Director Michael McCaffery has put imagination and invention into every detail of it- **Robert Beale** , theartsdesk.com & **Theatre Reviews North**

3.12. Clonter Fair - As part of our commitment to providing accessible entertainment to our local community, CFMT held our annual Clonter Fair in September providing live musical entertainment, complete with a sports day, dog show and classic car display.

3.13. Drop me off in Harlem - Clonter welcomed back this vibrant young jazz band called the Easy Rollers, led by a vocalist who had previously taken part in Clonter's Education programme, masterclasses and Spring Opera Showcase, and Opera Gala.

3.14.. Betty Bannerman Award for French-song - Winner recital - The winner of this award gave a live recital, as per pre-Covid, in addition to the Prize money - which was endowed by Clonter's Founder, Jeffery Lockett, in honour of his mother, Betty Bannerman, for Royal Northern College of Music students.

3.15. November Opera Gala - This popular event is the culmination of a week's opera studio offered to the very best singers seen at audition or worked with in recent years.

3.16. December Gospel Choir - This continued our long association with the London Adventist Corale and conductor Ken Burton. This event gives a platform for the chorale to perform new works for the first time as well as well-loved classic Gospel songs.

Clonter Farm Music Trust

Trustees' Report

3.17. Education Outreach - Catch up with Culture projects

2,178 children and teachers from 60 year groups from 38 schools from post-industrial and rural areas of Cheshire, Warrington, Staffordshire and St Helens in Merseyside. Theatre Arts Days at Clonter enabled teachers to use the creative arts to enhance term topics and the manifestation of creative thinking through design, song-writing, composing and creating recordings of their songs, full sized set configurations and lighting projections, with the assistance of professional creative practitioners, technicians and musicians. 224 children who took part in Performance projects wrote their own scripts and received additional design and song-writing workshops in school prior to visiting Clonter to perform in, stage manage, and light for their own show, in front of other performance project participants, as well as their parents. Free workshops and contributions to coach fares were offered to schools with a high proportion of children eligible for free school meals and pupil premium. Free workshops and Arts Award Logs were also offered to primary schools in cultural cold-spots listed in the indices of multiple deprivation. The teachers who brought children to Clonter remarked on the added value of visiting and working in a large real-life theatre in a rural location, where children, most affected by the Pandemic, could see animals and trees they had never seen in real life before. They enjoyed the novel experience of collecting conkers at Clonter and driving through the Cheshire countryside which many had never explored previously. We increased the roll-out of our Hybrid Musical Theatre workshops for schools who are unable to come out to Clonter. These include set design workshops in school delivered by two professional designers, enabling children to create 1:50 miniature sets for 3 Shakespeare plays in model boxes. All materials, inspiration sheets, and Arts Award Logs are provided by Clonter. The design workshops are complemented by a virtual, interactive workshop and show called Puck's Adventure, with live on-line support and a Q&A session with a cast member for schools who were unable to come to Clonter.

180 pupils have achieved Arts Award Discover qualifications from Trinity College in London.

Clonter Farm Music Trust

Trustees' Report

4. Public Benefit

5,600 audience members attended Clonter events, and 2,178 children and teachers booked in to take part in Clonter workshops and an additional 750 people attending Love Music Trust, Great British Music camp, Goosefest and Sylk dance. events. 191 Free tickets were taken up by people aged 26 or under. We donated 134 comps to 'Tickets for Good,' who offer free tickets for NHS, charity sector workers and cost-of-living payment recipients. Blue Light Badge Holders (emergency services), NHS workers, refugees, and those attending food banks, were also offered free tickets. Many of those who took up this offer have signed up to our digital mailing list and now receive regular updates from Clonter. Digital reach:- We have managed to increase our Youtube channel views from 25,469 in 2022 to 33,000 in 2023. 498 new subscribers to our Dot mailer list with 98,495 unique opens. Facebook page visits have grown by over 40% compared with 2022 with a page reach of 203,646. We have become more active on Instagram with 100 posts this year and our reach has grown by more than 25% to 1,761 followers with an average number of views per video growing by 140% with 653 views per video. We have 260 new Instagram followers whereas our Twitter follower count has dropped by 35% leading us to believe that Twitter may no longer be a valuable promotion platform for our events. The number of page views for our website has grown by 30% to 148K with 25K users whose bounce rate has dropped by approx. 30% showing that users have been spending more time interacting with our site. The average user now clicks on approx. 6 pages during their session compared with 4-5 pages in 2022.

The newcomer stats for 2023 are mixed. 15% of this year's Opera Prize audience were newcomers, and we saw 32% newcomers at the Spring Opera Showcase and 36% for The Magic Flute. We saw 24% increase in newcomers attending Chamber Music concerts. The most notable surge in tickets sales was Drop Me Off in Harlem with 55% increase in attendance. The Opera Gala saw 24% and the gospel concert saw 26% newcomers.

5. People

The 2023 season gave performance opportunities to 216 artists and creative practitioners (designers, directors and musicians, audio visual designers) of which 28 were emerging opera singers, resulting from auditioning over 200 singers. We provided work and professional development opportunities to 16 technicians (lighting, stage management, wardrobe maintenance and sound engineers) and have 35 volunteers and 32 regular service providers.

Clonter Farm Music Trust

Trustees' Report

6. Financial review

Overview

The charity has deficit unrestricted funds for the year of £35,421 (2022 £18,755 deficit)

The Trusts finances were supported by subordinated loans of £35,000. Since the year end, the term of all the subordinated loans have been extended to the 31 March 2024. Increased efforts to secure future funding is a high priority and a new fundraising manager has been appointed to maximise the fundraising potential of new software and customer relations management system.

Reserve policy

The Trust utilises its unrestricted funds to provide working capital, fund capital replacements and to cover any deficits. The unrestricted reserves stand at £101,281 (2022 £136,702) The trustees have previously set a reserve policy to build up free reserves to equate to six months of operating costs which has not been achieved this year. The trustees are working on strategies to build the necessary level of reserves in the future.

Investment policy and objectives

When investing surplus funds the Trust seeks appropriate professional advice. At the present time surplus funds are placed on deposit.

Going concern

There are no material uncertainties about the charity's ability to continue to operate for a twelve month period from the signing of this report due to the subordinate loans currently in place.

Within the next twelve months, remedial work will be needed to the roof on the theatre. The Directors are aware of the extra costs this would incur. As a matter of urgency, the problem will be addressed by the fund raising manager and the Trustees.

Clonter Farm Music Trust

Trustees' Report

6.1 Philanthropic support - We extend our deepest gratitude to our individual donors, whose generous financial support has been primarily instrumental in enabling Clonter to continue nurturing emerging artists, allowing them to gain valuable training and performing experience through Clonter's productions and other showcase opportunities. In 2023 Clonter launched its "Let us be 50 Appeal" resulting in a steady flow of donations and pledges of match funding for the 50th Anniversary Appeal in 2024. The match fund appeal will be launched with an endorsement from Sir Mark Elder, CH,CBE who has graciously agreed to serve as Clonter's new Patron. We remain committed to keeping Funders and Clonter Friends and Patrons engaged with our work through regular up-dates, evaluations, newsletters and digital mailers. These efforts ensure Clonter remains in the forefront of people's minds demonstrating how effectively we align with the goals of our funding partners. Clonter continued to work with over 20 funding partners. During every Clonter performance appeals were made from the stage, for new Friends, Patrons and charitable support, and additional income was raised from the sale of raffle tickets during supper intervals.

6.2 Ticket pricing - We are pleased to report an increase in ticket revenue compared to 2022, with The Magic Flute exceeding its budget projections. In line with our commitment to broadening accessibility, we introduced a new pricing band at every event in 2023, making tickets more affordable to a wider audience. We thank everyone who attended our performances and look forward to welcoming them back in the future.

6.3 Friends and Patrons of Clonter - The support from Friends and Patrons continues to be vital in ensuring the financial stability of Clonter Farm Music Trust. We express our sincere thanks to those who renewed their memberships and offer a warm welcome to those new members who responded to our "Let us be 50 Appeal". We repeated the new Friends and Patrons' evening format to entertain the Friends, Patrons and major donors of CFMT in the Ramsey Room and foyer area of the theatre instead of on the main stage, thus retaining a more intimate atmosphere and allowed the performers to directly express to the Friends how valuable their experiences at Clonter had been to them.

6.4 Charitable Grants

While charitable grants and donation levels for 2023 were down on 2022 when we had two extraordinary grants, one of which was not renewed and the other being reduced by 50%. Arts Council England and Cheshire East did not renew previous support for the second year running. The Trustees of CFMT would like to thank all the trusts and foundations who increased their support for our "Let us be 50 Appeal" was crucial in enabling Clonter to continue as a cultural destination, and benefitting emerging talent, regional audiences, artists, schools, and the elderly in our local community.

6.5 Corporate Sponsorship - We retained our main corporate Opera sponsor for the opera.

Clonter Farm Music Trust

Trustees' Report

7. Continuing our quest to gain an Environmental Quality Mark

Clonter proposed to continue to:

- Maintain Solar panels to generate electricity
- Continue a Plastic bottle free policy - We use Crag Spring Water from The Peak District and milk from the Bidlea Dairy. They supply, collect and reuse glass bottles.
- Contract ASH Waste - to collect and recycle as much as possible.
- Use compostable plastic and coffee cups
- Switch to low-energy bulbs throughout the theatre wherever possible.
- Prohibit the use of wet wipes in the theatre
- Insist that any external hirers use Enviro Skip, recyclable or compostable receptacles, and reusable festival glasses.
- Request that caterers use local suppliers
- Use sustainable photocopiers
- Reuse printed matter as scrap paper
- Ask companies not to send us unwanted printed matter or magazines by post
- Target mailers and print only the number of leaflets needed for those mailers to reduce landfill
- Use email and social media rather than printed matter as much as possible
- Reuse banners and advertising boards with patches
- Buy hand wash in bulk and top up existing dispensers
- Use non-plastic tea bags and composting coffee beans in soil
- Use 100% recycled toilet paper
- Use eco versions of cleaning materials
- Use local suppliers as much as possible
- Recommend local businesses and tourism to our customers
- Raise funds to insulate the roof

Clonter Farm Music Trust

Trustees' Report

7. Achievement and Performance

In acknowledgement of its beneficial contribution to the performing arts, the Trust regularly receives testimonials from artists, teachers, heads of the UK Conservatoires, reviews from critics and funders endorsing the value of this work.

7.1. "I learned a lot and am grateful for the platform which was my first attempt at an opera which has since taken me all over the world" **Sir Simon Keenlyside (Clonter's President)**

7.2. "I first sang for Clonter as Tatyana in Eugene Onegin as a student. I was in a vicious circle of not getting roles because I didn't have enough experience and Clonter took a chance on me. It was a fantastic learning experience, working with staff who wanted the best for the singers and the show. This year I sang for Clonter again, taking the risk of singing a role that I would not otherwise have had the courage to sing in a different environment, Violetta in La traviata. Once again it was a sharp learning curve for me, but again the conductor and director were fantastic. I really believe that what Clonter do in nurturing and promoting young talent is unique. Next year I will make my debut in a lead role in a major house in the UK. Without my experience on stage there (Clonter), and the contact I made, I would not have taken the path I have done" **Lee Bisset 2000**

7.3. "I am grateful to Clonter for allowing me to find my strengths in one of Donizetti's most challenging roles Lucia di Lammermoor which is a role I am sure I will perform again and again. Clonter is an extremely friendly and fun atmosphere to work in... providing much hospitality and support for the young singers they nurture during their time there. I would recommend it to any young singer with very high regard" **Natalya Romaniw 2010**

7.4. "There isn't any other company that I can think of that bridges the gap between student and professional as well as Clonter. I was fortunate to work for three companies this summer all offering opportunities for young talent or young artists/ Clonter's cast was the only one with a full student emerging company. The others say they offer opportunities to 'young artists' but most of them have been working professionally for about 5-10 years...Clonter is doing something unique in our field. The level of guidance from the director was outstanding clearly an incredible director but above all, an educator. I've never learned so much from doing a role - ... standing on your own two feet to do the live performance - it was like a professional course and performance. Amazing what you can achieve in such a short time of rehearsals...Being able to perform a challenging role in a safe space - I now have this under my belt and ready for a contract to do it again. The pressure of doing a role like this straight away would be a scary thought- but at Clonter they guided me through it with plenty of one to one coachings and support. The team at Clonter are incredibly generous, and provide a hard to top environment to work in... The main difference is the working environment. Living on site allows us to really get deep into the process and allows us to focus entirely...I love that it's a northern company there aren't many! I love the living on site...you can see how much care and time goes into creating this opportunity for us. It offers a professional opportunity for young singers. **Alexandra Lowe 2019** (Alexandra gained a place on the Jette Parker Young Artist Programme at The Royal Opera House in 2020)

7.5. "The secret of Clonter's continuing success is that it is born and maintained out of a genuine love for the art form, its origins, history and future. It is a very special place. The rewards are there for all to see, not only in the splendid end results in each production, but in the seeds planted in the fertile ground of young artist's professional experience. The ROH recently asked me to cover a couple of smaller roles in the new Turnage commission. I've also got an audition with them at the end of this month with a view to further possible work. This all came after Elaine Padmore's attendance at the Britten Theatre performance, and so I owe you a debt of gratitude **Paul Carey Jones - La Cenerentola 2010**

Clonter Farm Music Trust

Trustees' Report

7.6. "The regular drip of (on-line) material from Clonter has exceeded many larger arts companies, kept in close touch with its audience and kept faith with its performers as well as given new work to the free-lance film making community. That's all a massive achievement. I think Clonter has responded quicker than most to the new circumstances..." **Wyn Davies - Conductor - 2020**

7.7. "We appreciate all Clonter is doing for the students here at the Royal Northern College of Music. To have opportunities available for our young singers, to bring them from College-level to professional engagement, is hugely important. It gives them confidence, employment and encouragement. Your generosity and high standards of both care and training, over many years, are of immense value to them" **Lynne Dawson Head of Vocal Studies RNCM**

7.8. I've directed productions, for all the major UK conservatoires, Irish colleges and youth opera programmes, BYO and for young artists' programmes in opera houses internationally. The on-site residential dimension of Clonter plays a key-role in quickly forming an ensemble atmosphere which yields huge dividends in the final production. Clonter's setting and situation play an important role here. No stars, no special favourites, no pecking order. Remarkable. It's a rare-if not unique-ethos and one that should be encouraged and supported. The small, integrated team made for a highly cohesive and effective line-management which, with excellent communication, contributes to an atmosphere of "can do".....First-class colleagues across the board. Practical, sensible, realistic and professional. **Michael McCaffery - Director**

7.9. "We have worked with the organisation for more than five years and each year our partnership working grows stronger. During that time, we are pleased to have particularly supported their education programme, which provides high quality experiences and pathways into arts careers for young people...This comprises a series of arts and education workshops, resulting in the participants receiving their Arts Award Discover. The programme not only provides unique arts experiences, but also helps young people learn new skills and gain qualifications. The organisation supports delivery of our Cultural Framework which will be implemented from April 2017... Clonter Farm Music Trust is succeeding in providing Cheshire East residents with high quality arts programming and engagement." **Amy Lewis, Cultural Economy Development Manager - Culture, Visitor Economy and Tatton Park, Cheshire East Council.**

7.10. "Jeffery Lockett has done more for opera in Britain than many better known names": An indefatigable and conscientious auditioner, he has started many a singer's career and Clonter remains the place to see tomorrow's top talent make its first appearance" **Robert Thicknesse - Opera Now**

7.11. "For those who like to keep an ear on rising British operatic talent, periodic visits to Clonter Opera are essential. The list of those who have sung there since 1974 reads like a Who's Who of current casts in our (and Europe's) leading companies" **Michael Kennedy -The Sunday Telegraph**

7.12. "Clonter's track record bespeaks its skill at talent spotting and the value of its away-from-the-hothouse environment in building skills for future star performers... This year's La bohème is no exception.... Director Harry Fehr presents the story as Rodolfo, returning to the attic in which great formative experiences of his youth took place ...The set strikes you as soon as you sit down...Grace Venning's set ... striking and evokative. At Clonter voices are the thing and this year they struck gold. **Robert Beale Manchester Theatre Awards 2018**

Clonter Farm Music Trust

Trustees' Report

7.13. Clonter trawls far and wide for its singers. The seven principals here came from six countries and four continents, no doubt also testimony to the magnet that Britain still provides for aspiring musicians ... astonishing success rate of Clonter's protégés since 1974. Nevertheless, Harry Fehr's production was proof of what can still be achieved on a tight budget...The absence of Parpignol's Pied Piper procession had an unexpected benefit: we were able to focus on the byplay between Musetta and Marcello without distraction...Clive Timms brought his customary authority to bear on the Clonter Sinfonia and it responded with discipline and enthusiasm. In the end, any budgetary privations faded before Fehr's successful evocation of nostalgia... Standards were extremely high...**Martin Dreyer - Opera Magazine 2018**

7.14. I believe that the opportunity Clonter presents is nearly singular, at least in the UK - as it offers emerging artists the chance to prepare principal roles without any caveats. [...] Numerous professional development benefits emit from this simple structure; including notable CV experience, connections with working professionals in the industry, and photography and video that can be used on websites and presentations to agencies etc - not to mention the working experience from pre-production prep, rehearsals, and then showrunning. These are things that other summer opera programs and even Conservatoire Opera Schools do not offer all of. Because of all these details, performing in Albert Herring has been the most formative stage opportunity I've had since I regularly performed principal roles during my bachelor's degree. I think Clonter is very much needed! Clonter is rare in that the production planning gives the wheel entirely over to the cast to carry the show for a substantial run of performances. That is exceptionally rare for young professionals outside of schools. - **Daniel Kringer - Albert, Albert Herring 2022**

7.15. Whilst there are other companies, this is one of the few summer companies which cast all of the roles, including their biggest ones, from young singers right at the start of their career in a fully staged run of performances with an orchestra, and this is still rather unique. - **Jack Roberts - Tamino, Magic Flute 2023**

Clonter Farm Music Trust

Trustees' Report

8. Future Plans for 2024.

2024 marks the 50th anniversary of Clonter's existence, and we will present the most ambitious, diverse and accessible programme to date, including the commissioning of a new play with music - **The Butterfly House**, and the introduction of an extra jazz event, creating a mini-jazz festival. Fundraising events will take place throughout the year in addition to our annual Friends and Patron's evening.

8.1. Clonter Farm Music Trust remains committed to identifying and developing some of the most talented young opera singers in the UK through its Emerging Artist programme which includes the **Clonter Opera Prize** competition for 6 singers, nominated by their colleges to be held in February and a filmed recital offered to the winner and runner up. Judges on the panel will include representatives of Grove Artist Management, The Royal Opera House, Glyndebourne and a former Music Director and established opera singer. A May opera studio and Showcase concert will be held for singers on the cusp of leaving college, as well as a November studio and two Golden Anniversary Gala concerts with orchestra for more experienced singers. One of the Galas will be a matinee to be performed on the Clonter stage.

8.2. For **Clonter's 50th anniversary summer production** Clonter has commissioned a new bio-pic play with music about the dramatic life of Giacomo Puccini called **The Butterfly House**. The piece will include arias from 6 of his best loved operas and showcase emerging and early career singers of exceptional ability. The show will provide the basis of our opera audience development strategy, making opera accessible for newcomers and informative for seasoned opera lovers. A new percussion and piano arrangement has also been commissioned to accompany the piece. This show will be designed to be revived and tour in the future enabling cast members to be equally showcased, originate new acting roles and show their potential to perform iconic Puccini operatic roles for larger houses. The whole creative process and performances will be filmed and used to create a new interactive educational resource for secondary schools wishing to introduce students creative arts careers.

8.3. Filming Initiatives - Started during the Pandemic, will be continued, offering singers material to use for auditions and promotional purposes and give our audiences on-line access to selected performances and provide valuable interactive educational resources.

8.4. Piaf to Pop - Christine Bovill's 5 star show from the Edinburgh Fringe, and well received shows at the Wiltons in London, will be making its debut at Clonter in 2024. This follows on from previous well attended Edith Piaf shows at Clonter in the past.

8.5. Betty Bannerman Award for French-song - Winner recital - The winner of this award is planned to continue - this newly established tradition of - giving a live recital, as per pre-Covid, in addition to the Prize money - which was endowed by Clonter's Founder, Jeffery Lockett, in honour of his mother, Betty Bannerman, for Royal Northern College of Music students. In 2024 we plan to record the recital, creating extra online content as well as extending the value of the prize by the provision of professionally recorded and edited up-to-date video material.

Clonter Farm Music Trust

Trustees' Report

8.6. Jazz in June - Due to the popularity, and the pledge of sponsorship for the first time, for this event, in 2024 we aim to dip our toe in the festival, by staging two nights of Jazz, back to back, repeated the popular formula of James Pearson and Friends on the Saturday night, but giving a platform to a contemporary jazz singer and song writer, Polly Gibbons, to perform her new album, 'As It is', on the Friday night, promoting new writing, following her launch at Ronnie Scotts, and her performance alongside Ronnie Scott's Artistic Director, James Pearson, in 2022 to rapturous applause, thus paving the way for a receptive audience for her own material.

8.7. Clonter Fair - This event acts as a fund raising opportunity but also is accessible to people who would not otherwise darken our door. It also provides an opportunity to platform local musicians to include orchestras who otherwise would not be showcased at Clonter currently.

8.8. Jeremy Sassoon's Mojo - Celebrating Musicians of Jewish Origin from George Gershwin to Barry Manilow. This local artist has been a regular in the Goosefest programmes over a number of year, but this event offers the artist an opportunity to reach his largest audience yet.

8.9. Tim Wonnacott - Arias and Antiques - of Bargain Hunt fame will be coming to generously give a lecture, marking his own 50th anniversary, to aid Clonter in its fundraising pursuit.

8.10. Karine Polwart - Multi award winning folk singer/songwriter will be coming back to Clonter with a more intimate show, accompanied by pianist Dave Milligan.

8.11. Two Golden Anniversary Concerts with orchestra in November One will be an evening performance and the other a matinee show accessible for older audience members. Clonter's new Patron, Sir Mark Elder CH, CBE will attend the evening show on 23 November and promote Clonter's Match Fund Appeal.

8.12. Tea with...events - In our 50th year, we thought we would add in one extra tea in June, as we plan to have a non 'Songs from the Shows' event in March - The Minstrel's Songbook', to offer a broader choice to those that prefer day time events. We will also be repeating A Christmas Special ,by popular demand in December, which is also more participatory.

8.13. Clonter plans to continue to provide a platform for the Breaking Tradition with a platform for their **Lock In 'Christmas Party'**, whose ethos of mixing different musical genres is both an inspiration and in tune with Clonter's ethos.

8.14. Clonter plans to continue to provide a platform for the **London Adventist Chorale** with Ken Burton's new arrangements.

8.15. 2 Ramsey Room Sessions are planned for 2024 - The Steve & Ben Somers Band (Ben Somers returning from previous visits both as part of the Cross over Festival, and a previous Ramsey Room Session, and Christina Alden & Alex Patterson, who were spotted at the Bromyard Folk Festival.

8.16. CFMT has taken on the former **Holmes Chapel Music Society's** provision of Chamber Music by adding 3 extra events to its annual calendar this year, to include a young ensemble from the **Royal Northern College of Music - The Azalea Wind Quintet**

Clonter Farm Music Trust

Trustees' Report

8.17. Clonter will continue to provide its facilities at subsidised charitable rates for **The Great British Music Camp, Sylk Dance Academy, and the Love Music Trust.**

8.18. To continue to provide its facilities at subsidised charitable rates for **The Great British Music Camp, Sylk Dance Academy, and the Love Music Trust.**

8.19. Performance Opportunities - It is estimated that Clonter will be offering 26 performing opportunities, through its various programmes, providing a platform for approximately 200 emerging artists, as well as providing a staging opportunity to a total of approximately 600, with all the participants of the Love Music Trust Spring showcase, the Sylk Dance School, and the Great British Music Camp, all of whom are booked to return.

8.20. Free Tickets - Clonter will continue to offer free tickets to 26 year olds and under, and Blue Light Card Holders (Emergency Services and NHS workers), refugees, and those attending Food Banks.

9. Education programme

9.1. This programme will continue to be linked to core curriculum subjects such as literacy and history. Following the huge success of the virtual interactive workshop and show with live on-line support we created - Puck's Adventure, this will continue to be rolled out as an education resource to more schools and include a live set design workshop delivered by two designers in school. Specially adapted Theatre Arts Days for schools and Home Educating families will be continued. Progressive Performance Projects will be offered to schools who have taken part in our Theatre Arts Days offering children opportunities to progress to Explore Arts Award qualifications. A new project for secondary schools will be created in 2024 linked to The Butterfly House production.

10. Personnel Development, Financial Management and Summary

10.1 Clonter aims to continue to work with Trustees with experience in business and technology transformation - to help build a business model to increase the charity's agility and ability to react to the ever-changing events. The Trustees continue to plan to hold monthly finance meetings to monitor all spending judiciously and to exercise due diligence. In addition senior management will work to optimise the use of our CRM system to improve the development and efficiency of managing current supporters as well as monitoring other and fundraising initiatives. A new Fundraising Director/Consultant, with experience of working with Trusts and Foundations, has been engaged to maximise the fundraising potential of our Spektrix Customer and fundraising management system.

Clonter Farm Music Trust

Trustees' Report

10.2 In Summary - Clonter plans to continue to adapt to the changing needs of its audiences, emerging and recently emerged artists; create innovative high quality productions to lead newcomers, as well as Clonter's diverse audiences, on an operatic journey of discovery, securing audiences for opera and live music and work for creative professionals, musicians and technicians in the future; to continue to make Clonter's proscenium theatre, with additional flexible performance and dining, available at subsidised rates for local performing arts organisations; providing progressive opportunities and free tickets to Clonter events for the young people they support; whilst continuing to develop and provide flexible, hybrid education resources to be used in conjunction with live performance and workshop opportunities for both primary and secondary schools; to provide accessible and enjoyable entertainment for the elderly and their carers; whilst continuing to make the theatre and its grounds available and accessible to the local community; as an extension of the county's other cultural amenities; and maximise the use and hire of the theatre, capitalising on Clonter's rural setting to attract those looking for a unique venue for special celebrations; Clonter has proved that it has the ability to adapt, evolve and provide high quality music entertainment and community outreach work under extreme conditions from the ground up, proving its resilience, viability for the future and value for money for those wishing to make a vital contribution to the cultural eco-system of our region and the creative arts industry in the UK.

Structure, governance and management

Governing document

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

It is a registered charity with the Charity Commission.

Recruitment and appointment of trustees

The Directors, who are the Trustees, are appointed by the members in general meeting and are collectively known as the Board. At each AGM, one third of the Directors retire by rotation, being the longest in office and are eligible for re-election. The Board has the power to co-opt trustees, but such people only hold office until the next AGM, do not count in determining those retiring by rotation, but are eligible for election. The Trustees who served during the year and up to the date of approving this report are listed on page 1.

Induction and training of trustees

Trustees are recruited for their commitment and the skill and knowledge they can bring to the organisation. All trustees receive induction information and training as appropriate to their needs and there is an opportunity to access ongoing training for personal development.

Organisational structure

The Board, which must not be less than three members and not more than eight, administers the Charity and meets as necessary, but must meet at least 4 times a year.

The day to day operations of the Charity are the responsibility of the joint Chief Executives, to whom the Trustees delegate authority for operational matters including finance, employment and development, within the overall strategy agreed by the Board.

Clonter Farm Music Trust

Trustees' Report

Related parties

Trustees are required to complete a form on appointment which is updated annually, registering their interest, including the membership of other voluntary organisations. The Board procedures ensure that Trustees do not participate in decisions in which they have an interest given in the notes to the financial statements.

Members of the company

The Directors have the power to admit any person or organisation to membership and may establish different classes of membership and prescribe their respective privileges and duties. A member may be removed from membership by the resolution of the Trustees on the ground that in their reasonable opinion the member's continued membership is harmful to the Charity (but only after notifying the member in writing and considering any written representation from the member received within 14 days of the notice).

The annual report was approved by the trustees of the charity on 26/9/24 and signed on its behalf by:



N Mathias
Trustee

Clonter Farm Music Trust

Independent Examiner's Report to the trustees of Clonter Farm Music Trust ('the Company')

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

An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently I express no opinion as to whether the accounts present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Bright Partnership Limited, which is one of the listed bodies.

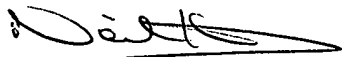
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of Clonter Farm Music Trust 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.

Clonter Farm Music Trust

Independent Examiner's Report to the trustees of Clonter Farm Music Trust ('the Company')



.....
Mr Neil Kennington FCA
For and on behalf of Bright Partnership limited
Chartered Accountants
1 Park Street
Macclesfield
Cheshire
SK11 6SR

Date: 26/9/24.....

Clonter Farm Music Trust

Statement of Financial Activities for the Year Ended 31 December 2023

	Note	Unrestricted funds £	Restricted funds £	Total 2023 £	Total 2022 £
Income and Endowments from:					
Donations and legacies		200,932	-	200,932	137,104
Charitable activities		230,704	87,000	317,704	326,435
Other trading activities	2	12,720	-	12,720	8,602
Investment income	3	1,017	-	1,017	169
Total income		<u>445,373</u>	<u>87,000</u>	<u>532,373</u>	<u>472,310</u>
Expenditure on:					
Raising funds		-	-	-	(1,130)
Charitable activities		<u>(480,794)</u>	<u>(84,873)</u>	<u>(565,667)</u>	<u>(477,062)</u>
Total expenditure		<u>(480,794)</u>	<u>(84,873)</u>	<u>(565,667)</u>	<u>(478,192)</u>
Net (expenditure)/income		<u>(35,421)</u>	<u>2,127</u>	<u>(33,294)</u>	<u>(5,882)</u>
Net movement in funds		(35,421)	2,127	(33,294)	(5,882)
Reconciliation of funds					
Total funds brought forward		<u>136,702</u>	<u>12,873</u>	<u>149,575</u>	<u>155,457</u>
Total funds carried forward	11	<u>101,281</u>	<u>15,000</u>	<u>116,281</u>	<u>149,575</u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2022 is shown in note 11.

The notes on pages 24 to 31 form an integral part of these financial statements.

Clonter Farm Music Trust
(Registration number: 04056093)
Balance Sheet as at 31 December 2023

	Note	2023 £	2022 £
Fixed assets			
Tangible assets	7	1,528	2,400
Current assets			
Debtors	8	43,080	61,614
Cash at bank and in hand		<u>134,187</u>	<u>132,449</u>
		177,267	194,063
Creditors: Amounts falling due within one year	9	<u>(62,514)</u>	<u>(46,888)</u>
Net current assets		<u>114,753</u>	<u>147,175</u>
Net assets		<u>116,281</u>	<u>149,575</u>
Funds of the charity:			
Restricted income funds			
Restricted funds		15,000	12,873
Unrestricted income funds			
Unrestricted funds		<u>101,281</u>	<u>136,702</u>
Total funds	11	<u>116,281</u>	<u>149,575</u>

The notes on pages 24 to 31 form an integral part of these financial statements.

Clonter Farm Music Trust

(Registration number: 04056093)

Balance Sheet as at 31 December 2023

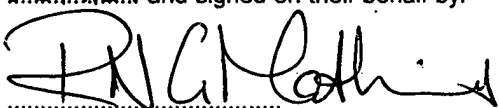
For the financial year ending 31 December 2023 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Trustee s' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The financial statements on pages 21 to 31 were approved by the trustees, and authorised for issue on ~~26/12/24~~ and signed on their behalf by:



N Mathias
Trustee

The notes on pages 24 to 31 form an integral part of these financial statements.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

1 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) (effective 1 January 2019)', 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.

Principle activity

Clonter Farm Music Trust is an Opera Theatre which supports activities for performing arts.

Income and endowments

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

Income from donations and grants, including capital grants and donations, and any related gift aid, is included in incoming resources when these are receivable, except when they relate to future accounting periods or when the donor /grantors impose pre-conditions that have not been met. In these cases the income is deferred until the future period and/or the conditions have been met.

Where conditions are imposed which restrict the use of income to a specific purpose then it is included in incoming resources under restrict funds when it is due.

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.

Remaining restricted performance funds have been apportioned between production artists costs and production other direct costs based on the total expenditure put together.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees meetings and reimbursed expenses.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

Taxation

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

The charity is registered for VAT and is only able to recover some of the input tax it is charged. Costs are stated net of VAT where it is charged and irrecoverable VAT is included in expenditure under charitable activities.

Tangible fixed assets

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

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Fixture and fitting	20% on cost and 10% on cost
Computer equipment	50% on cost, 33% on cost and 20% on cost

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

2 Income from other trading activities

	Total 2023 £	Total 2022 £
Fundraising events	6,180	3,077
Sponsorships	6,540	5,525
	<u>12,720</u>	<u>8,602</u>

3 Investment income

	Total 2023 £	Total 2022 £
Interest received	1,017	169

4 Analysis of governance and support costs

Support costs

	Total 2023 £	Total 2022 £
Theatre and workshop	60,519	54,087
Other activities	73,470	48,535
	<u>133,989</u>	<u>102,622</u>

Other activities includes Governance costs of £23,227 (2022 - £23,159).

Support costs are those functions which assist work of the charity either by supporting the delivery of the charitable activities or by supporting the generation of funds. They include back office functions, freelance staff costs and professional fees.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

5 Net incoming/outgoing resources

Net outgoing resources for the year include:

	2023 £	2022 £
Depreciation of fixed assets	<u>1,621</u>	<u>1,577</u>

6 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

7 Tangible fixed assets

	Long leasehold improvement £	Furniture and fitting £	Computer equipment £	Total £
Cost				
At 1 January 2023	201,163	42,247	23,300	266,710
Additions	<u>-</u>	<u>-</u>	<u>749</u>	<u>749</u>
At 31 December 2023	<u>201,163</u>	<u>42,247</u>	<u>24,049</u>	<u>267,459</u>
Depreciation				
At 1 January 2023	201,163	42,247	20,900	264,310
Charge for the year	<u>-</u>	<u>-</u>	<u>1,621</u>	<u>1,621</u>
At 31 December 2023	<u>201,163</u>	<u>42,247</u>	<u>22,521</u>	<u>265,931</u>
Net book value				
At 31 December 2023	<u>-</u>	<u>-</u>	<u>1,528</u>	<u>1,528</u>
At 31 December 2022	<u>-</u>	<u>-</u>	<u>2,400</u>	<u>2,400</u>

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

8 Debtors

	2023 £	2022 £
Prepayments	-	1,557
Other debtors	43,080	60,057
	<u>43,080</u>	<u>61,614</u>

9 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	9,896	6,085
Other loans	35,000	35,000
Other taxation and social security	9,477	-
VAT	(767)	130
Other creditors	3,496	-
Accruals	3,466	3,706
Deferred income	1,946	1,967
	<u>62,514</u>	<u>46,888</u>

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

10 Loans

An analysis of the maturity of loans is given below

	2023 £	2022 £
Amounts falling due within one year on demand:		
Other loans	<u>(35,000)</u>	<u>(35,000)</u>

Assets held under finance leases

The lenders have agreed that their rights to repayment should be subordinated to those of any other creditor of the charity. The monies have been deposited in a separate interest bearing account and may be drawn down to support the cashflow needs of the charity as required.

During the year repayments of £Nil were made resulting in a loan balance carried forward of £35,000

In the event that all the loan is repaid, interest will be payable to the lender computed on the following basis:

- (a) Any interest earned by the charity in the separate interest-bearing account shall be due,
- (b) Interest at 2% per annum on any balance transferred from the separate interest-bearing account until it is returned, or until the whole of the loan is repaid, whichever is the later date.

In the event that the whole loan is not repaid to either lender, any interest entitlement will be waived.

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

11 Funds

	Balance at 1 January 2023 £	Incoming resources £	Resources expended £	Balance at 31 December 2023 £
Unrestricted funds				
General				
General fund	136,702	445,373	(480,794)	101,281
Restricted funds				
Workshops	12,873	40,500	(53,373)	-
Performances	-	46,500	(31,500)	15,000
	<u>12,873</u>	<u>87,000</u>	<u>(84,873)</u>	<u>15,000</u>
Total funds	<u>149,575</u>	<u>532,373</u>	<u>(565,667)</u>	<u>116,281</u>
	Balance at 1 January 2022 £	Incoming resources £	Resources expended £	Balance at 31 December 2022 £
Unrestricted funds				
General				
General fund	155,457	361,810	(380,565)	136,702
Restricted funds				
Workshops	-	84,500	(71,627)	12,873
Performances	-	26,000	(26,000)	-
	<u>-</u>	<u>110,500</u>	<u>(97,627)</u>	<u>12,873</u>
Total funds	<u>155,457</u>	<u>472,310</u>	<u>(478,192)</u>	<u>149,575</u>

Clonter Farm Music Trust

Notes to the Financial Statements for the Year Ended 31 December 2023

12 Related party disclosures

Chief Executives:

Additionally, the company has entered into transactions with Lockett Partners of which A Harman and I Lockett are partners and sisters of S Farmer.

I Lockett is now an employee as Joint Chief Executive and General Manager.

One close family member of S Farmer has made loans available to the charity, as set out in the loan note £35,000 was outstanding at the year end.

S Farmer has no financial interest in any of the above transactions and does not play any part in Board decisions affecting her family members and the charity.

The trustees believe that all of these arrangements are in the best interest of the charity and allow it to operate effectively.

Donations:

As far as the trustees are able to determine the aggregate value of unrestricted donations to the charity made by trustees and other related parties was £NIL (2022 NIL).

13 Restricted Fund

The charity received restricted funds of £46,500 during the year (2022 £26,000) from Trusts and grants for the charitable activities.

They also received restricted funds of £ 40,500 during the year (2022 £84,500) from Trusts and grants for the educational workshops

Clonter Farm Music Trust

Detailed Statement of Financial Activities for the Year Ended 31 December 2023

	Total 2023 £	Total 2022 £
Donations and legacies		
Donations	170,052	127,197
Grants	30,880	9,907
	<u>200,932</u>	<u>137,104</u>
Charitable activities		
Ticket Sales	134,562	82,704
Charitable trust performances - Restricted	46,500	26,000
Charitable trust performances	32,861	17,897
Education workshops-Restricted	40,500	84,500
Education workshops	-	17,708
Bar and catering	13,935	8,517
Programme sales and advertising	2,828	842
Theatre hire	18,418	49,353
Theatre Tax relief	23,071	37,106
Other income	5,029	1,808
	<u>317,704</u>	<u>326,435</u>
Other trading activities		
Sponsorship	6,540	5,525
Fundraising event	6,180	3,077
	<u>12,720</u>	<u>8,602</u>
Investment income		
Interest on cash deposits	1,017	169
	<u>1,017</u>	<u>169</u>
Raising funds		
Bad debts written off	-	(1,130)
	<u>-</u>	<u>(1,130)</u>
Charitable activities		
Advertising	(54,424)	(19,740)
Bank charges	(5,695)	(4,632)
Bank interest payable	(6)	(14)
Fundraising expenses	(3,600)	(3,900)
Depreciation of office equipment	(1,621)	(2,857)

This page does not form part of the statutory financial statements.

Clonter Farm Music Trust

Detailed Statement of Financial Activities for the Year Ended 31 December 2023

	Total 2023 £	Total 2022 £
Irrecoverable VAT	(19,201)	(9,196)
Productions - artists and freelance-Restricted	-	(30,000)
Productions - artists and freelance-Restricted	(29,500)	(26,000)
Productions - artists and freelance	(103,442)	(44,379)
Productions - other direct	(68,356)	(62,175)
Workshop - artists and freelance-Restricted	(53,373)	(23,500)
Workshop - artists and freelance	4,778	(14,810)
Workshop - other direct	(6,123)	(6,818)
Bar and catering	(12,968)	(16,100)
Front of house costs	(2,824)	(4,333)
Opera prize-Restricted	(2,000)	-
Opera prize	(1,641)	(3,000)
Theatre & premises-Restricted	-	(18,127)
Theatre & premises	(39,242)	(72,472)
Audition	(3,552)	(3,685)
Fundraising wages	(9,206)	(8,702)
P&M cost expenses	(19,682)	-
Freelance staff costs	(60,519)	(54,087)
Office and other costs	(50,243)	(25,376)
Accountancy fees	(3,360)	(3,850)
Bookkeeping	(19,867)	(19,309)
	<u>(565,667)</u>	<u>(477,062)</u>

This page does not form part of the statutory financial statements.

CLONTER FARM MUSIC TRUST

England & Wales - Charity number 1083903

Accounts

REGISTERED COMPANY NUMBER: 04056093 (England and Wales)
REGISTERED CHARITY NUMBER: 1083903

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022
FOR
CLONTER FARM MUSIC TRUST**

Heywood Shepherd
Chartered Accountants
1 Park Street
Macclesfield
Cheshire
SK11 6SR

CLONTER FARM MUSIC TRUST

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FOR THE YEAR ENDED 31 DECEMBER 2022**

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CLONTER FARM MUSIC TRUST

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 DECEMBER 2022

TRUSTEES	N Mathias - Chairman E Blood S Farmer J J Meadmore Lady A K Pilkington MBE D J Billings
COMPANY SECRETARY	N Mathias
REGISTERED OFFICE	Clonter Farm Swettenham Heath Congleton CW12 2LR
REGISTERED COMPANY NUMBER	04056093 (England and Wales)
REGISTERED CHARITY NUMBER	1083903
INDEPENDENT EXAMINER	Heywood Shepherd Chartered Accountants 1 Park Street Macclesfield Cheshire SK11 6SR
BANKERS	Barclays Bank Plc 22 London Road Alderley Edge Cheshire SK9 7EA

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

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 December 2022. 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).

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

OBJECTIVES AND ACTIVITIES

Objectives and aims

Charitable Objectives

To provide high quality training and experience of performing publicly for persons embarking on professional musical careers in the United Kingdom and to this end (but without prejudice to the generality of the foregoing) to establish such courses of training and tuition and such public concert stage and other performances as the Trustees shall see fit).

To pay all or part of the expenses of persons incurred in the attending of such courses.

When appropriate, professional development opportunities are offered to more established artists.

To bridge the gap between conservatoire and professional work offering cast members an environment in which to network, develop their craft, and share an artistic experience with others who enjoy and support the Arts.

To select repertoire that is both useful for emerging singers and accessible to newcomers to opera.

To extend professional development opportunities to emerging designers and stage crew when appropriate.

To promote the creative arts and advances in education in the arts through opera, theatre and music. We believe that every child should have access to high-quality music making, and as an arts organisation based in the Northwest of England we work with many schools within post-industrial and rural "cold spots", who are not well-served by creativity and culture.

To provide a cultural destination for the local community and to reach isolated communities.

Activities

The Trust achieves the above objectives through the following activities:

With the staging of its own annual opera production with emerging artists performing principal roles, although more experienced singers may be engaged if required. The awarding of an annual opera prize (where 6 singers, nominated by the UK's leading conservatoires, come head to head, for a singing competition at Clonter), the provision of two opera studios, culminating in showcase concerts, and the production and delivery of workshops and children's shows, musical teas for the elderly, jazz and folk concerts on the main stage and smaller performance areas.

Each year CFMT historically has auditioned 140-150 singers at music colleges around the UK as well as holding independent auditions for starting singers just starting their professional careers in London and at Clonter. This year 253 singers were auditioned digitally and 60 shortlisted for live auditions in November 2021 in London for the 2022 summer Opera production. For those selected, after these comprehensive auditions, the benefits of residential facilities, and a supporting staff of exceptional calibre, ensure that these emerging singers achieve maximum potential during the opera studios and thereafter. CFMT is an equal opportunities organisation. Auditions are free and travel expenses are paid for those travelling long distances removing obstacles of cost. Our auditioning & training process enables talented artists who have come to opera from less traditional backgrounds to perform principal roles alongside their peers from the well-known Opera Courses.

Clonter is a registered Arts Award Centre enabling young people to gain progressive, nationally recognised Arts Award Qualifications. Arts Award is also an Approved Activity Provider offering recognised activities as part of the skills section of The Duke of Edinburgh's Award.

Clonter shares its facilities with other arts organisations with similar aims to nurture emerging talent and provide access to high quality live music.

Clonter strives to provide a rich and diverse programme of musical events including: Folk, jazz and Gospel, aiming to make high quality live musical entertainment as accessible as possible to as wide an audience as possible, offering performance opportunities to emerging artists in all categories of music.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

OBJECTIVES AND ACTIVITIES

Activities

General note - Recognising that flexibility and agility were key to surviving after the Arts Council Cultural recovery funding ended in 31 March 2021, CFMT has continued to diversify and adapt to the new cultural and economic climate post-Covid whilst still keeping its focus on providing opportunities to artists and technicians.

Collaborations - Post Covid, CFMT identifies the importance of collaboration with other local arts organisations more than ever.

Hosting 6 of The Holmes Chapel Music Society 50th Anniversary chamber Music concert series which included providing a platform for young musicians from The Sir John Deans' college programme as well as the Holmes Chapel Music Society's 50th Anniversary concert - a world premiere performance of Ogdan Nash's poems and Camille Saint-Saëns' Carnival of the animals concert conducted and narrated by Sir Mark Elder and performed by the Hallé Principals.

Clonter offered 26 performing opportunities providing a platform for approximately 672 artists including all the participants of the Cross-over festival, The Love Music Trust June event and the Great British Music camp.

Subsidised External Hires - CFMT considers the provision of subsidised external hire as an extension of its collaboration policy. CFMT continued to subsidise the Crossover- Blue Grass and Old Time Music Festival, Sylk Dance Academy showcase, the Great British Music Camp, and The Love Music Trust held their annual celebratory weekend concerts.

Opera Prize - 6 emerging opera singers, nominated by 6 leading conservatoires, performed before a panel of judges. Representatives from leading opera companies such as Opera North, Scottish Opera, Glyndebourne and The Royal Opera House are invited to sit on the judges' panel as well as managing agents. This event invites the audience to vote, acting as one member of the panel. The prize money was £1,500 cash and a filmed recital worth £1,500 and the runner up prize was a filmed recital worth £1,500.

Musical Teas for the Elderly with Songs from the Shows - This was the first Musical Tea after Covid.

The Two teas were performed on consecutive days. This event offers an extra performing opportunity for emerging singers, who have recently performed either in the workshop programme or opera productions at Clonter to experiment with, and broaden, their repertoire.

April - Ramsey Room Session - India Electric Band are emerging artists playing Indy-folk music for a younger and more diverse audience in the intimate "club style" setting of the Ramsey Room. 64 audience members

May - Bluegrass & Old Time Festival - This was an external hire, but another event which Clonter wished to support, by offering the venue at a highly subsidised rate. The Blue Grass Festival included a series of concerts in and around the theatre including dance demonstrations, and banjo workshops. Food outlets and camping facilities were supplied.

Masterclass Opera Studio & Spring Opera Showcase - This annual event offers an opportunity for 5 singers to work with a director and music director on repertoire of their own choice as well as ensembles chosen by Clonter. One Masterclass was open to the public and was followed by The Spring Opera Showcase, which extremely positive feedback received from the participants, and continues to form a pivotal corner stone in the core aims and objectives of the trust - bridging a gap between conservatoire and the profession.

Jazz in June - This year James Pearson's 'Friends' included an emerging jazz singer Emma Smith returning for the second time - the winner of the Young Jazz Award established by Clonter's founder, Jeffery Lockett when he was Master of the Worshipful Company of Musicians.

Summer Opera Production - Returning back to normal capacity post Covid, Clonter presented the quintessential English opera Albert Herring in celebration of the Queen's Platinum Jubilee. This was a first for Clonter, presenting the opera in full, as written - with no reduction in the number of cast members or orchestral players - thereby the audience were experiencing this opera as seen anywhere around the world, with 6 performances in July. This piece offered 13 singers an opportunity to develop their ensemble singing. Clonter was exceedingly proud of this production, which was very well received by the critics. This was accompanied by the now well-established Opera Novice Night, with pre-performance talk, given by the director. This offered newcomers to opera, an informal introduction to opera.

Albert Herring - Review, quotes, photos and feedback - Appendix 1.

Edinburgh Fringe tour of Papageno's Quest - Clonter made its debut at the Edinburgh Fringe with its Education outreach production of Papageno's Quest. The Grand theatre, theSpace @ Surgeons' Hall.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

OBJECTIVES AND ACTIVITIES

Clonter Fair - As part of our commitment to providing accessible entertainment to our local community CFMT held our annual Clonter Fair in September providing live music entertainment from opera, musicals, folk and jazz both indoors and out, complete with a sports day, dog show and classic car show.

Drop me off in Harlem - Clonter could not have been more delighted to welcome this vibrant young jazz band called the Easy Rollers, led by a vocalist who had previously taken part in Clonter's Education programme, masterclasses and Opera Gala.

Betty Bannerman Award for French-song - Winner recital - The winner of this award was offered a live recital, as per pre-Covid, in addition to the Prize money - which was endowed by Clonter's Founder, Jeffery Lockett, in honour of his mother, Betty Bannerman, for Royal Northern College of Music students.

November Opera Gala - This popular event is the culmination of a week's opera studio offered to the very best singers seen at audition or worked with in recent years including the Clonter Opera Prize winner.

December Gospel Choir concert - continued our long association with the London Adventist Corale and conductor Ken Burton. This event gives a platform for the chorale to perform new works for the first time as well as well loved classic Gospel songs.

Christmas Musical Tea for the Elderly

Education Outreach - Catch up with Culture projects

1622 children and teachers took part in CFMT's 2022 Educational outreach programme. Since Covid CFMT has continued to give each school exclusive or socially distanced activities in the theatre. Clonter has adapted its workshops to cater for this with 468 children and teachers from 7 schools in March took part in Theatre Arts Taster days and Performance Projects. Activities included: Composition workshops based on any topic, Set & Lighting design workshops using Take-Away set & lighting design packs for up to 30 children including all materials, inspiration sheets based on a term topic, and an Arts Award Log for each child to complete, enabling children to gain Arts Award qualifications. (Arts Award is now accepted as a provider for The Duke of Edinburgh Awards). Stage awareness sessions were offered to those taking part in Theatre Arts Days and a whole day of performing pieces written, designed and composed by the children was offered to children taking part in our Performance Projects.

In September Clonter created a new show called Puck's Adventure creating strong links with literacy and maths. Schools were keen to return to see live musical theatre and we added an extra day. The show was also filmed to create a Virtual, interactive version to be rolled out in December 2022 and in 2023. 1154 children and teachers from 17 schools (Averaging 44% Pupil premium) booked places for Puck's Adventure. Clonter ran 36 workshops and shows. 8 shows were live and 8 were Virtual Interactive shows with a cast member running the interactive parts and Q&A sessions and a designer running the costume design workshops via Teams. Virtual workshops used the Take-Away costume design packs which included Arts Award Logs for each child. 105 children sent in their completed Arts Award Logs to be assessed and received Discover Arts Award logs from Trinity College in London.

Education Evaluation - Appendix 2

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

OBJECTIVES AND ACTIVITIES

Public benefit

3,105 Audience members attended Clonter events, and 1622 children and teachers booked in to take part in with Clonter workshops.

Digital reach:- We have managed to triple our Youtube channel views from 8,377 in 2019 to 28,988 in 2022. 343 new subscribers to our Dot mailer list. Facebook page visits have grown by over 30% compared with 2021.- 147k reach (for the Facebook stat)

Instagram: Clonter's post reach on Instagram has been increasing year on year (4k in 2019, 25k in 2020, 31k in 2021, 33k in 2022).
Twitter 30k - We still post regularly on Twitter (more frequently than ever before), however, we don't see much benefit from doing so, and it is worth re-evaluating if we should continue to use Twitter, or if we should concentrate our efforts purely on other platforms that see more engagement.

WordPress/Website: Browsing sessions increased by 37% in 2022. Page views rose by 43% in 2022. The bounce rate dropped 3% in 2022. The bounce rate represents the number of visits where the user leaves the website from the landing page without browsing further, so a low bounce rate is excellent, as it means users spend more time interacting with the site and click through various pages before leaving again.

The newcomer stats for 2022 are mixed. Only 9% of this year's Opera Prize audience were newcomers, and we saw 13% newcomers at the Spring Opera Showcase, which are the lowest percentages we have had for those two events in recent years. However, the Wednesday Tea in March attracted 57% newcomers, which is much higher than previously (only 14% in 2019). Furthermore, we averaged 37% newcomers across our Albert Herring performances, which, again, is the highest percentage we have had in recent years. Looking at the summer productions Clonter put on between 2016 and 2021, the average newcomer percentages range from 23% to 31% (with Don Giovanni in 2019 having attracted the fewest), showing that Albert Herring has been very valuable in introducing new audience members to Clonter. Jazz in June also attracted a good number of new attendees, though not recordbreaking. We had 25% newcomers, with past Jazz events having attracted 20 - 36% between 2017 and 2021. The Opera Gala saw 25% newcomers, which is an impressive increase compared to last year, when we only saw 6%.

29% of those booked in for the Gospel event were visiting Clonter for the very first time. This figure is much higher than in previous years (12-23% 2017 and 2021).

Clonter continues to support and subsidise the use of its facilities for other organisations who share its values - Sylk Dance, Love Music Trust, The Great British Music Camp, which equates to approximately 300 participants.

Continuing our quest to gain an Environmental Quality Mark

Maintain Solar panels to generate electricity

Continue a Plastic bottle free policy - We use Crag Spring Water from The Peak District. They supply in glass bottles, collect and reuse them.

Contract ASH Waste - to collect and recycle as much as possible.

Use compostable plastic and coffee cups

Switch to low-energy bulbs throughout the theatre wherever possible.

Prohibit the use of wet wipes in the theatre

Insist that any external hirers use Enviro Skip, recyclable or compostable receptacles, and reusable festival glasses (saved 1,200 cups from landfill after the 2019 Crossover Festival)

Insist that caterers use local suppliers

Insist that caterers use environmentally friendly alternative to clingfilm

Reduce the use of plastic sleeves in our filing

Reuse lever arch files, ring binders and filing accessories

Use sustainable photocopiers

Reuse printed matter as scrap paper

Ask companies not to send us unwanted printed matter or magazines by post

Target mailers and print only the number of leaflets needed for those mailers to reduce landfill

Use email and social media rather than printed matter as much as possible

Reuse banners and advertising boards with patches

Buy hand wash in bulk and top up existing dispensers

Use non-plastic tea bags and composting coffee beans in soil

Use 100% recycled toilet paper and proposing to remove paper towels from the theatre

Use eco versions of cleaning materials

Use local suppliers as much as possible

Recommend local businesses and tourism to our customers

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

ACHIEVEMENT AND PERFORMANCE

Charitable activities

In acknowledgement of its beneficial contribution to the performing arts, the Trust regularly receives testimonials from artists, teachers, heads of the UK Conservatoires, reviews from critics and funders endorsing the value of this work.

"I learned a lot and am grateful for the platform which was my first attempt at an opera which has since taken me all over the world" Sir Simon Keenlyside (Clonter's President)

"I first sang for Clonter as Tatyana in Eugene Onegin as a student. I was in a vicious circle of not getting roles because I didn't have enough experience and Clonter took a chance on me. It was a fantastic learning experience, working with staff who wanted the best for the singers and the show. This year I sang for Clonter again, taking the risk of singing a role that I would not otherwise have had the courage to sing in a different environment, Violetta in La traviata. Once again it was a sharp learning curve for me, but again the conductor and director were fantastic. I really believe that what Clonter do in nurturing and promoting young talent is unique. Next year I will make my debut in a lead role in a major house in the UK. Without my experience on stage there (Clonter), and the contact I made, I would not have taken the path I have done" Lee Bisset 2000

"I am grateful to Clonter for allowing me to find my strengths in one of Donizetti's most challenging roles Lucia di Lammermoor which is a role I am sure I will perform again and again. Clonter is an extremely friendly and fun atmosphere to work in... providing much hospitality and support for the young singers they nurture during their time there. I would recommend it to any young singer with very high regard" Natalya Romaniw 2010

"There isn't any other company that I can think of that bridges the gap between student and professional as well as Clonter. I was fortunate to work for three companies this summer all offering opportunities for young talent or young artists/ Clonter's cast was the only one with a full student emerging company. The others say they offer opportunities to 'young artists' but most of them have been working professionally for about 5-10 years...Clonter is doing something unique in our field. The level of guidance from the director was outstanding clearly an incredible director but above all, an educator. I've never learned so much from doing a role - ... standing on your own two feet to do the live performance - it was like a professional course and performance. Amazing what you can achieve in such a short time of rehearsals...Being able to perform a challenging role in a safe space - I now have this under my belt and ready for a contract to do it again. The pressure of doing a role like this straight away would be a scary thought- but at Clonter they guided me through it with plenty of one to one coachings and support. The team at Clonter are incredibly generous, and provide a hard to top environment to work in... The main difference is the working environment. Living on site allows us to really get deep into the process and allows us to focus entirely...I love that it's a northern company there aren't many! I love the living on site...you can see how much care and time goes into creating this opportunity for us. It offers a professional opportunity for young singers. Alexandra Lowe 2019 (Alexandra gained a place on the Jette Parker Young Artist Programme at The Royal Opera House in 2020)

"The secret of Clonter's continuing success is that it is born and maintained out of a genuine love for the art form, its origins, history and future. It is a very special place. The rewards are there for all to see, not only in the splendid end results in each production, but in the seeds planted in the fertile ground of young artist's professional experience. The ROH recently asked me to cover a couple of smaller roles in the new Turnage commission. I've also got an audition with them at the end of this month with a view to further possible work. This all came after Elaine Padmore's attendance at the Britten Theatre performance, and so I owe you a debt of gratitude Paul Carey Jones - La Cenerentola 2010

"The regular drip of (on-line) material from Clonter has exceeded many larger arts companies, kept in close touch with its audience and kept faith with its performers as well as given new work to the free-lance film making community. That's all a massive achievement. I think Clonter has responded quicker than most to the new circumstances..." Wyn Davies - Conductor - 2020

"We appreciate all Clonter is doing for the students here at the Royal Northern College of Music. To have opportunities available for our young singers, to bring them from College-level to professional engagement, is hugely important. It gives them confidence, employment and encouragement. Your generosity and high standards of both care and training, over many years, are of immense value to them" Lynne Dawson Head of Vocal Studies RNCM

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

"I've directed productions, for all the major UK conservatoires, Irish colleges and youth opera programmes, BYO and for young artists' programmes in opera houses internationally. The on-site residential dimension of Clonter plays a key-role in quickly forming an ensemble atmosphere which yields huge dividends in the final production. Clonter's setting and situation play an important role here. No stars, no special favourites, no pecking order. Remarkable. It's a rare-if not unique-ethos and one that should be encouraged and supported. The small, integrated team made for a highly cohesive and effective line-management which, with excellent communication, contributes to an atmosphere of "can do".....First-class colleagues across the board. Practical, sensible, realistic and professional. Michael McCaffery - Director

"We have worked with the organisation for more than five years and each year our partnership working grows stronger. During that time, we are pleased to have particularly supported their education programme, which provides high quality experiences and pathways into arts careers for young people...This comprises a series of arts and education workshops, resulting in the participants receiving their Arts Award Discover. The programme not only provides unique arts experiences, but also helps young people learn new skills and gain qualifications. The organisation supports delivery of our Cultural Framework which will be implemented from April 2017... Clonter Farm Music Trust is succeeding in providing Cheshire East residents with high quality arts programming and engagement." Amy Lewis, Cultural Economy Development Manager
Culture, Visitor Economy and Tatton Park, Cheshire East Council.

"Jeffery Lockett has done more for opera in Britain than many better known names": An indefatigable and conscientious auditioner, he has started many a singer's career and Clonter remains the place to see tomorrow's top talent make its first appearance"
Robert Thicknesse - Opera Now

"For those who like to keep an ear on rising British operatic talent, periodic visits to Clonter Opera are essential. The list of those who have sung there since 1974 reads like a Who's Who of current casts in our (and Europe's) leading companies."
Michael Kennedy -The Sunday Telegraph

"Clonter's track record bespeaks its skill at talent spotting and the value of its away-from-the-hothouse environment in building skills for future star performers... This year's La bohème is no exception.... Director Harry Fehr presents the story as Rodolfo, returning to the attic in which great formative experiences of his youth took place ...The set strikes you as soon as you sit down...Grace Venning's set ... striking and evokative. At Clonter voices are the thing and this year they struck gold. Robert Beale Manchester Theatre Awards 2018

Clonter trawls far and wide for its singers. The seven principals here came from six countries and four continents, no doubt also testimony to the magnet that Britain still provides for aspiring musicians ... astonishing success rate of Clonter's protégés since 1974. Nevertheless, Harry Fehr's production was proof of what can still be achieved on a tight budget...The absence of Parpignol's Pied Piper procession had an unexpected benefit: we were able to focus on the byplay between Musetta and Marcello without distraction...Clive Timms brought his customary authority to bear on the Clonter Sinfonia and it responded with discipline and enthusiasm. In the end, any budgetary privations faded before Fehr's successful evocation of nostalgia... Standards were extremely high... Martin Dreyer - Opera Magazine 2018

I believe that the opportunity Clonter presents is nearly singular, at least in the UK - as it offers emerging artists the chance to prepare principal roles without any caveats. [...] Numerous professional development benefits emit from this simple structure; including notable C/V experience, connections with working professionals in the industry, and photography and video that can be used on websites and presentations to agencies etc - not to mention the working experience from pre-production prep, rehearsals, and then showrunning. These are things that other summer opera programs and even Conservatoire Opera Schools do not offer all of. Because of all these details, performing in Albert Herring has been the most formative stage opportunity I've had since I regularly performed principal roles during my bachelor's degree. I think Clonter is very much needed! Clonter is rare in that the production planning gives the wheel entirely over to the cast to carry the show for a substantial run of performances. That is exceptionally rare for young professionals outside of schools. - DANIEL KRINGER - Albert in Albert Herring 2022

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

ACHIEVEMENT AND PERFORMANCE

Fundraising activities

DONATE appeal - An on-going digital DONATE Appeal is resulting in a steady flow of small donations and keeping our Funders and Clonter Friends engaged with our work and keeping Clonter in the forefront of people's minds showing how well the aims of our funding partners have been carried out. Clonter continued to work with over 20 funding partners. These are made up of charitable trusts, Cheshire East, Grants for the Arts and Private donors. Friends and Patrons renewals were closely monitored with renewal letters sent one month before they are due for renewal and those making continuous card payments are notified that their payments are due to be made. Appeals were made from the Stage for new Friends, Patrons and charitable support before every Clonter performance. Raffle tickets.

Ticket price re-structuring - Due to the rate of inflation we tried to strike a balance between awareness of what is in people's pockets, as well as being mindful of the extra costs we were going to incur for utilities, hence we added 5% to ticket prices, instead of the previous 3% increase in the light of the anticipated 10% inflation in 2022. An extra ticket price band for every event in was introduced in order to make tickets more accessible to a broader spectrum of society.

Friends and Patrons of Clonter - Marie to supply 90% of the Friends renewed using a continuous payment method an increase of £14,116 on 2020. We repeated the new format introduced in 2021 to entertain the Friends, Patrons and major donors of CFMT in the Ramsey Room and foyer area of the theatre instead of on the main stage. This created a more intimate atmosphere and allowed the performers to directly express to the friends how valuable their experiences at Clonter had been to them in a more intimate setting.

Charitable Grants and donations exceeded 2021 levels due to 2 extraordinary charitable donations towards our 2022 education programme. Check this

The Trustees of CFMT would like to thank all donors and supporters for helping CFMT to secure the future of Clonter Opera Theatre for the benefit of audiences, artists, participants in CFMT's education programmes, and for the local community. The Trustees are extremely grateful to every single person, trust, foundation and organisation whose support has ensured that CFMT can continue to present performances and run its education and community programmes in the future.

Corporate Sponsorship - we retained our main corporate Opera sponsor for the opera but have not managed to regain the lost sponsorship of our November Opera Gala concert.

**Continuing our quest to gain an Environmental Quality Mark
Clonter proposed to continue to:**

- Maintain Solar panels to generate electricity
- Continue a Plastic bottle free policy - We use Crag Spring Water from The Peak District. They supply in glass bottles, collect and reuse them.
- Contract ASH Waste - to collect and recycle as much as possible.
- Use compostable plastic and coffee cups
- Switch to low-energy bulbs throughout the theatre wherever possible.
- Prohibit the use of wet wipes in the theatre
- Insist that any external hirers use Enviro Skip, recyclable or compostable receptacles, and reusable festival glasses (saved 1,200 cups from landfill after the 2019 Crossover Festival)
- Insist that caterers use local suppliers
- Insist that caterers use environmentally friendly alternative to clingfilm
- Reduce the use of plastic sleeves in our filing
- Reuse lever arch files, ring binders and filing accessories
- Use sustainable photocopiers
- Reuse printed matter as scrap paper
- Ask companies not to send us unwanted printed matter or magazines by post
- Target mailers and print only the number of leaflets needed for those mailers to reduce landfill
- Use email and social media rather than printed matter as much as possible
- Reuse banners and advertising boards with patches
- Buy hand wash in bulk and top up existing dispensers
- Use non-plastic tea bags and composting coffee beans in soil
- Use 100% recycled toilet paper and proposing to remove paper towels from the theatre
- Use eco versions of cleaning materials
- Use local suppliers as much as possible
- Recommend local businesses and tourism to our customers

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

ACHIEVEMENT AND PERFORMANCE

Education "Catch-up with culture" programme

This programme will be linked to core curriculum subjects such as literacy and history and will be inspired by England's most celebrated playwright. The children's show - Puck's Adventure will be centred around Shakespeare characters from a midsummer night's dream, Romeo & Juliet & Macbeth and Falstaff. The project will also introduce children to a variety of different languages including: French, Italian, German and British sign language. 900 children & teachers from areas of low engagement with the arts on post-industrial and rural "Cold spots" will be provided with free workshops and shows at Clonter and a virtual/interactive Puck's Adventure film will be created to be rolled out with Take-away design packs & live on-line support from a cast member & a designer to a further 1300 children & teachers. Specially adapted Theatre Arts Days for 335 children and adults will be offered to Home Educating families and schools including a local National Autistic school in 2024 as part of the 2023 academic year activities.

FINANCIAL REVIEW

Financial position

Overview

The charity has deficit unrestricted funds for the year of £18,755 (2021 £27,618 surplus)

The Trust's finances were supported by subordinated loans of £35,000. Since the year end, the term of all the subordinated loans have been extended to the 31 March 2023. Increased efforts to secure future funding is a high priority and a new fundraising manager has been appointed to maximise the fundraising potential of new software and customer relations management system.

Investment policy and objectives

When investing surplus funds the Trust seeks appropriate professional advice. At the present time surplus funds are placed on deposit.

Reserves policy

The Trust utilises its unrestricted funds to provide working capital, fund capital replacements and to cover any deficits. The unrestricted reserves stand at £136,702 (2021 £155,457) The trustees have previously set a reserve policy to build up free reserves to equate to six months of operating costs which has not been achieved this year. The trustees are working on strategies to build the necessary level of reserves in the future.

Going concern

There are no material uncertainties about the charity's ability to continue to operate for a twelve month period from the signing of this report due to the subordinate loans currently in place.

Within the next twelve months, remedial work will be needed to the roof of the theatre. The Directors are aware of the extra costs this would incur. As a matter of urgency, the problem will be addressed by the fund raising manager and the Trustees.'

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

FUTURE PLANS 2023

Clonter Farm Music Trust will remain committed to identifying and developing some of the most talented young opera singers in the UK through its Emerging Artist programme which includes the Clonter Opera Prize competition to be held in February and a filmed recital offered to the winner and runner up. May Masterclasses and Showcase concert as well as a November studio and showcase performances will be performed on the Clonter stage.

CFMT has taken on the former Holmes Chapel Music Society's provision of Chamber Music by adding 4 extra events to its annual calendar.

To continue to provide its facilities at subsidised charitable rates for The Great British Music Camp and Sylk Dance Academy.

It is estimated that Clonter will be offering 26 Performing Opportunities, providing a platform for approximately 590 artists, including all the participants of and the Great British Music Camp, all of whom are booked in to return.

Clonter has commissioned a new innovative performing edition, English translation and dialogue for Mozart's The Magic Flute which will enable Clonter to produce this opera for the first time. Members of the cast will play multiple parts, instruments, sing all the choruses, puppeteer and mime parts on-stage.

Tea with Songs from the Shows will be offering one in the Spring, and one in December, repeating A Christmas Special by popular demand.

James Pearson is booked to return with his trio, to celebrate the Great American Song Book, with a young emerging saxophonist to the Clonter stage.

The Clonter Fair is hoped to return to pre-pandemic numbers.

New next year sees the return of Drop Me Off in Harlem, which is a troupe of 7 young musicians, one of whom (the lead vocalist) has participated in several former opera programmes.

Clonter is delighted to be supporting Breaking Tradition with a platform for their Lock In Christmas Carol, whose ethos of mixing different musical genres is both an inspiration and in tune with Clonter's ethos.

Clonter plans to continue to provide a platform for the London Adventist Chorale with Ken Burton's new arrangements,

2 Ramsey Room Sessions are planned for 2023, which include the introduction of Jazz, Funk and Soul to Clonter.

Free Tickets for 26 year olds and under, and NHS workers and those attending Food Banks

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

It is a registered charity with the Charity Commission.

Recruitment and appointment of new trustees

The Directors, who are the Trustees, are appointed by the members in general meeting and are collectively known as the Board. At each AGM, one third of the Directors retire by rotation, being the longest in office and are eligible for re-election. The Board has the power to co-opt trustees, but such people only hold office until the next AGM, do not count in determining those retiring by rotation, but are eligible for election. The Trustees who served during the year and up to the date of approving this report are listed on page 1.

Organisational structure

The Board, which must not be less than three members and not more than eight, administers the Charity and meets as necessary, but must meet at least 4 times a year.

The day to day operations of the Charity are the responsibility of the joint Chief Executives, to whom the Trustees delegate authority for operational matters including finance, employment and development, within the overall strategy agreed by the Board.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2022**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Induction and training of new trustees

Trustees are recruited for their commitment and the skill and knowledge they can bring to the organisation. All trustees receive induction information and training as appropriate to their needs and there is an opportunity to access ongoing training for personal development.

Related parties

Trustees are required to complete a form on appointment which is updated annually, registering their interest, including the membership of other voluntary organisations. The Board procedures ensure that Trustees do not participate in decisions in which they have an interest given in the notes to the financial statements.

Members of the company

The Directors have the power to admit any person or organisation to membership and may establish different classes of membership and prescribe their respective privileges and duties. A member may be removed from membership by the resolution of the Trustees on the ground that in their reasonable opinion the member's continued membership is harmful to the Charity (but only after notifying the member in writing and considering any written representation from the member received within 14 days of the notice).

Approved by order of the board of trustees on 26 September 2023 and signed on its behalf by:

N Mathias - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF CLONTER FARM MUSIC TRUST

Independent examiner's report to the trustees of Clonter Farm Music Trust ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2022.

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 Institute of Chartered Accountants in England and Wales, 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.

N A Kennington
The Institute of Chartered Accountants in England and Wales

Heywood Shepherd
Chartered Accountants
1 Park Street
Macclesfield
Cheshire
SK11 6SR

26 September 2023

CLONTER FARM MUSIC TRUST

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2022**

		Unrestricted fund £	Restricted funds £	2022 Total funds £	2021 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Donations and legacies		137,104	-	137,104	181,383
Charitable activities					
Theatre and workshop		204,768	110,500	315,268	159,333
Ancillary trading		2,977	-	2,977	2,927
Fundraising		8,190	-	8,190	450
Other activities		-	-	-	518
Other trading activities	3	8,602	-	8,602	7,298
Investment income	4	169	-	169	23
Total		361,810	110,500	472,310	351,932
EXPENDITURE ON					
Raising funds		1,130	-	1,130	-
Charitable activities					
Theatre and workshop		305,362	97,627	402,989	306,804
Ancillary trading		7,746	-	7,746	8,410
Fundraising		12,103	-	12,103	9,100
Other activities		54,224	-	54,224	-
Total		380,565	97,627	478,192	324,314
NET INCOME/(EXPENDITURE)		(18,755)	12,873	(5,882)	27,618
RECONCILIATION OF FUNDS					
Total funds brought forward		155,457	-	155,457	127,839
TOTAL FUNDS CARRIED FORWARD		136,702	12,873	149,575	155,457

The notes form part of these financial statements

CLONTER FARM MUSIC TRUST (REGISTERED NUMBER: 04056093)

**BALANCE SHEET
31 DECEMBER 2022**

	Notes	Unrestricted fund £	Restricted funds £	2022 Total funds £	2021 Total funds £
FIXED ASSETS					
Tangible assets	9	2,400	-	2,400	2,147
CURRENT ASSETS					
Debtors	10	61,614	-	61,614	10,893
Cash at bank and in hand		119,576	12,873	132,449	258,588
		<u>181,190</u>	<u>12,873</u>	<u>194,063</u>	<u>269,481</u>
CREDITORS					
Amounts falling due within one year	11	(46,888)	-	(46,888)	(116,171)
NET CURRENT ASSETS		<u>134,302</u>	<u>12,873</u>	<u>147,175</u>	<u>153,310</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>136,702</u>	<u>12,873</u>	<u>149,575</u>	<u>155,457</u>
NET ASSETS		<u>136,702</u>	<u>12,873</u>	<u>149,575</u>	<u>155,457</u>
FUNDS	13				
Unrestricted funds				136,702	155,457
Restricted funds				12,873	-
TOTAL FUNDS				<u>149,575</u>	<u>155,457</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 December 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 December 2022 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 26 September 2023 and were signed on its behalf by:

N Mathias - Trustee

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

1. PRINCIPLE ACTIVITY

Clonter Farm Music Trust is an Opera Theatre which supports activities for performing arts.

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) (effective 1 January 2019)', 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.

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.

Income from donations and grants, including capital grants and donations, and any related gift aid, is included in incoming resources when these are receivable, except when they relate to future accounting periods or when the donor /grantors impose pre-conditions that have not been met. In these cases the income is deferred until the future period and/or the conditions have been met.

Where conditions are imposed which restrict the use of income to a specific purpose then it is included in incoming resources under restrict funds when it is due.

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.

Remaining restricted performance funds have been apportioned between production artists costs and production other direct costs based on the total expenditure put together.

Tangible fixed assets

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

Fixtures and fittings	- 20% on cost and 10% on cost
Computer equipment	- 50% on cost, 33% on cost and 20% on cost

Taxation

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

The charity is registered for VAT and is only able to recover some of the input tax it is charged. Costs are stated net of VAT were it is charged and irrecoverable VAT is included in expenditure under 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.

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

CLONTER FARM MUSIC TRUST

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2022**

3. OTHER TRADING ACTIVITIES

	2022	2021
	£	£
Fundraising events	3,077	2,298
Sponsorships	5,525	5,000
	<u>8,602</u>	<u>7,298</u>

4. INVESTMENT INCOME

	2022	2021
	£	£
Interest received	<u>169</u>	<u>23</u>

5. SUPPORT COSTS

	Other	Governance	Totals
	£	costs	£
Theatre and workshop	54,087	-	54,087
Other activities	25,376	23,159	48,535
	<u>79,463</u>	<u>23,159</u>	<u>102,622</u>

Support costs are those functions which assist work of the charity either by supporting the delivery of the charitable activities or by supporting the generation of funds. They include back office functions, freelance staff costs and professional fees.

6. NET INCOME/(EXPENDITURE)

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

	2022	2021
	£	£
Depreciation - owned assets	<u>1,577</u>	<u>2,408</u>

7. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 December 2022 nor for the year ended 31 December 2021.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 December 2022 nor for the year ended 31 December 2021.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2022

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	181,383	-	181,383
Charitable activities			
Theatre and workshop	132,983	26,350	159,333
Ancillary trading	2,927	-	2,927
Fundraising	450	-	450
Other activities	518	-	518
Other trading activities	7,298	-	7,298
Investment income	23	-	23
Total	<u>325,582</u>	<u>26,350</u>	<u>351,932</u>
EXPENDITURE ON			
Charitable activities			
Theatre and workshop	271,655	35,149	306,804
Ancillary trading	8,410	-	8,410
Fundraising	9,100	-	9,100
Total	<u>289,165</u>	<u>35,149</u>	<u>324,314</u>
NET INCOME/(EXPENDITURE)	36,417	(8,799)	27,618
RECONCILIATION OF FUNDS			
Total funds brought forward	119,040	8,799	127,839
TOTAL FUNDS CARRIED FORWARD	<u>155,457</u>	<u>-</u>	<u>155,457</u>

CLONTER FARM MUSIC TRUST

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2022

9. TANGIBLE FIXED ASSETS

	Long leasehold improvements £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 January 2022	201,163	42,247	21,470	264,880
Additions	-	-	1,830	1,830
At 31 December 2022	201,163	42,247	23,300	266,710
DEPRECIATION				
At 1 January 2022	201,163	42,247	19,323	262,733
Charge for year	-	-	1,577	1,577
At 31 December 2022	201,163	42,247	20,900	264,310
NET BOOK VALUE				
At 31 December 2022	-	-	2,400	2,400
At 31 December 2021	-	-	2,147	2,147

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade debtors	-	500
Other debtors	60,057	7,010
Prepayments	1,557	3,383
	61,614	10,893

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Other loans (see note 12)	35,000	90,000
Trade creditors	6,085	3,497
VAT	130	269
Deferred income	1,967	17,575
Accrued expenses	3,706	4,830
	46,888	116,171

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2022

12. LOANS

An analysis of the maturity of loans is given below:

	2022 £	2021 £
Amounts falling due within one year on demand:		
Other loans	35,000	90,000
	<u>35,000</u>	<u>90,000</u>

The contingency loans of £90,000 have been made available by supporters of the charity.

The lenders have agreed that their rights to repayment should be subordinated to those of any other creditor of the charity. The monies have been deposited in a separate interest bearing account and may be drawn down to support the cashflow needs of the charity as required.

During the year repayments of £55,000 were made resulting in a loan balance carried forward of £35,000

In the event that all the loan is repaid, interest will be payable to the lender computed on the following basis:

- (a) Any interest earned by the charity in the separate interest-bearing account shall be due,
- (b) Interest at 2% per annum on any balance transferred from the separate interest-bearing account until it is returned, or until the whole of the loan is repaid, whichever is the later date.

In the event that the whole loan is not repaid to either lender by 31st March 2023 or shortly thereafter, any interest entitlement will be waived. It is intended that the loan will be repaid in full by 31st March 2023 provided this can be done without jeopardising the financial position of the charity.

13. MOVEMENT IN FUNDS

	At 1.1.22 £	Net movement in funds £	At 31.12.22 £
Unrestricted funds			
General fund	155,457	(18,755)	136,702
Restricted funds			
Workshops	-	12,873	12,873
TOTAL FUNDS	<u>155,457</u>	<u>(5,882)</u>	<u>149,575</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2022

13. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	361,810	(380,565)	(18,755)
Restricted funds			
Workshops	84,500	(71,627)	12,873
Performances	26,000	(26,000)	-
	<u>110,500</u>	<u>(97,627)</u>	<u>12,873</u>
TOTAL FUNDS	<u>472,310</u>	<u>(478,192)</u>	<u>(5,882)</u>

Comparatives for movement in funds

	At 1.1.21 £	Net movement in funds £	At 31.12.21 £
Unrestricted funds			
General fund	119,040	36,417	155,457
Restricted funds			
Workshops	8,799	(8,799)	-
	<u>127,839</u>	<u>27,618</u>	<u>155,457</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	325,582	(289,165)	36,417
Restricted funds			
Workshops	17,000	(25,799)	(8,799)
Performances	9,350	(9,350)	-
	<u>26,350</u>	<u>(35,149)</u>	<u>(8,799)</u>
TOTAL FUNDS	<u>351,932</u>	<u>(324,314)</u>	<u>27,618</u>

14. RELATED PARTY DISCLOSURES

Trustee:

Last year a trustee was involved in transactions with the charity for none trustee activities.

J and A Lockett:

The charity has entered into a number of transactions with J and A Lockett, the parents of the trustee S Farmer. The transactions during the year are as follows:

Gardening services at £2,264 for the year (2021 £1,872);

Accommodation at £28 per night per person (2021 £28 per person). Total accommodation charges for the year were £4,120 (2021 £4,092); covering several performances

Other expenses totalling to £0 (2021 £1,919);

The charity rents its premises free of charge from J Lockett.

J and A Lockett provide bed and breakfast accommodation for visiting artists.

Chief Executives:

Additionally, the company has entered into transactions with A Harman and I Lockett partnership, the sisters of S Farmer.

A Harman is engaged as Joint Chef Executive and the freelance Education and Development Officer and

I Lockett is engaged as Joint Chef Executive and Administrator. They were paid fees and expenses totalling £38,688 in the year (2021 £29,016).

One close family member of S Farmer has made loans available to the charity, as set out in the loan note £35,000 was outstanding at the year end.

S Farmer has no financial interest in any of the above transactions and does not play any part in Board decisions affecting her family members and the charity.

The trustees believe that all of these arrangements are in the best interest of the charity and allow it to operate effectively.

Donations:

As far as the trustees are able to determine the aggregate value of unrestricted donations to the charity made by trustees and other related parties was £NIL (2021 NIL).

15. RESTRICTED FUNDS

The charity received restricted funds of £26,000 during the year (2021 £9,350) from Trusts and grants for the theatre performances.

They also received restricted funds of £84,500 during the year (2021 £17,000) from Trusts and grants for the educational workshops.

Further details of funds is provided in the Report of Trustees.

CLONTER FARM MUSIC TRUST

England & Wales - Charity number 1083903

Accounts

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021
FOR
CLONTER FARM MUSIC TRUST**

Heywood Shepherd
Chartered Accountants
1 Park Street
Macclesfield
Cheshire
SK11 6SR

CLONTER FARM MUSIC TRUST

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FOR THE YEAR ENDED 31 DECEMBER 2021**

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CLONTER FARM MUSIC TRUST

**REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 DECEMBER 2021**

TRUSTEES	N Mathias - Chairman E Blood S Farmer J J Meadmore Lady A K Pilkington MBE M H C Pitt D J Billings
COMPANY SECRETARY	N Mathias
REGISTERED OFFICE	Clonter Farm Swettenham Heath Congleton CW12 2LR
REGISTERED COMPANY NUMBER	04056093 (England and Wales)
REGISTERED CHARITY NUMBER	1083903
INDEPENDENT EXAMINER	Heywood Shepherd Chartered Accountants 1 Park Street Macclesfield Cheshire SK11 6SR
BANKERS	Barclays Bank Plc 22 London Road Alderley Edge Cheshire SK9 7EA

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2021**

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 December 2021. 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

Charitable Objectives

To provide high quality training and experience of performing publicly for persons embarking on professional musical careers in the United Kingdom and to this end (but without prejudice to the generality of the foregoing) to establish such courses of training and tuition and such public concert stage and other performances as the Trustees shall see fit).

To pay all or part of the expenses of persons incurred in the attending of such courses.

When appropriate, professional development opportunities are offered to more established artists.

To bridge the gap between conservatoire and professional work offering cast members an environment in which to network, develop their craft, and share an artistic experience with others who enjoy and support the Arts.

To select repertoire that is both useful for emerging singers and accessible to newcomers to opera.

To extend professional development opportunities to emerging designers and stage crew when appropriate.

To promote the creative arts and advances in education in the arts through opera, theatre and music. We believe that every child should have access to high-quality music making, and as an arts organisation based in the Northwest of England we work with many schools within post-industrial and rural "cold spots", who are not well-served by creativity and culture.

To provide a cultural destination for the local community and to reach isolated communities.

OBJECTIVES AND ACTIVITIES

Activities

The Trust achieves the above objectives through the following activities:

With the staging of its own annual opera production, the awarding of an annual opera prize (where 6 singers, nominated by the UK's leading conservatoires, come head to head, for a singing competition at Clonter), the provision of two opera studios, culminating in showcase concerts, and the production and delivery of workshops and children's shows, musical teas for the elderly, jazz and folk concerts on the main stage and smaller performance areas.

Each year CFMT historically auditions 140-150 singers at music colleges around the UK as well as holding independent auditions for starting singers just starting their professional careers in London and at Clonter. This year singers were auditioned digitally and 40 shortlisted for live auditions in November 2021 in London for the 2022 summer Opera production. For those selected, after these comprehensive auditions, the benefits of residential facilities, and a supporting staff of exceptional calibre, ensure that these emerging singers achieve maximum potential during the opera studios and thereafter. CFMT is an equal opportunities organisation. Auditions are free and travel expenses are paid for those travelling long distances removing obstacles of cost. Our auditioning & training process enables talented artists who have come to opera from less traditional backgrounds to perform main roles alongside their peers from the well-known Opera Courses.

Clonter is a registered Arts Award Centre enabling young people to gain progressive, nationally recognised Arts Award Qualifications. Arts Award is also an Approved Activity Provider offering recognised activities as part of the skills section of The Duke of Edinburgh's Award.

Clonter shares its facilities with other arts organisations with similar aims to nurture emerging talent and provide access to high quality live music.

Clonter strives to provide a rich and diverse programme of musical events including: Folk, jazz and Gospel, aiming to make high quality live musical entertainment as accessible as possible to as wide an audience as possible, offering performance opportunities to emerging artists in all categories of music.

Activities in 2021

General note - Recognising that flexibility and agility were key to surviving after the Arts Council Cultural recovery funding ended in 31 March 2021, CFMT adapted its work to fit current guidelines. CFMT kept overheads very low so that it could flex up and down as necessary to be as effective and efficient as possible, and ensure that support was focussed on providing opportunities to artists and technicians.

Digital Events - Due to the uncertainty of the Covid Pandemic, everything that was in the usual annual programme was still carried out digitally behind closed doors starting with the Opera Prize in February and Masterclasses and Showcase in May until June when the Government allowed theatres to re-open.

Re-opening in June - Live Concerts - Jazz in June - James Pearson & Friends - Swinging out of Lock-down concert. This was socially distanced.

Digital Concert Series - Keeping You Entertained Programme - CFMT carried out more activities than ever before as it continued to provide digital, as if live, concerts - Giulia Contaldo and The Innsaei String Quartet, Erin Rossington, Ben Somers & Grant Gordy, on top of resuming our usual annual live events programme.

Patio Concerts for Care Homes - Tea With Songs From The Shows - The digital broadcast produced in 2020 was repeated, which included delivering boxed teas to people's homes, however 2 Patio concerts were carried out to local care homes. However, in March Teas with Songs from the Shows were delivered to two local care homes in the form of Patio Concerts with cream teas delivered to residents

Collaborations - A collaboration with the Holmes Chapel Music Society added 4 extra live concerts to the Clonter programme.

Inter-continental Digital Concert - One of the developments of Covid Pandemic was to facilitate the creation of an intercontinental digital concert, connecting two jazz musicians; Ben Somers in the UK & Grant Gordy in the USA.

May Masterclasses - Clonter also continued to provide emerging artists with live masterclasses - whilst still recording behind closed doors.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2021**

OBJECTIVES AND ACTIVITIES

Summer Opera Production - Barber of Seville - CFMT offered all the artists and creative practitioners, it engaged for our postponed 2020 production of Rossini's - the Barber of Seville, the opportunity to be a part of the company in 2021. Due to extensive planning a performing company bubble was established to enable an un-socially distanced production, providing artists with an opportunity to perform in a naturalistic way which had been denied them for over a year and was still not common practice due to the logistical complications and potential jeopardy. Audiences, however, were still socially distanced, in accordance with government guidelines, until mid-way through the run of 6 Performances inc. Review, quotes, photos and feedback on Appendix 1.

Clonter Fair - As part of our commitment to providing accessible entertainment to our local community CFMT held our annual Clonter Fair in September providing live music entertainment from opera, musicals, folk and jazz both indoors and out, complete with a sports day, dog show and classic car show.

World Mental Health Day - We were able to keep to our commitment to mark World Mental Health Day with a concert performed by Colum Sands

Betty Bannerman Award for French-song - Winner recital - The winner of this award was offered a live recital, pre-Covid, in addition to the Prize money - which was endowed by Clonter's Founder, Jeffery Lockett, in honour of his mother, Betty Bannerman, for Royal Northern College of Music students. During the Covid Pandemic, a recorded recital was offered instead.

External Hire - Due to Covid Pandemic regular external hires did not take place, namely the Crossover- Blue Grass and Old Time Music Festival, The Love Music Trust celebratory weekend and the Great British Music Camp.

Education Outreach Programme - a total of 2205 children and teachers took part in our 2021 Education outreach programme.

Virtual Theatre Arts Days - From May - September - CFMT piloted a new Virtual Theatre Arts project for 1298 children from 27 schools in March. 47 year groups took part in 94 workshops. Activities included: Composition workshops with live virtual teams support based on any topic or with a live practitioner in the classroom. Set & Lighting design workshops in the classroom with live on-line teams support and Take-Away set & lighting design packs for up to 30 children including all materials, inspiration sheets based on your topic, and an Arts Award Log for each child to complete, enabling children to gain Arts Award qualifications. Arts Award is now accepted as a provider for The Duke of Edinburgh Awards.

60 children from a local School with a high proportion of pupil premium children won our 2021 Script writing competition and was offered exclusive use of our theatre for a Performance Day of rehearsing, performing, filming and designing for up to 2 classes free of charge and be eligible for a contribution towards the cost of the coach in 2022

Virtual Musical Theatre Days in November and December 2021

692 children and 65 Adults from 15 schools took part in our Virtual, interactive Musical Theatre Days and Papageno's Quest. The delivery of virtual, interactive musical workshops and with live on-line support from a cast member proved to be extremely effective. The creation and delivery of take-away design packs for teachers to use in conjunction with live on-line support from designers was equally successful. Children were introduced to musical theatre and operatic repertoire sung in Italian, French and German, ensemble singing and simple dance moves as well as English to show them that none of this repertoire was "beyond their grasp" or something they were not privileged or experienced enough to access.

Quotes from teachers

"The children and staff haven't stopped talking about it all... Although it was a new way of presenting/performing Clonter, it was just as good and offered the children a fantastic opportunity filled with excitement... something the children needed, especially in these strange/uncertain times.... Jade Simon Rossmore Primary - Ellesmere Port

...today was a super, creative change from our routine. You have done really well to still share the Clonter magic all be it in this 'digital' way." Sue Radcliffe Marlfields Primary - Congleton

Betty Bannerman Award for French-song - Winner recital

Prior to Covid the winner of the Betty Bannerman Award for French Song was offered a live recital, in addition to the Award which was endowed by Clonter's Founder Jeffery Lockett in honour of his mother for Royal Northern College of Music students.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2021**

OBJECTIVES AND ACTIVITIES

Public benefit

Total 2205 children and adults took part in Clonter's Education programme. 2155 virtual, interactive Musical Theatre Days in school with live on-line support from cast members and designers and 50 home educating children came to Clonter for a Theatre Arts Day with live composition workshops with musicians, designers and technicians. This was an increase on 2020 due to the development of hybrid Theatre Arts and Musical Theatre Days with Take-away design packs.

Social distancing guidelines meant our seating capacity for our 2021 summer opera production was reduced. The number of people attending The Barber of Seville was 807 compared with 1538 for Don Giovanni in 2019. Audience numbers for the remaining programme were down due to a number of factors. nervousness of coming into crowded indoor environments when caring for vulnerable adults, as well as the risk of getting ill and having to cancel holidays over the summer period. For 3 of the Barber of Seville performances there was only 25% of capacity available. Although government guidelines lifted all restrictions mid-July, due to the results of a customer confidence survey, Clonter maintained a degree of social distancing offering 50% capacity.

Digital Reach: YouTube: Views have increased from 8,377 in 2019 and to 24,901 in 2020, to 35,260 in 2021. This shows a significant improvement through the first year of COVID continuing this upward trajectory this year. Nearly half of all the views we have accumulated on our YouTube channel ever are from this year (looking at the total number of views on the MOST-WATCHED OF ALL TIME spreadsheet - 80,014). **Dotmailer:** All Dotmailer stats have increased. There were 324 new subscribers in 2021, 157 new subscribers in 2020, and 251 in 2019. The number of emails opened and links clicked has also increased. **Instagram:** All our Instagram figures for 2021 have increased in comparison to 2020 (reach, impressions, likes, comments and video views) - 23% Reach increase; 20% Impressions increase; 4.5 fold increase in video views. The number of followers has also continued to increase steadily. Comments across all posts throughout the year have more than doubled, illustrating that people are interacting with our content increasingly. **Website:** Website traffic has increased by 22% in 2021. Pageviews have gone up by approximately 80% and the bounce rate has gone down to approx. 5% (Approx. 32% in 2020). The bounce rate represents the number of visits where the person leaves the website from the landing page without browsing further. A low bounce rate of 5% is considered excellent, as it means that people are looking around the website and clicking on different pages before leaving. **Facebook:** Reach in 2021 was 140,367, compared with 306,368 in 2020, but in 2020 we were only communicating on line with our 'Keeping You Entertained', so a dip in this area is not unexpected as we emerged from the last Lockdown half way through the year (mid July). **Twitter:** This remains steady.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2021**

ACHIEVEMENT AND PERFORMANCE

Charitable activities

In acknowledgement of its beneficial contribution to the performing arts, the Trust regularly receives testimonials from artists, teachers, heads of the UK Conservatoires, reviews from critics and funders endorsing the value of this work.

"I learned a lot and am grateful for the platform which was my first attempt at an opera which has since taken me all over the world"
Sir Simon Keenlyside (Clonter's President)

"I first sang for Clonter as Tatyana in Eugene Onegin as a student. I was in a vicious circle of not getting roles because I didn't have enough experience and Clonter took a chance on me. It was a fantastic learning experience, working with staff who wanted the best for the singers and the show. This year I sang for Clonter again, taking the risk of singing a role that I would not otherwise have had the courage to sing in a different environment, Violetta in La traviata. Once again it was a sharp learning curve for me, but again the conductor and director were fantastic. I really believe that what Clonter do in nurturing and promoting young talent is unique. Next year I will make my debut in a lead role in a major house in the UK. Without my experience on stage there (Clonter), and the contact I made, I would not have taken the path I have done" Lee Bisset 2000

"I am grateful to Clonter for allowing me to find my strengths in one of Donizetti's most challenging roles Lucia di Lammermoor which is a role I am sure I will perform again and again. Clonter is an extremely friendly and fun atmosphere to work in... providing much hospitality and support for the young singers they nurture during their time there. I would recommend it to any young singer with very high regard" Natalya Romaniw 2010

"There isn't any other company that I can think of that bridges the gap between student and professional as well as Clonter. I was fortunate to work for three companies this summer all offering opportunities for young talent or young artists/ Clonter's cast was the only one with a full student emerging company. The others say they offer opportunities to 'young artists' but most of them have been working professionally for about 5-10 years...Clonter is doing something unique in our field. The level of guidance from the director was outstanding clearly an incredible director but above all, an educator. I've never learned so much from doing a role - ... standing on your own two feet to do the live performance - it was like a professional course and performance. Amazing what you can achieve in such a short time of rehearsals...Being able to perform a challenging role in a safe space - I now have this under my belt and ready for a contract to do it again. The pressure of doing a role like this straight away would be a scary thought- but at Clonter they guided me through it with plenty of one to one coachings and support. The team at Clonter are incredibly generous, and provide a hard to top environment to work in... The main difference is the working environment. Living on site allows us to really get deep into the process and allows us to focus entirely...I love that it's a northern company there aren't many! I love the living on site...you can see how much care and time goes into creating this opportunity for us. It offers a professional opportunity for young singers. Alexandra Lowe 2019 (Alexandra gained a place on the Jette Parker Young Artist Programme at The Royal Opera House in 2020)

"The secret of Clonter's continuing success is that it is born and maintained out of a genuine love for the art form, its origins, history and future. It is a very special place. The rewards are there for all to see, not only in the splendid end results in each production, but in the seeds planted in the fertile ground of young artist's professional experience. The ROH recently asked me to cover a couple of smaller roles in the new Turnage commission. I've also got an audition with them at the end of this month with a view to further possible work. This all came after Elaine Padmore's attendance at the Britten Theatre performance, and so I owe you a debt of gratitude Paul Carey Jones - La Cenerentola 2010

"The regular drip of (on-line) material from Clonter has exceeded many larger arts companies, kept in close touch with its audience and kept faith with its performers as well as given new work to the free-lance film making community. That's all a massive achievement.

I think Clonter has responded quicker than most to the new circumstances..."

Wyn Davies - Conductor - 2020

Clonter offered free recording opportunities to ex-students from the RNCM this during lock-down as well as instrumentalists - Clonter also provided video auditions with written feedback to 35 RNCM opera students.

"We appreciate all Clonter is doing for the students here at the Royal Northern College of Music. To have opportunities available for our young singers, to bring them from College-level to professional engagement, is hugely important. It gives them confidence, employment and encouragement. Your generosity and high standards of both care and training, over many years, are of immense value to them" Lynne Dawson Head of Vocal Studies RNCM

CLONTER FARM MUSIC TRUST

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2021

I've directed productions, for all the major UK conservatoires, Irish colleges and youth opera programmes, BYO and for young artists' programmes in opera houses internationally. The on-site residential dimension of Clonter plays a key-role in quickly forming an ensemble atmosphere which yields huge dividends in the final production. Clonter's setting and situation play an important role here. No stars, no special favourites, no pecking order. Remarkable. It's a rare-if not unique-ethos and one that should be encouraged and supported. The small, integrated team made for a highly cohesive and effective line-management which, with excellent communication, contributes to an atmosphere of "can do".....First-class colleagues across the board. Practical, sensible, realistic and professional. Michael McCaffery - Director

"We have worked with the organisation for more than five years and each year our partnership working grows stronger. During that time, we are pleased to have particularly supported their education programme, which provides high quality experiences and pathways into arts careers for young people...This comprises a series of arts and education workshops, resulting in the participants receiving their Arts Award Discover. The programme not only provides unique arts experiences, but also helps young people learn new skills and gain qualifications. The organisation supports delivery of our Cultural Framework which will be implemented from April 2017... Clonter Farm Music Trust is succeeding in providing Cheshire East residents with high quality arts programming and engagement." Amy Lewis, Cultural Economy Development Manager
Culture, Visitor Economy and Tatton Park, Cheshire East Council.

The Barber of Seville - youthful enthusiasm triumphs, Cheshire opera farm proves its resourcefulness again...The house is relatively small (there's always a reduced orchestration as accompaniment), and the idea is that promising young voices can get a chance to try their luck with an audience and learn in the process....star after star has taken the first steps towards a durable career under the care of Clonter's music staff and directors. This production was no exception...Philip Sunderland conducted and provided continuo - 12 executant musicians. His steady hand was a rock for the seven-strong cast, who between them managed to present the entire story, and his sense of tempo and pulse served up the menu perfectly à la Rossini. There's never been a big budget for sets at Clonter, so ingenuity is their watchword. This year designer Bettina John and set builder Oliver Rock provided something I don't remember ever seeing before: a revolve! It has to be hand-operated, like a playground roundabout, by the cast themselves, but they proved they could do that and sing at the same time, even in the complicated ensembles. ...It was a fun show, as it should be, and the production clearly benefitted very much from direction by Greg Eldridge ...His gift, I would say, is mightily to do with working with performers to bring a story to life and engage an audience. This definitely did that. Robert Beale Friday, 16 July 2021 the arts desk
Like so many arts organisations, Clonter had to jump through multiple Covid-induced hoops to put on this new Greg Eldridge production, whose genesis reached back to 2019 under Julia Burbach. Though it ran to five performances, of which this matinee was the second, it cannot have easily broken even, with an audience reduced to half. But the rare joy it created was unconstrained: it brought humanity's foibles to the fore and we could laugh at ourselves. Clonter's plus-card has always been the proximity of audience to stage; we are as close as maybe to the action, indeed bound up in it....The show's topical nods towards Covid and its patent esprit de corps were hugely enjoyed on both sides of the stage. Clonter may be justly proud of its achievement against the odds. Martin Dryer Opera Magazine 2021

"Jeffery Lockett has done more for opera in Britain than many better known names": An indefatigable and conscientious auditioner, he has started many a singer's career and Clonter remains the place to see tomorrow's top talent make its first appearance"
Robert Thicknesse - Opera Now

"For those who like to keep an ear on rising British operatic talent, periodic visits to Clonter Opera are essential. The list of those who have sung there since 1974 reads like a Who's Who of current casts in our (and Europe's) leading companies."
Michael Kennedy -The Sunday Telegraph

"Clonter's track record bespeaks its skill at talent spotting and the value of its away-from-the-hothouse environment in building skills for future star performers... This year's La bohème is no exception.... Director Harry Fehr presents the story as Rodolfo, returning to the attic in which great formative experiences of his youth took place ...The set strikes you as soon as you sit down...Grace Venning's set ... striking and evokative. At Clonter voices are the thing and this year they struck gold. Robert Beale Manchester Theatre Awards 2018

Clonter trawls far and wide for its singers. The seven principals here came from six countries and four continents, no doubt also testimony to the magnet that Britain still provides for aspiring musicians ... astonishing success rate of Clonter's protégés since 1974. Nevertheless, Harry Fehr's production was proof of what can still be achieved on a tight budget...The absence of Parpignol's Pied Piper procession had an unexpected benefit: we were able to focus on the byplay between Musetta and Marcello without distraction...Clive Timms brought his customary authority to bear on the Clonter Sinfonia and it responded with discipline and enthusiasm. In the end, any budgetary privations faded before Fehr's successful evocation of nostalgia... Standards were extremely high...Martin Dreyer - Opera Magazine 2018

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2021**

ACHIEVEMENT AND PERFORMANCE

Fundraising activities

A new Fundraising Manager was appointed in June. A on-going digital DONATE Appeal is resulting in a steady flow of small donations and keeping our Funders and Clonter Friends engaged with our work and keeping Clonter in the forefront of people's minds showing how well the aims of our funding partners have been carried out. Clonter continued to work with over 20 funding partners. These are made up of charitable trusts, Cheshire East, Grants for the Arts and Private donors.

Restrictions and closures relating to covid-19 in 2020 and early 2021 made raising ticket and commercial income in 2021 particularly challenging.

Ticket price re-structuring - Having postponed the 2020 production of The Barber of Seville, due to Covid, this was rescheduled to 2021, with ticket price re-structuring to account for social distancing. A significant number of ticketholders for 2020 either donated the cost of their tickets or converted the cost to credit notes. Whilst people were accepting of the price increase for the opera production there was resistance to the increased Opera Gala ticket price which had previously been our most popular event.

Cultural Recovery Grant up until 31 March 2021. We were thankful to receive emergency support relating to the pandemic through our local council and the remainder of our Cultural Recovery Grant up until 31 March 2021.

Friends and Patrons of Clonter - 90% of the Friends renewed using a continuous payment method an increase of £14,116 on 2020. We held our Friends Evening in a new format to entertain the Friends, Patrons and major donors of CFMT in the Ramsey Room and foyer area of the theatre instead of on the main stage. This created a more intimate atmosphere and allowed the performers to directly express to the friends how valuable their experiences at Clonter had been to them in a more intimate setting.

Charitable Grants and donations exceeded 2020 levels due to 2 extraordinary private donations towards our 2022 opera production. The Trustees of CFMT would like to thank all donors and supporters for helping us to secure the future of Clonter Opera Theatre for the benefit of audiences, artists, participants in CFMT's education programmes, and for the local community. The Trustees are extremely grateful to every single person, trust, foundation and organisation whose support ensured that Clonter Opera can continue to present performances and run its education and community programmes in the future.

Corporate Sponsorship - we retained our main corporate Opera sponsor but lost the sponsorship of our November Opera Gala concert.

**Continuing our quest to gain an Environmental Quality Mark
Clonter proposed to continue to:**

- Maintain Solar panels to generate electricity
- Continue a Plastic bottle free policy - We use Crag Spring Water from The Peak District. They supply in glass bottles, collect and reuse them.
- Contract ASH Waste - to collect and recycle as much as possible.
- Use compostable plastic and coffee cups
- Switch to low-energy bulbs throughout the theatre wherever possible.
- Prohibit the use of wet wipes in the theatre
- Insist that any external hirers use Enviro Skip, recyclable or compostable receptacles, and reusable festival glasses (saved 1,200 cups from landfill after the 2019 Crossover Festival)
- Insist that caterers use local suppliers
- Insist that caterers use environmentally friendly alternative to clingfilm
- Reduce the use of plastic sleeves in our filing
- Reuse lever arch files, ring binders and filing accessories
- Use sustainable photocopiers
- Reuse printed matter as scrap paper
- Ask companies not to send us unwanted printed matter or magazines by post
- Target mailers and print only the number of leaflets needed for those mailers to reduce landfill
- Use email and social media rather than printed matter as much as possible
- Reuse banners and advertising boards with patches
- Buy hand wash in bulk and top up existing dispensers
- Use non-plastic tea bags and composting coffee beans in soil
- Use 100% recycled toilet paper and proposing to remove paper towels from the theatre
- Use eco versions of cleaning materials
- Use local suppliers as much as possible
- Recommend local businesses and tourism to our customers

ACHIEVEMENT AND PERFORMANCE

Education "Catch-up with culture" programme

This programme will be linked to core curriculum subjects such as literacy and history and will be inspired by England's most celebrated playwright. The children's show - Puck's Adventure will be centred around Shakespeare characters from a midsummer night's dream, Romeo & Juliet & Macbeth and Falstaff. The project will also introduce children to a variety of different languages including: French, Italian, German and British sign language. 900 children & teachers from areas of low engagement with the arts on post-industrial and rural "Cold spots" will be provided with free workshops and shows at Clonter and a virtual/interactive Puck's Adventure film will be created to be rolled out with Take-away design packs & live on-line support from a cast member & a designer to a further 1300 children & teachers. It is hoped that Puck's adventure will be adapted for festival audiences in partnership with Wild Rumpus in 2023 and tour to the Edinburgh Festival Fringe in 2024. Specially adapted Theatre Arts Days for 335 children and adults will be offered to Home Educating families and schools including a local National Autistic school in 2023 as part of the 2022 academic year activities.

FINANCIAL REVIEW

Financial position

Overview

The charity has generated surplus unrestricted funds for the year of £27,618 (2020 £116,084 surplus) the surplus unrestricted funds for the year 2020 were greater due to the success of our 2019 appeal combined with the Cultural Recovery Grant we received from the Government. The Cultural Recovery Grant ran out in March 2021 however throughout 2021, the Trust's finances were supported by subordinated loans of £90,000. Since the year end, the term of all the subordinated loans have been extended to the 31 March 2022. Increased efforts to secure future funding is a high priority and a new fundraising manager has been appointed to maximise the fundraising potential of new software and customer relations management system.

Investment policy and objectives

When investing surplus funds the Trust seeks appropriate professional advice. At the present time surplus funds are placed on deposit.

Reserves policy

The Trust utilises its unrestricted funds to provide working capital, fund capital replacements and to cover any deficits. The unrestricted reserves stand at £155,457 (2020 £119,040) The trustees have previously set a reserve policy to build up free reserves to equate to six months of operating costs which has not been achieved this year. The trustees are working on strategies to build the necessary level of reserves in the future.

Going concern

There are no material uncertainties about the charity's ability to continue to operate for a twelve month period from the signing of this report due to the subordinate loans currently in place.

CLONTER FARM MUSIC TRUST

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2021

FUTURE PLANS

Clonter Farm Music Trust will remain committed to identifying and developing some of the most talented young opera singers in the UK through its Emerging Artist programme which includes the Clonter Opera Prize competition to be held in February and a filmed recital offered to the winner and runner up. May Masterclasses and Showcase concert as well as a November studio and showcase performances will be performed on the Clonter stage.

To continue to plan for spikes in Covid-19 and continue to offer singers opportunities to record recitals and create interactive/virtual versions of children's workshops and shows with take-away design packs. Our policy is going to be that if anyone shows symptoms of Covid they will test and if they test positive they will isolate and all company members will be tested in line with other theatres.

To continue to provide its facilities at subsidised charity rate for 6 Holmes Chapel Music Society (having had 4 events in 2021) to include providing a platform for young musicians from the Sir John Deane's College programme as well as The Holmes Chapel Music Society's 50th anniversary concert - a world première performance of Ogdan Nash's poems and Camille Saint-Saëns' carnival of the animals narrated by Sir Mark Elder and performed by the Hallé principals in 2022.

It is estimated that Clonter will be offering 26 Performing Opportunities, providing a platform for approximately 672 artists, including all the participants of the Crossover Festival, the Love Music Trust June event, and the Great British Music Camp, all of whom are booked in to return.

To celebrate the Platinum Jubilee Clonter has chosen to produce the work of an English composer and librettist, Benjamin Britten and Eric Crozier's comic opera - Albert Herring, highlighting the politics of the archetypal English village fête. This will be the first time that Clonter has performed this opera in full, and with full orchestration i.e. to perform an opera as written and not with an orchestral or chorus reduction allowing 13 cast members and 12 orchestral players to showcase their full potential. The opera offers an even spread of 10 good parts for young singers, as they emerge fully from the various lockdowns.

Tea with Songs from the Shows will be back to being live only, offering one in the Spring and one in December - A Christmas Special.

James Pearson is booked to return with his trio, to celebrate the work of Cole Porter, unsocially distance this year - Pearson Plays Porter

New this year is a plan to take the product of the Education Workshop - Papageno's Quest to the Edinburgh Fringe Festival, following it's warm reception at the Just So Festival.

The Clonter Fair is hoped to return to pre-pandemic numbers of entertainers, and thus offering local artists and amateur music groups exposure at Clonter.

New next year will be Drop Me Off in Harlem, which is a troupe of 7 young musicians, one of whom (the lead vocalist) has participated in several former opera programmes.

Clonter is delighted to be supporting Breaking Tradition with a platform for their Lock In Christmas Extravaganza, whose ethos of mixing different musical genres is both an inspiration and in tune with Clonter's ethos.

Clonter plans to continue to provide a platform for the London Adventist Chorale with Ken Burton's new arrangements,

Only 1 Ramsey Room Session is planned for 2022, but Clonter is delighted that they have managed to lure the return of The India Electric Company to promote their new album in this intimate setting.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

It is a registered charity with the Charity Commission.

Recruitment and appointment of new trustees

The Directors, who are the Trustees, are appointed by the members in general meeting and are collectively known as the Board. At each AGM, one third of the Directors retire by rotation, being the longest in office and are eligible for re-election. The Board has the power to co-opt trustees, but such people only hold office until the next AGM, do not count in determining those retiring by rotation, but are eligible for election. The Trustees who served during the year and up to the date of approving this report are listed on page 1.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2021**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

The Board, which must not be less than three members and not more than eight, administers the Charity and meets as necessary, but must meet at least 4 times a year.

The day to day operations of the Charity are the responsibility of the joint Chief Executives, to whom the Trustees delegate authority for operational matters including finance, employment and development, within the overall strategy agreed by the Board.

Induction and training of new trustees

Trustees are recruited for their commitment and the skill and knowledge they can bring to the organisation. All trustees receive induction information and training as appropriate to their needs and there is an opportunity to access ongoing training for personal development.

Related parties

Trustees are required to complete a form on appointment which is updated annually, registering their interest, including the membership of other voluntary organisations. The Board procedures ensure that Trustees do not participate in decisions in which they have an interest given in the notes to the financial statements.

Members of the company

The Directors have the power to admit any person or organisation to membership and may establish different classes of membership and prescribe their respective privileges and duties. A member may be removed from membership by the resolution of the Trustees on the ground that in their reasonable opinion the member's continued membership is harmful to the Charity (but only after notifying the member in writing and considering any written representation from the member received within 14 days of the notice).

Approved by order of the board of trustees on 16 September 2022 and signed on its behalf by:

N Mathias - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF CLONTER FARM MUSIC TRUST

Independent examiner's report to the trustees of Clonter Farm Music Trust ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2021.

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 registered member of Chartered Accountant 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.

N A Kennington
Chartered Accountant
Heywood Shepherd
Chartered Accountants
1 Park Street
Macclesfield
Cheshire
SK11 6SR

16 September 2022

CLONTER FARM MUSIC TRUST

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2021**

		Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Donations and legacies		181,383	-	181,383	199,393
Charitable activities					
Theatre and workshop		132,983	26,350	159,333	115,544
Ancillary trading		2,927	-	2,927	1,161
Fundraising		450	-	450	-
Other activities		518	-	518	-
Other trading activities	3	7,298	-	7,298	2,441
Investment income	4	23	-	23	97
Other income		-	-	-	29,500
Total		325,582	26,350	351,932	348,136
EXPENDITURE ON					
Charitable activities					
Theatre and workshop		271,655	35,149	306,804	213,237
Ancillary trading		8,410	-	8,410	4,150
Fundraising		9,100	-	9,100	12,875
Other activities		-	-	-	1,790
Total		289,165	35,149	324,314	232,052
NET INCOME/(EXPENDITURE)		36,417	(8,799)	27,618	116,084
RECONCILIATION OF FUNDS					
Total funds brought forward		119,040	8,799	127,839	11,755
TOTAL FUNDS CARRIED FORWARD		155,457	-	155,457	127,839

The notes form part of these financial statements

CLONTER FARM MUSIC TRUST

BALANCE SHEET
31 DECEMBER 2021

	Notes	Unrestricted fund £	Restricted funds £	2021 Total funds £	2020 Total funds £
FIXED ASSETS					
Tangible assets	10	2,147	-	2,147	2,223
CURRENT ASSETS					
Debtors	11	10,893	-	10,893	4,484
Cash at bank and in hand		258,588	-	258,588	255,988
		<u>269,481</u>	-	<u>269,481</u>	<u>260,472</u>
CREDITORS					
Amounts falling due within one year	12	(116,171)	-	(116,171)	(134,856)
NET CURRENT ASSETS		<u>153,310</u>	-	<u>153,310</u>	<u>125,616</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>155,457</u>	-	<u>155,457</u>	<u>127,839</u>
NET ASSETS		<u>155,457</u>	-	<u>155,457</u>	<u>127,839</u>
FUNDS	15				
Unrestricted funds				155,457	119,040
Restricted funds				-	8,799
TOTAL FUNDS				<u>155,457</u>	<u>127,839</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 December 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 December 2021 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 16 September 2022 and were signed on its behalf by:

N Mathias - Trustee

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2021

1. PRINCIPLE ACTIVITY

Clonter Farm Music Trust is an Opera Theatre which supports activities for performing arts.

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) (effective 1 January 2019)', 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.

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.

Income from donations and grants, including capital grants and donations, and any related gift aid, is included in incoming resources when these are receivable, except when they relate to future accounting periods or when the donor /grantors impose pre-conditions that have not been met. In these cases the income is deferred until the future period and/or the conditions have been met.

Where conditions are imposed which restrict the use of income to a specific purpose then it is included in incoming resources under restricted funds when it is due.

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.

Remaining restricted performance funds have been apportioned between production artists costs and production other direct costs based on the total expenditure put together.

Tangible fixed assets

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

Fixtures and fittings	- 20% on cost and 10% on cost
Computer equipment	- 50% on cost, 33% on cost and 20% on cost

Taxation

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

The charity is registered for VAT and is only able to recover some of the input tax it is charged. Costs are stated net of VAT where it is charged and irrecoverable VAT is included in expenditure under 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.

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

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

3. OTHER TRADING ACTIVITIES

	2021	2020
	£	£
Fundraising events	2,298	2,441
Sponsorships	5,000	-
	<u>7,298</u>	<u>2,441</u>

4. INVESTMENT INCOME

	2021	2020
	£	£
Interest received	23	97
	<u>23</u>	<u>97</u>

5. SUPPORT COSTS

	Other	Governance costs	Totals
	£	£	£
Theatre and workshop	91,357	3,425	94,782
	<u>91,357</u>	<u>3,425</u>	<u>94,782</u>

Support costs are those functions which assist work of the charity either by supporting the delivery of the charitable activities or by supporting the generation of funds. They include back office functions, freelance staff costs and professional fees.

6. NET INCOME/(EXPENDITURE)

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

	2021	2020
	£	£
Depreciation - owned assets	2,408	1,823
	<u>2,408</u>	<u>1,823</u>

7. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 December 2021 nor for the year ended 31 December 2020.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 December 2021 nor for the year ended 31 December 2020.

8. STAFF COSTS

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

	2021	2020
	7	6
Office administration including Trustees	<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 DECEMBER 2021

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	184,453	14,940	199,393
Charitable activities			
Theatre and workshop	51,581	63,963	115,544
Ancillary trading	1,161	-	1,161
Other trading activities	2,441	-	2,441
Investment income	97	-	97
Other income	29,500	-	29,500
Total	<u>269,233</u>	<u>78,903</u>	<u>348,136</u>
EXPENDITURE ON			
Charitable activities			
Theatre and workshop	130,133	83,104	213,237
Ancillary trading	4,150	-	4,150
Fundraising	12,875	-	12,875
Other activities	1,790	-	1,790
Total	<u>148,948</u>	<u>83,104</u>	<u>232,052</u>
NET INCOME/(EXPENDITURE)	120,285	(4,201)	116,084
RECONCILIATION OF FUNDS			
Total funds brought forward	(1,245)	13,000	11,755
TOTAL FUNDS CARRIED FORWARD	<u>119,040</u>	<u>8,799</u>	<u>127,839</u>

10. TANGIBLE FIXED ASSETS

	Long leasehold improvements £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 January 2021	201,163	42,247	19,137	262,547
Additions	-	-	2,333	2,333
At 31 December 2021	<u>201,163</u>	<u>42,247</u>	<u>21,470</u>	<u>264,880</u>
DEPRECIATION				
At 1 January 2021	201,163	41,456	17,706	260,325
Charge for year	-	791	1,617	2,408
At 31 December 2021	<u>201,163</u>	<u>42,247</u>	<u>19,323</u>	<u>262,733</u>
NET BOOK VALUE				
At 31 December 2021	-	-	2,147	2,147
At 31 December 2020	-	791	1,431	2,222

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

11. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	2020
	£	£
Trade debtors	500	3,090
Other debtors	7,010	-
VAT	-	38
Prepayments	3,383	1,356
	<u>10,893</u>	<u>4,484</u>

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	2020
	£	£
Other loans (see note 13)	90,000	90,000
Trade creditors	3,497	4,678
VAT	269	-
Deferred income	17,575	33,896
Accrued expenses	4,830	6,282
	<u>116,171</u>	<u>134,856</u>

13. LOANS

An analysis of the maturity of loans is given below:

	2021	2020
	£	£
Amounts falling due within one year on demand:		
Other loans	<u>90,000</u>	<u>90,000</u>

The contingency loans of £90,000 have been made available by supporters of the charity. An additional £5,000 was introduced this year by one of the supporters and is agreed under the same conditions as the £85,000 brought forward.

The lenders have agreed that their rights to repayment should be subordinated to those of any other creditor of the charity. The monies have been deposited in a separate interest bearing account and may be drawn down to support the cashflow needs of the charity as required. In the event that all the loan is repaid, interest will be payable to the lender computed on the following basis:

- (a) Any interest earned by the charity in the separate interest-bearing account shall be due,
- (b) Interest at 2% per annum on any balance transferred from the separate interest-bearing account until it is returned, or until the whole of the loan is repaid, whichever is the later date.

In the event that the whole loan is not repaid to either lender by 31st March 2022, or shortly thereafter, any interest entitlement will be waived. It is intended that the loan will be repaid in full by 31st March 2022 provided this can be done without jeopardising the financial position of the charity.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

14. LEASING AGREEMENTS

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

	2021 £	2020 £
Within one year	-	10,000

The £10,000 provision is a lease for the photocopier which has subsequently been paid off at the date of signing these accounts.

15. MOVEMENT IN FUNDS

	At 1.1.21 £	Net movement in funds £	At 31.12.21 £
Unrestricted funds			
General fund	119,040	36,417	155,457
Restricted funds			
Workshops	8,799	(8,799)	-
TOTAL FUNDS	<u>127,839</u>	<u>27,618</u>	<u>155,457</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	325,582	(289,165)	36,417
Restricted funds			
Workshops	17,000	(25,799)	(8,799)
Performances	9,350	(9,350)	-
	<u>26,350</u>	<u>(35,149)</u>	<u>(8,799)</u>
TOTAL FUNDS	<u>351,932</u>	<u>(324,314)</u>	<u>27,618</u>

Comparatives for movement in funds

	At 1.1.20 £	Net movement in funds £	Transfers between funds £	At 31.12.20 £
Unrestricted funds				
General fund	(1,245)	120,285	-	119,040
Restricted funds				
Workshops	9,000	4,799	(5,000)	8,799
Performances	4,000	(9,000)	5,000	-
	<u>13,000</u>	<u>(4,201)</u>	<u>-</u>	<u>8,799</u>
TOTAL FUNDS	<u>11,755</u>	<u>116,084</u>	<u>-</u>	<u>127,839</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2021

15. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	269,233	(148,948)	120,285
Restricted funds			
Workshops	42,463	(37,664)	4,799
Performances	31,440	(40,440)	(9,000)
Event Hire	5,000	(5,000)	-
	<u>78,903</u>	<u>(83,104)</u>	<u>(4,201)</u>
TOTAL FUNDS	<u>348,136</u>	<u>(232,052)</u>	<u>116,084</u>

16. RELATED PARTY DISCLOSURES**Trustee:**

Last year a trustee was involved in transactions with the charity for none trustee activities.

J and A Lockett:

The charity has entered into a number of transactions with J and A Lockett, the parents of the trustee S Farmer. The transactions during the year are as follows:

Gardening services at £1,872 for the year (2020 £2,392);

Accommodation at £28 per night per person (2020 £28 per person). Total accommodation charges for the year were £4,092 (2020 £1,512); covering several performances

Other expenses totalling to £1919 (2020 £760);

The charity rents its premises free of charge from J Lockett.

J and A Lockett provide bed and breakfast accommodation for visiting artists.

Chief Executives:

Additionally, the company has entered into transactions with A Harman and I Lockett partnership, the sisters of S Farmer.

A Harman is engaged as Joint Chief Executive and the freelance Education and Development Officer and

I Lockett is engaged as Joint Chief Executive and Administrator. They were paid fees and expenses totalling £29,016 in the year (2020 £39,952).

Three close family members of S Farmer have made loans available to the charity, as set out in the loan note £90,000 was outstanding at the year end.

S Farmer has no financial interest in any of the above transactions and does not play any part in Board decisions affecting her family members and the charity.

The trustees believe that all of these arrangements are in the best interest of the charity and allow it to operate effectively.

Donations:

As far as the trustees are able to determine the aggregate value of unrestricted donations to the charity made by trustees and other related parties was £NIL (2020 £671).

17. RESTRICTED FUNDS

The charity received restricted funds of £9,350 during the year (2020 £31,440) from Trusts and grants for the theatre performances.

They also received restricted funds of £17,000 during the year (2020 £42,463) from Trusts and grants for the educational workshops.

Further details of funds is provided in the Report of Trustees.

CLONTER FARM MUSIC TRUST

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2021**

	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
INCOME AND ENDOWMENTS				
Donations and legacies				
Donations	120,998	-	120,998	76,893
Grants	60,385	-	60,385	122,500
	<u>181,383</u>	<u>-</u>	<u>181,383</u>	<u>199,393</u>
Other trading activities				
Fundraising events	2,298	-	2,298	2,441
Sponsorships	5,000	-	5,000	-
	<u>7,298</u>	<u>-</u>	<u>7,298</u>	<u>2,441</u>
Investment income				
Interest received	23	-	23	97
Charitable activities				
Ticket Sales	76,763	-	76,763	16,060
Charitable trusts performance	38,000	9,350	47,350	49,000
Charitable trusts workshops	5,333	17,000	22,333	44,963
Workshop fees	434	-	434	-
Other income	1,135	-	1,135	2,406
Bar and catering	2,927	-	2,927	1,056
Programme sales and advertising	2,093	-	2,093	105
Theatre hire	10,193	-	10,193	3,115
	<u>136,878</u>	<u>26,350</u>	<u>163,228</u>	<u>116,705</u>
Other income				
Local government grants	-	-	-	29,500
Total incoming resources	325,582	26,350	351,932	348,136
EXPENDITURE				
Charitable activities				
Advertising	17,215	-	17,215	10,964
Productions - artists and freelance	81,637	5,400	87,037	25,765
Productions - other direct	31,073	3,950	35,023	15,921
Workshop - artists and freelance	-	19,080	19,080	28,428
Workshop - other direct	-	6,719	6,719	8,303
Theatre & premises	37,753	-	37,753	29,907
Auditions	400	-	400	5,634
Opera prize	1,500	-	1,500	4,000
Front of house costs	1,784	-	1,784	657
Hospitality and welfare	-	-	-	264
Irrecoverable VAT	8,878	-	8,878	7,101
Bar and catering	8,410	-	8,410	4,157
Carried forward	188,650	35,149	223,799	141,101

This page does not form part of the statutory financial statements

CLONTER FARM MUSIC TRUST

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2021**

	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
Charitable activities				
Brought forward	188,650	35,149	223,799	141,101
Programme costs	-	-	-	261
Merchandising costs	-	-	-	167
Depreciation of tangible fixed assets	2,409	-	2,409	1,823
Interest, credit card and bank charges	3,324	-	3,324	1,865
	<u>194,383</u>	<u>35,149</u>	<u>229,532</u>	<u>145,217</u>
Support costs				
Other				
Freelance staff costs	62,361	-	62,361	68,022
Office and other costs	28,996	-	28,996	16,523
	<u>91,357</u>	<u>-</u>	<u>91,357</u>	<u>84,545</u>
Governance costs				
Accountancy fees	3,425	-	3,425	1,803
Professional fees	-	-	-	487
	<u>3,425</u>	<u>-</u>	<u>3,425</u>	<u>2,290</u>
Total resources expended	<u>289,165</u>	<u>35,149</u>	<u>324,314</u>	<u>232,052</u>
Net income	<u>36,417</u>	<u>(8,799)</u>	<u>27,618</u>	<u>116,084</u>

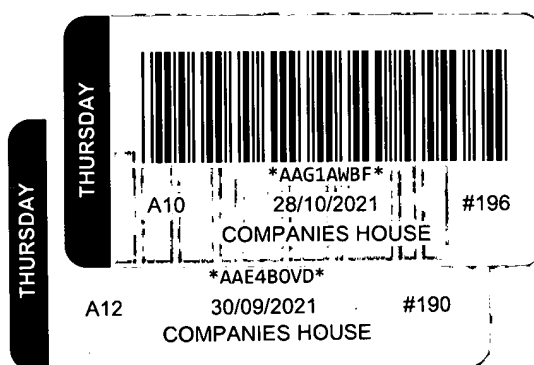
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CLONTER FARM MUSIC TRUST

England & Wales - Charity number 1083903

Accounts

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020
FOR
CLONTER FARM MUSIC TRUST**



Heywood Shepherd
Chartered Accountants
1 Park Street
Macclesfield
Cheshire
SK11 6SR

CLONTER FARM MUSIC TRUST

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FOR THE YEAR ENDED 31 DECEMBER 2020**

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CLONTER FARM MUSIC TRUST

**REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 DECEMBER 2020**

TRUSTEES	N Mathias - Chairman E Blood S Farmer J J Meadmore Lady A K Pilkington MBE M H C Pitt D J Billings (appointed 26.6.20)
COMPANY SECRETARY	N Mathias
REGISTERED OFFICE	Clonter Farm Swettenham Heath Congleton CW12 2LR
REGISTERED COMPANY NUMBER	04056093 (England and Wales)
REGISTERED CHARITY NUMBER	1083903
INDEPENDENT EXAMINER	Heywood Shepherd Chartered Accountants 1 Park Street Macclesfield Cheshire SK11 6SR
BANKERS	Barclays Bank Plc 22 London Road Alderley Edge Cheshire SK9 7EA

CLONTER FARM MUSIC TRUST

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2020

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 December 2020. 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

Charitable Objectives

The objectives of the Clonter Farm Music Trust are:

'To provide high quality training and experience of performing publicly for persons embarking on professional musical careers and to this end (but without prejudice to the generality of the foregoing) to establish such courses of training and tuition and such public concert stage and other performances as the Trustees shall see fit.'

When appropriate, professional development opportunities are offered to more established artists.

The Trust achieves its objective through the staging of its own opera productions, the awarding of an annual opera prize, the provision of two opera studios, culminating in a final show, and the conduct of workshops to increase the understanding and appreciation of opera and musical theatre amongst young people. Performance opportunities are also offered to emerging folk and jazz artists.

The core activities of the Trust, by their very nature, are targeted to provide an experience that provides benefits to performers, designers, directors, stage crew, audience and workshop participants alike.

The Trust operates from Clonter Opera Theatre, Swettenham Heath, Congleton, Cheshire, and is the only rural venue-based 'repertory' opera company in the North West of England dedicated to emerging artists. The rural location of the theatre in the Cheshire countryside offers cast members an environment in which to network, develop their craft, and share an artistic experience with others who enjoy and support the arts.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2020**

OBJECTIVES AND ACTIVITIES

Significant activities

The year began largely in line with previous years, starting with the Opera Prize, where 6 singers, nominated by the UK's leading music conservatoires, come head to head, followed by a Tea with Songs from the shows for the elderly, both catering for those in care homes, and those just wanting a good afternoon out. This was accompanied by the usual Performance Projects in March, involving 2 musicians going into schools. These happened as usual, but 2 schools cancelled but asked for packs to be taken into the schools for them to do it themselves. Whilst they were very grateful for this, Clonter felt that it needed more support and set about devising a way to 'beam in' via zoom version which took place in November/December, instead of September. This initiative proved to be very successful, and much appreciated.

Then the whole country went into lockdown on 24th March 2020

Clonter's Digital Outreach Programme - Clonter pledged to devise a digital programme to still engage as many people contracted to come to Clonter in 2020 as possible. This was achieved except for the collaboration with Hope Mill Theatre and Cinderella, and largely the backstage crew. Even so, although 13 Shows/24 Events were planned for 2020, in fact 26 events were carried out, behind closed doors engaging 50 Singers, 18 Musicians, 12 Accompanists, 2 Music Coaches, 1 Conductor, 1 Compere, 1 Language Coach, 2 Poets, 1 Stage Manager = 91 (78 During Covid) Creative Practitioners. This also meant that we could keep connected with a large number of Clonter's audience base, and Friends and Patrons, offering free content to the latter throughout 2020, for their membership.

Clonter Costume Design Competition - The day after lockdown an online competition was launched to help aid the online educational provision.

Keeping You Entertained - The digital programme aimed to produce some form of content every week for Clonter's audience members. This consisted of:

1. Back Catalogue - Sharing previous recordings of productions with Where Are They Now updates, accompanied with links to other records of cast members. (Free Content)
2. Grant Gordy & Ben Somers (Bluegrass/Jazz) - This provided an opportunity for both artists, each on opposite sides of the Atlantic ocean, to work together. (Free Content)
3. A Mini Doc - 'Masterclasses In Lockdown' - Having thought that this programme really could not go ahead, through the imagination and commitment of all concerned, a digital training programme was devised, and the process of running a week of masterclasses individually via zoom instead of at Clonter was documented. This resulted in each singer going away with having worked on one aria with a vocal coach, and a current recording. It was also hoped that the documentary would serve to help attract funding for future masterclasses.
4. Tea With... Songs from the Shows - This was the first time that we had offered a tea in June, but we had pledged to do 4 a year this year, citing this as a way to make a meaningful difference to the lives of the elderly, offering a quarterly treat to look forward to, and felt that it was even more important to reach out to the elderly at this time. This also gave rise to an opportunity to help develop both the technical and artistic skills for the two singers involved. For this project historical attendees to these events were invited to send in requests from both the care homes and members of the Clonter audience base. Two recordings were then made addressing those that had made the request directly through the lens of the camera. As a result of this collaboration these artists went on to roll out this concept (bespoke recorded teas for care homes) around the south of England, providing them with a further income stream. (Free Content). The second extra tea that was planned in 2020 was in September, but this time around we felt that we would instigate a 'Pay What You Feel' policy, rolled out to enable Clonter to reward the Friends and Patrons for continuing to support Clonter. This was also cited as a vehicle to encourage people to become a Friend. Again a special version was recorded for care homes. The 4th Tea with... Christmas Special again two versions were made, catering for both tea audiences. All teas were accompanied with a box of cakes and sandwiches delivered to the door, continuing to be free for the care homes. This initiative continues to attract both corporate and individual donations.
5. Just Wyn - A Stephen Sondheim Medley - This was broadcast at the same time that Jazz in June was scheduled, contributing to the usual variety of the Clonter's usual programme. (Free Content)

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2020**

OBJECTIVES AND ACTIVITIES

6. Recital Series in the Clonterbrook Music Room - This initiative was devised to enable artists to have up-to-date recording, with a live accompanist, something that had not been possible to many, and not prior to this point. This was piloted initially, and this taught Clonter a lot about how to schedule this programme, accounting for the fact that both singer and accompanists had not either worked with a live accompanist or performed for a number of months, and this helped inform the way ahead. This initiative allowed the artist to choose entirely the material they wished to record. The pilot was broadcast as Free Content, as were the next two recitals, however, as per the second tea, for the last two the 'Pay What You Feel' policy was introduced. Whilst this initiative did not bring in much ticket revenue this recital series was cited as the most productive initiative that Clonter was able to offer emerging singers during this COVID-19 period, as well as giving rise to new donors. An opportunity to work towards a recital, give a recital, in a recital room, work with an accompanist, and to make recordings that may help them to gain work to perform in theatres around the world once the theatres are allowed to provide live entertainment once more.

7. Mini Doc of The Barber of Seville - Having run the Masterclasses in May, we felt confident that this would be a meaningful endeavour. This week long programme of coaching was run at the same time that the cast of the opera would have been at Clonter, resulting in them having a recording of their main aria, and this time around one duet was undertaken. This initiative enabled us to keep the cast engaged, in the hope that they would stay on course for a time when we could put this production on stage.

8. Barber Overture - In addition to the week long Barber course, it was felt that engagement was due with the Clonter Sinfonia, resulting in a multi-screen recording of the overture, introducing the intended new conductor.

9. Clonter's Family Day Out - This replaced the usual Clonter Fair, which against

all odds, Clonter decided to still go

ahead with, as Clonter's most accessible event of the year, with stringent Covid measures in place. 453 people attended, which was just short of a normal year. This included the premier of a virtual children's workshop and show - Papageno's Quest - (3 Singers, 2 Musicians) + filmed in October (Stage Manager + Film Maker) which formed the basis for Digital Programme in November/December, mentioned previously. Also in the light of the fact that all sports days had either

been cancelled, or parents were not able to attend, this was a new element

introduced in this year, and was considered a

great addition, and something to be repeated.

10. Friends Evening - Instead of the Friends Evening, all the Friends and Patrons were sent 'The Lockdown Jukebox' which consisted of the Highlights of Digital Content to include all different genres of music from Opera to Musical Theatre.

11. An Evening with Lemn Sissay - World Mental Health Day - This year more than ever we felt it was important to provide some event on this day. It also provided an opportunity for a local poet a support opportunity.

12. Clonter's Top 10 - Lockdown Chart - In order to stick to our pledge to keep our audience entertained we help that we would share our most watched Youtube videos, to both draw attention to this ever increasingly large body of content, and make sure that as many people as possible had a chance to view this material.

13. Highlights of the Recitals (Instead of the Opera Gala) - Again we were keen to make sure that we kept our audience supplied with the structure of our usual year, and utilising the resource of the recorded recitals, having honed it down to the 'Best of', which we were also offering Free Content.

14. John Dhali - Keeping our folk audience on board, we still recorded a gig with this singer/songwriter.

15. An Evening with James Pearson - The History of Jazz (Delayed Jazz in June) - Finally we were able to engage the services of an annual favourite in the Clonter calendar.

16. Gospel (Filmed in London) - This was a major undertaking, but was incredibly well received.

17. Winner of the Betty Bannerman Award for French Song - This award was originally set up by the mother of Clonter's Founder, Jeffery Locket, in the name of her mentor Claire Croiza, renamed Betty Bannerman, due to her long association with the Royal Northern College of Music, which was bequeathed this annual award. For the first year, Clonter proposed a new procedure, whereby we set up the panel, and judged a short list, as we wished to offer the winner a recital opportunity, and therefore wished the winner to be someone that we could endorse. (Free Content)

Recording Space - In addition, Clonter made its facilities available for other musicians to record new material, for self promotion, and virtual concerts.

Summary of Social Media & Website Activity in 2020

In the light that we were unable to carry out Clonter's usual event activities from 23rd March 2020, the online activity seems of particular relevance to report this year.

Youtube

Clonter had a 4 fold increase in our Youtube Subscribers in 2020 (53 versus 215)

In the year before COVID there were 8,346 views across all our YouTube videos. In 2020 there were a total of 30,958 views - Approximately a 4 fold increase.

CLONTER FARM MUSIC TRUST

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2020

OBJECTIVES AND ACTIVITIES

Twitter

The tweet impressions only decreased slightly during COVID, despite being unable to put on any performances.

Website

Recorded 96,000 page views.

Public benefit

In seeking to fulfil the charitable objects and in forming the activities for the year, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance "public benefit: running a charity (PB2)". The Trust targets potential musical theatre-goers from those of Primary School age through to those who have retired from working life, and those with dementia and other disabilities. A significant part of our work for some years now has been and continues to be the provision of workshops for schools in the Cheshire, Warrington and Merseyside areas. These workshop experiences are aimed at giving school aged children an insight into all aspects of musical theatre, from performance to stage and costume design, stage management and lighting, and other careers the creative arts have to offer.

The Educational Outreach Workshop Programme employs artists, designers and other supporting technical staff, who may also be involved in Clonter's summer productions and showcase concerts. Theatre visits provide a valuable learning experience for these children, most of whom have never experienced opera or musical theatre before. A high proportion of schools from areas of low engagement with the arts take part in workshops which are designed to be accessible to children of all levels of ability, including those with special needs. All workshop areas and the auditorium have wheelchair access. Schools from areas of low engagement with the arts are prioritised.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2020**

ACHIEVEMENT AND PERFORMANCE

Charitable activities

In acknowledgement of its beneficial contribution to the performing arts, the Trust regularly receives testimonials from artists, well known singers, teachers, heads of the UK Conservatoires, and audience members, endorsing the value of this work.

"I learned a lot and am grateful for the platform which was my first attempt at an opera which has since taken me all over the world" Sir Simon Keenlyside CBE.

"Most singers emerge from college believing they are going to be superstars, so the next few years can prove to be a disappointment as they scratch around for low-paid jobs and going through the mill of auditions. The fact is that in Britain your best chance of getting on a decent career ladder comes through making an impression in one of the opera productions at music college, performing before a select group of people in the audience who have the power to make a difference...the people to whom form an extraordinarily small clique who appear to be interested in future talent. Among these are the likes of... Jeffery Lockett of Clonter Opera (where Natalia Romaniw (above) did her first big role)" Opera Now - Robert Thicknesse.

"We appreciate all Clonter is doing for the students here at the Royal Northern College of Music. To have opportunities available for our young singers, to bring them from College-level to professional engagement, is hugely important. It gives them confidence, employment and encouragement. Your generosity and high standards of both care and training, over many years, are of immense value to them" Lynne Dawson Head of Vocal Studies RNCM.

"For those who like to keep an ear on rising British operatic talent, periodic visits to Clonter Opera are essential. The list of those who have sung there since 1974 reads like a Who's Who of current casts in our (and Europe's) leading companies." Michael Kennedy - The Sunday Telegraph.

"Clonter Opera is a unique organisation, taking young singers and introducing them to the stage and all facets of performance, from training, rehearsal and stagecraft to vocal and physical stamina etc. As a 2000 Clonter Opera Prize Winner, I was given financial assistance for my vocal studies..The chance as a young performer to experience and work in opera is vital to our development. Not only the festival season at Clonter, but also the performances in London, which are a great opportunity for the production to be viewed and showcased to a wider audience" Jonathan Lemalu 2000.

"I first sang for Clonter as Tatyana in Eugene Onegin as a student. I was in a vicious circle of not getting roles because I didn't have enough experience (I had only done one opera previously) and Clonter took a chance on me. It was a fantastic learning experience, working with staff who wanted the best for the singers and the show. There is enough exposure to make doing it worthwhile, but it is sheltered enough that one can take risks. This year I sang for Clonter again, taking the risk of singing a role that I would not otherwise have had the courage to sing in a different environment, Violetta in La traviata. Once again it was a sharp learning curve for me, but again the conductor and director were fantastic. I really believe that what Clonter do in nurturing and promoting young talent is unique. Next year I will make my debut in a lead role in a major house in the UK. Without my experience on stage there (Clonter), and the contact I made, I would not have taken the path I have done" Lee Bisset 2000.

"I am grateful to Clonter for allowing me to find my strengths in one of Donizetti's most challenging roles Lucia di Lammermoor which is a role I am sure I will perform again and again. Clonter is an extremely friendly and fun atmosphere to work in... providing much hospitality and support for the young singers they nurture during their time there. I would recommend it to any young singer with very high regard" - Natalya Romaniw - Lucia di Lammermoor 2010.

"Looking back, I am really proud of everything we achieved. I learnt so much about myself as a singer, how to pace myself, knowing my voice can take a lot more than I thought. It has built my confidence and allowed me to take risks. Being a young singer is hard. You need experience, but you need someone to take a chance on you and help build and nurture your skills. Clonter offers this unique chance to do these things. Thank you for such a wonderful opportunity. Elizabeth Skinner - Così fan tutte - 2015.

"This was my first time at Clonter. Individual sessions with a top director on connection with character and text just didn't exist at college. Martin (Director) helped me to break down all the unnecessary elements of performance and focus on what was really needed for us as performers to communicate in the most effective way. The most rewarding part of the studio was trusting that something completely new COULD work in less than a week and it did. Martin and Clive (Musical Director) only worked on the positive. At college, there is sometimes a focus on what you CAN'T do and this can filter into early career and decision making. The studio was a big boost for young singer decision making and the voice. The formula of the studio is perfect. Studios like this usually cost singers such a lot of money and this is especially something hardly any singer can afford in their early career when they are travelling around from contract to contract. Working with such brilliant professionals from the profession on a one to one basis, in such a wonderful setting made me feel very lucky. Clonter is a gem for any young singer. Reminds us why we are doing it and helps us to be the best we can!" Natalie Sinnott - Opera Studio and showcase 2016.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2020**

"Clonter is a unique organisation... gives the performers insights into the expectations and realities of the opera scene. I'm very grateful to have worked with both Stephen and Clive and through talking to singers 5 years ahead of me I've been able to understand what aspects of my learning to prioritise to give me the best possible chance to develop an international career. I particularly enjoyed and appreciated the opportunity to be coached on the role of Figaro whilst at Clonter. To be given the opportunity to sing in the role with orchestra for the tech rehearsal is testament to the development ethos of Clonter and was a real highlight of the experience... to perform my first professional role alongside an incredibly talented group of emerging singers is something I'll always remember. The short time scale for rehearsing was one of the biggest challenges but also meant the rehearsal process was incredibly focused and precise. I just want to thank Clonter for making my first professional opera engagement such a wonderful experience. Seeing what I'm sure is just a fraction of the dedication and work behind the scenes, the quality of the production and the number of new audience members is truly testament to Clonter's hard work. It's also hugely inspiring to see all the wonderful singers that have graced the Clonter stage, showing just how important an organisation like Clonter is. I'm really looking forward to returning in September".
Edward Robinson - Baritone - Antonio Marriage of Figaro 2017.

May Opera Studio & Showcase 2018 "The residency introduces emerging artists to the fast-paced nature of the industry...The beautiful location was a definite source of motivation! Clonter has an absolute commitment to the magical art of theatre... I would whole-heartedly recommend Clonter's Spring Opera Showcase Week to any emerging artist looking to develop essential skills in performance." Caroline Taylor - RNCM - Soprano.

May Opera Studio & Showcase 2018 "a safe space where we could try out new ideas with old repertoire and try our hand at new repertoire. We could ask questions that we maybe couldn't ask in a fully professional setting. We were able to learn about subtle nuances in the music or interesting bits about the scenes we were working on we would never have found out for ourselves. I really enjoyed learning the ensemble repertoire. I loved how we were able to present our work at the end of the week and it gave us something to really work towards." Stephanie Maitland - RNCM - Mezzo-soprano.

La bohème 2018 "Rehearsals really kicked off from the very beginning. There was only one cast and so it was entirely our responsibility to perform our best each night. I really appreciated that our orchestra was not a full-size orchestra because it was a good introduction to singing with orchestra without pushing too hard. I loved making opera in the countryside, so far away from London. Performing standard operatic repertoire is really beneficial and not many opera programs provide that opportunity." Erika Baikoff - GSMD - Musetta.

La bohème 2018 "Thank you so much for helping me realise my dream of singing Mimi and letting me do it in the best environment possible! With so much kindness, support, belief in me. Clonter has a very special place in my heart!" Mirjam Mesak - GSMD - Mimi.

"Clonter's track record bespeaks its skill at talent spotting and the value of its away-from-the-hothouse environment in building skills for future star performers." Robert Beale Manchester Theatre Awards.

Reviews for all our recent productions can be found on www.clonter.org under the review section.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2020**

FINANCIAL REVIEW

Financial position

Overview

The charity has generated surplus unrestricted funds for the year of £116,084 profit (2019 £9,244 surplus) which is an improvement compared to last years significant decline. During this difficult year there was an urgent appeal to raise funds for the theatre which received £100K of extra grants from supporters however this has been necessary to ease the effect of the drop in ticket sales of £100k and drop in donations of £60k. Costs have also decreased by 45% due to further cost control measures that continue to be necessary in order to prepare the charity for the unprecedented circumstances we face due to Covid-19 and its long impact.

Throughout 2020, the Trust's finances were secured by subordinate loans of £90,000 to assist the charity's cashflow. Since the year end, the term of all the subordinate loans have been extended to 31st March 2022.

Increased efforts to secure future funding is a high priority. Fundraising activities remains of high importance in order to generate sufficient funds for Clonter's future during and post Covid-19.

This year's financial reports indicates that the charity has around 6 months worth of costs held in unrestricted reserves.

Investment policy and objectives

When investing surplus funds the Trust seeks appropriate professional advice. At the present time surplus funds are placed on deposit.

Reserves policy

The Trust utilises its unrestricted funds to provide working capital, fund capital replacements and to cover any deficits. The unrestricted reserves stand at £119,040 (2019 £1,245 deficit) The trustees have previously set a reserve policy to build up free reserves to equate to six months of operating costs which has been achieved this year only through additional grant funding including the covid support grants and reduced costs.

Going concern

There are no material uncertainties about the charity's ability to continue to operate for a twelve month period from the signing of this report due to the subordinate loans currently in place.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2020**

FUTURE PLANS IN THE FACE OF COVID-19

Covid dependent, Clonter will continue to deliver a flexible emerging artist programme where creative practitioners can work collaboratively in working bubbles with live accompaniment to deliver un-socially distanced performances for both filmed and live performances, including 6 fully staged performances of an opera with orchestra as well as a digital and live outreach programme. We will continue to deliver both on-line and live outside entertainment for our most vulnerable and isolated elderly members who would normally attend our musical teas. We will film our Jazz in June and Barber of Seville performances to enable those who cannot come to see the live shows a second opportunity to see a filmed version in our theatre and capitalise on the initial production investment. We will also deliver a hybrid of live and on-line music and design workshops and shows for schools using our interactive virtual workshop and show created and filmed in 2020. Due to the success of our digital outreach to schools we plan to continue to repeat our hybrid approach in 2021 and 2022. A 45 minute filmed interactive musical workshop and show of Papageno's Quest is planned and will give us the potential to reach even more children and we propose to create a similar workshop and show based on Shakespeare in 2022. We are also making a Clonter debut with the children's workshop and show at the Just So Festival in August 2021, with a view to tour the show in 2022. We aim to invite schools taking part in our Performance Day projects back to Clonter for a day of designing, rehearsing, performing and filming their own short performances on the Clonter stage in the future once Covid becomes less prevalent. Recitals in the Music Room at Clonterbrook are planned to continue and enabling artists to update their promotional content, enter competitions and audition on-line. Clonter proposes to make the recording facility, utilised for the recitals, available to emerging musicians of every discipline from singers to instrumentalists. In future Clonter plans to invite applicants to make video submissions from which a shortlist will be compiled, with invitations to audition at Clonter, to replace time-consuming travel to Glasgow and London, maintaining Clonter's reputation as an 'exhaustive auditioner', whilst making best use of time and resources. Clonter's auditioning provision has been illustrated as continuing to be of great value to the UK's colleges by a request during Covid to offer this as a stand alone service by the Royal Northern College of Music. In 2022 we propose to evolve the recital programme to offer emerging artists opportunities to research and develop new recital formats and collaborations i.e. expand upon just piano accompaniment, and use the content to promote Clonter's activities to funders who are interested in supporting other genres of music besides opera. The Holmes Chapel Music Society have chosen Clonter to be their home for their 50th Anniversary year culminating in a concert with The Hallé ensemble conducted by Sir Mark Elder in May 2022. Clonter carried out a survey to find out what Covid precautions would make our audience feel confident about coming back to Clonter and as a result we will continue to exercise a degree of social distancing (1 seat gap between groups) in the auditorium (reducing the theatre capacity by a quarter, but this will still be a higher than the average house size for the opera) and ask everyone to hand sanitize and wear masks before coming into close contact with anyone who is not working or sitting in their bubble. This policy is proposed to continue through to 2022. To mitigate the loss of ticket revenue more resources will be focused on business development and fundraising, ticket prices will be increased across different seating bands and films of 2020/21 Clonter shows will be shown in the theatre, cinema style to recoup some of the production costs and to try out using the theatre as a cinema, with a view to providing yet more entertainment for the elderly, in the form of vintage films. The education resources created during lock-down are proposed to be repeatedly produced and sold to build future financial resilience. Promotional videos about hiring Clonter facilities to recording artists will be made to generate another income stream, as well as expanding the provision offered in colleges, to students. Trustees with experience in business, & technology transformation and promotional web content, print and creative services will help build a business model to increase Clonter's agility and ability to react to ever changing events with flexible approaches to facility hire, digital outreach and production of education resources. The Trustees continue to plan to hold Monthly finance meetings and to monitor all spending very carefully and judiciously. In addition the migration to a new CRM system will aid in improving the development and efficiency of managing current supporters as well as monitoring other and fundraising initiatives. Our current Fundraising Manager will be leaving in September and we are applying to the Arts Council for funding to create 2 new posts to support business development initiatives and sustainable event hire opportunities. The first will be for a Business Development Manager to work with Senior Management to carry out a Covid resilient business plan, to extend our community outreach to new areas of the UK and work with new charities to facilitate our work with care-homes and schools, to manage all Fundraising initiatives, maximise the potential of our investment in a new Spectrix Customer and fundraising management system. The second post will be for an assistant to the General Manager who free her up to keep developing new partnerships with creative practitioners to expand Clonter's offer to artists, event hire opportunities, digital reach and enable the General Manager to cultivate and collaborate with other organisations wishing to utilize Clonter facilities for recording and event hire. This post will in time develop into a full administrator's post. Extreme care will be exercised with even medium-term programming until covering funding has been obtained. External Hire - With the continuing pandemic, is it not envisaged that this area of Clonter's activities is likely to bring in much, if any, revenue in 2021, but Clonter plans to be ready for the emergence from Covid restrictions, to meet the backlog of weddings, celebrations and festivals put on hold over the last 9 months.

CLONTER FARM MUSIC TRUST

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 DECEMBER 2020

In summary, Clonter plans to continue to adapt the programmes that have become annual traditions and have a firm following in digital format until restrictions are lifted, and fulfil the core objectives of the trust by whatever means possible; to develop the education programme to react to the restrictions of Covid; to build on the diversity that has emerged out of the necessity of Covid, in the form of the recorded recitals, making this facility available to others both emerging and emerged; build on the relationships with other local cultural and musical educational organisations; continue to play its part in the provision of education and support of the elderly; maximise the use of the theatre, capitalising on Clonter's USP, a theatre in a rural setting, which therefore attracts those that are looking for somewhere a bit different for their special days, as well as providing a venue for other likeminded organisations or initiatives requiring a proscenium theatre, with both rehearsal and dining facilities; continue to make the theatre and its grounds available and accessible to the local community, as an extension of the county's other cultural amenities.

'Necessity is the mother of invention' - Clonter believes that Covid has forced it to prove that it has the ability to adapt and evolve under extreme conditions from the ground up, proving its reliance, and therefore viability for the future.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

It is a registered charity with the Charity Commission.

Recruitment and appointment of new trustees

The Directors, who are the Trustees, are appointed by the members in general meeting and are collectively known as the Board. At each AGM, one third of the Directors retire by rotation, being the longest in office and are eligible for re-election. The Board has the power to co-opt trustees, but such people only hold office until the next AGM, do not count in determining those retiring by rotation, but are eligible for election. The Trustees who served during the year and up to the date of approving this report are listed on page 1.

Organisational structure

The Board, which must not be less than three members and not more than eight, administers the Charity and meets as necessary, but must meet at least 4 times a year.

The day to day operations of the Charity are the responsibility of the joint Chief Executives, to whom the Trustees delegate authority for operational matters including finance, employment and development, within the overall strategy agreed by the Board.

Induction and training of new trustees

Trustees are recruited for their commitment and the skill and knowledge they can bring to the organisation. All trustees receive induction information and training as appropriate to their needs and there is an opportunity to access ongoing training for personal development.

Related parties

Trustees are required to complete a form on appointment which is updated annually, registering their interest, including the membership of other voluntary organisations. The Board procedures ensure that Trustees do not participate in decisions in which they have an interest given in the notes to the financial statements.

Members of the company

The Directors have the power to admit any person or organisation to membership and may establish different classes of membership and prescribe their respective privileges and duties. A member may be removed from membership by the resolution of the Trustees on the ground that in their reasonable opinion the member's continued membership is harmful to the Charity (but only after notifying the member in writing and considering any written representation from the member received within 14 days of the notice).

Approved by order of the board of trustees on 10 September 2021 and signed on its behalf by:



N Mathias - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
CLONTER FARM MUSIC TRUST**

Independent examiner's report to the trustees of Clonter Farm Music Trust ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2020.

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 registered member of Chartered Accountant 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.



N A Kennington
Chartered Accountant
Heywood Shepherd
Chartered Accountants
1 Park Street
Macclesfield
Cheshire
SK11 6SR

10 September 2021

CLONTER FARM MUSIC TRUST

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2020**

	Notes	Unrestricted fund £	Restricted funds £	2020 Total funds £	2019 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		184,453	14,940	199,393	160,131
Charitable activities					
Theatre and workshop		51,581	63,963	115,544	238,430
Ancillary trading		1,161	-	1,161	12,978
Other trading activities	3	2,441	-	2,441	21,518
Investment income	4	97	-	97	230
Other income		29,500	-	29,500	-
Total		269,233	78,903	348,136	433,287
EXPENDITURE ON					
Charitable activities					
Theatre and workshop		130,133	83,104	213,237	392,479
Ancillary trading		4,150	-	4,150	20,989
Fundraising		12,875	-	12,875	10,575
Other activities		1,790	-	1,790	-
Total		148,948	83,104	232,052	424,043
NET INCOME/(EXPENDITURE)		120,285	(4,201)	116,084	9,244
RECONCILIATION OF FUNDS					
Total funds brought forward		(1,245)	13,000	11,755	2,511
TOTAL FUNDS CARRIED FORWARD		119,040	8,799	127,839	11,755

The notes form part of these financial statements

CLONTER FARM MUSIC TRUST

BALANCE SHEET 31 DECEMBER 2020

	Notes	Unrestricted fund £	Restricted funds £	2020 Total funds £	2019 Total funds £
FIXED ASSETS					
Tangible assets	10	2,223	-	2,223	2,270
CURRENT ASSETS					
Debtors	11	4,484	-	4,484	32,921
Cash at bank and in hand		247,189	8,799	255,988	138,151
		<u>251,673</u>	<u>8,799</u>	<u>260,472</u>	<u>171,072</u>
CREDITORS					
Amounts falling due within one year	12	(134,856)	-	(134,856)	(161,587)
NET CURRENT ASSETS		<u>116,817</u>	<u>8,799</u>	<u>125,616</u>	<u>9,485</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>119,040</u>	<u>8,799</u>	<u>127,839</u>	<u>11,755</u>
NET ASSETS/(LIABILITIES)		<u>119,040</u>	<u>8,799</u>	<u>127,839</u>	<u>11,755</u>
FUNDS	15				
Unrestricted funds				119,040	(1,245)
Restricted funds				<u>8,799</u>	<u>13,000</u>
TOTAL FUNDS				<u>127,839</u>	<u>11,755</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 December 2020.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 December 2020 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 10 September 2021 and were signed on its behalf by:



N Mathias - Trustee

The notes form part of these financial statements

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020**

1. PRINCIPLE ACTIVITY

Clonter Farm Music Trust is an Opera Theatre which supports activities for performing arts.

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) (effective 1 January 2019)', 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.

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.

Income from donations and grants, including capital grants and donations, and any related gift aid, is included in incoming resources when these are receivable, except when they relate to future accounting periods or when the donor /grantors impose pre-conditions that have not been met. In these cases the income is deferred until the future period and/or the conditions have been met.

Where conditions are imposed which restrict the use of income to a specific purpose then it is included in incoming resources under restrict funds when it is due.

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.

Remaining restricted performance funds have been apportioned between production artists costs and production other direct costs based on the total expenditure put together.

Tangible fixed assets

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

Fixtures and fittings	- 20% on cost and 10% on cost
Computer equipment	- 50% on cost, 33% on cost and 20% on cost

Taxation

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

The charity is registered for VAT and is only able to recover some of the input tax it is charged. Costs are stated net of VAT were it is charged and irrecoverable VAT is included in expenditure under 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.

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

CLONTER FARM MUSIC TRUST

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 DECEMBER 2020

3. OTHER TRADING ACTIVITIES

	2020	2019
	£	£
Fundraising events	2,441	7,987
Sponsorships	-	13,531
	<u>2,441</u>	<u>21,518</u>

4. INVESTMENT INCOME

	2020	2019
	£	£
Interest received	<u>97</u>	<u>230</u>

5. SUPPORT COSTS

	Other	Governance costs	Totals
	£	£	£
Theatre and workshop	72,170	-	72,170
Fundraising	12,375	500	12,875
Other activities	-	1,790	1,790
	<u>84,545</u>	<u>2,290</u>	<u>86,835</u>

Support costs are those functions which assist work of the charity either by supporting the delivery of the charitable activities or by supporting the generation of funds. They include back office functions, freelance staff costs and professional fees.

6. NET INCOME/(EXPENDITURE)

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

	2020	2019
	£	£
Depreciation - owned assets	<u>1,823</u>	<u>1,736</u>

7. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 December 2020 nor for the year ended 31 December 2019.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 December 2020 nor for the year ended 31 December 2019.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

8. STAFF COSTS

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

	2020	2019
Office administration including Trustees	6	7
	6	7

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

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	137,131	23,000	160,131
Charitable activities			
Theatre and workshop	148,946	89,484	238,430
Ancillary trading	12,978	-	12,978
Other trading activities	21,518	-	21,518
Investment income	230	-	230
Total	320,803	112,484	433,287
EXPENDITURE ON			
Charitable activities			
Theatre and workshop	269,994	122,485	392,479
Ancillary trading	20,989	-	20,989
Fundraising	10,575	-	10,575
Total	301,558	122,485	424,043
NET INCOME/(EXPENDITURE)	19,245	(10,001)	9,244
RECONCILIATION OF FUNDS			
Total funds brought forward	(20,490)	23,001	2,511
TOTAL FUNDS CARRIED FORWARD	(1,245)	13,000	11,755

CLONTER FARM MUSIC TRUST

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020**

10. TANGIBLE FIXED ASSETS

	Long leasehold improvements £	Fixtures and fittings £	Computer equipment £	Totals £
COST				
At 1 January 2020	201,163	42,247	17,362	260,772
Additions	-	-	1,776	1,776
At 31 December 2020	201,163	42,247	19,138	262,548
DEPRECIATION				
At 1 January 2020	201,163	40,659	16,680	258,502
Charge for year	-	797	1,026	1,823
At 31 December 2020	201,163	41,456	17,706	260,325
NET BOOK VALUE				
At 31 December 2020	-	791	1,432	2,223
At 31 December 2019	-	1,588	682	2,270

11. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Trade debtors	3,090	26,319
VAT	38	-
Prepayments	1,356	6,602
	4,484	32,921

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Other loans (see note 13)	90,000	90,000
Trade creditors	4,678	3,322
VAT	-	886
Deferred income	33,896	57,996
Accrued expenses	6,282	9,383
	134,856	161,587

13. LOANS

An analysis of the maturity of loans is given below:

	2020 £	2019 £
Amounts falling due within one year on demand:		
Other loans	90,000	90,000

The contingency loans of £90,000 have been made available by supporters of the charity. An additional £5,000 was introduced this year by one of the supporters and is agreed under the same conditions as the £85,000 brought forward.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

13. LOANS - continued

The lenders have agreed that their rights to repayment should be subordinated to those of any other creditor of the charity. The monies have been deposited in a separate interest bearing account and may be drawn down to support the cashflow needs of the charity as required. In the event that all the loan is repaid, interest will be payable to the lender computed on the following basis:

- (a) Any interest earned by the charity in the separate interest-bearing account shall be due,
 (b) Interest at 2% per annum on any balance transferred from the separate interest-bearing account until it is returned, or until the whole of the loan is repaid, whichever is the later date.

In the event that the whole loan is not repaid to either lender by 31st March 2022, or shortly thereafter, any interest entitlement will be waived. It is intended that the loan will be repaid in full by 31st March 2022 provided this can be done without jeopardising the financial position of the charity.

14. LEASING AGREEMENTS

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

	2020 £	2019 £
Within one year	<u>10,000</u>	<u>-</u>

The £10,000 provision is a lease for the photocopier which has subsequently been paid off at the date of signing these accounts.

15. MOVEMENT IN FUNDS

	At 1.1.20 £	Net movement in funds £	Transfers between funds £	At 31.12.20 £
Unrestricted funds				
General fund	(1,245)	120,285	-	119,040
Restricted funds				
Workshops	9,000	4,799	(5,000)	8,799
Performances	4,000	(9,000)	5,000	-
	<u>13,000</u>	<u>(4,201)</u>	<u>-</u>	<u>8,799</u>
TOTAL FUNDS	<u>11,755</u>	<u>116,084</u>	<u>-</u>	<u>127,839</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	269,233	(148,948)	120,285
Restricted funds			
Workshops	42,463	(37,664)	4,799
Performances	31,440	(40,440)	(9,000)
Event Hire	5,000	(5,000)	-
	<u>78,903</u>	<u>(83,104)</u>	<u>(4,201)</u>
TOTAL FUNDS	<u>348,136</u>	<u>(232,052)</u>	<u>116,084</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020

15. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.1.19 £	Net movement in funds £	At 31.12.19 £
Unrestricted funds			
General fund	(20,490)	19,245	(1,245)
Restricted funds			
Workshops	9,000	-	9,000
Performances	14,001	(10,001)	4,000
	<u>23,001</u>	<u>(10,001)</u>	<u>13,000</u>
TOTAL FUNDS	<u>2,511</u>	<u>9,244</u>	<u>11,755</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	320,803	(301,558)	19,245
Restricted funds			
Workshops	45,564	(45,564)	-
Performances	58,920	(68,921)	(10,001)
Event Hire	8,000	(8,000)	-
	<u>112,484</u>	<u>(122,485)</u>	<u>(10,001)</u>
TOTAL FUNDS	<u>433,287</u>	<u>(424,043)</u>	<u>9,244</u>

16. RELATED PARTY DISCLOSURES

Trustee:

Last year a trustee was involved in transactions with the charity for none trustee activities. The outstanding balance of £423 in 2019 accounts has been paid during the year.

J and A Lockett:

The charity has entered into a number of transactions with J and A Lockett, the parents of the trustee S Farmer. The transactions during the year are as follows:

Gardening services at £2,392 for the year (2019 £2,496);

Accommodation at £28 per night per person (2019 £28 per person). Total accommodation charges for the year were £1,512 (2019 £10,052);

Other expenses totalling to £760 (2019 £1,400);

They were also recharged for expenses incurred by the charity of £72 (2019 £311) and at the balance sheet date the amount owing to the charity was £18 (2019 £17).

The charity rents its premises free of charge from J Lockett.

J and A Lockett provide bed and breakfast accommodation for visiting artists.

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 DECEMBER 2020**

16. RELATED PARTY DISCLOSURES - continued

Chief Executives:

Additionally, the company has entered into transactions with A Harman and I Lockett the sisters of S Farmer.

A Harman is engaged as Joint Chef Executive and the freelance Education and Development Officer and was paid expenses and fees totalling £13,148 in the year (2019 £16,826).

I Lockett is engaged as Joint Chef Executive and Administrator, and was paid fees and expenses totalling £26,804 in the year (2019 £23,603).

Three close family members of S Farmer have made loans available to the charity, as set out in the loan note £90,000 was outstanding at the year end.

S Farmer has no financial interest in any of the above transactions and does not play any part in Board decisions affecting her family members and the charity.

The trustees believe that all of these arrangements are in the best interest of the charity and allow it to operate effectively.

Donations:

As far as the trustees are able to determine the aggregate value of unrestricted donations to the charity made by trustees and other related parties was £671 (2019 £13,178).

17. RESTRICTED FUNDS

The charity received restricted funds of £31,440 during the year (2019 £43,920) from Trusts and grants for the theatre performances.

They also received restricted funds of £42,463 during the year (2019 £44,450) from Trusts and grants for the educational workshops.

Workshop fees for 2020 were nil (2019 £1,114) from education providers to contribute towards Discover Arts Award costs for the educational workshops.

Cheshire East Council provided funding of £5,000 (2019 £8,000) to contribute towards costs associated with potential new theatre hire income.

The remaining balance of £8,799 in restricted funds at the balance sheet date is to be carried forward to be spent on workshops and education in 2021.

Further details of funds is provided in the Report of Trustees.

CLONTER FARM MUSIC TRUST

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 DECEMBER 2020

	Unrestricted funds £	Restricted funds £	2020 Total funds £	2019 Total funds £
INCOME AND ENDOWMENTS				
Donations and legacies				
Donations	76,893	-	76,893	139,631
Grants	107,560	14,940	122,500	20,500
	<u>184,453</u>	<u>14,940</u>	<u>199,393</u>	<u>160,131</u>
Other trading activities				
Fundraising events	2,441	-	2,441	7,987
Sponsorships	-	-	-	13,531
	<u>2,441</u>	<u>-</u>	<u>2,441</u>	<u>21,518</u>
Investment income				
Interest received	97	-	97	230
Charitable activities				
Ticket Sales	16,060	-	16,060	125,850
Charitable trusts performance	27,500	21,500	49,000	43,920
Charitable trusts workshops	2,500	42,463	44,963	44,450
Workshop fees	-	-	-	1,114
Other income	2,406	-	2,406	4,754
Bar and catering	1,056	-	1,056	7,329
Programme sales and advertising	105	-	105	5,649
Theatre hire	3,115	-	3,115	18,342
	<u>52,742</u>	<u>63,963</u>	<u>116,705</u>	<u>251,408</u>
Other income				
Local government grants	29,500	-	29,500	-
Total incoming resources	<u>269,233</u>	<u>78,903</u>	<u>348,136</u>	<u>433,287</u>
EXPENDITURE				
Charitable activities				
Advertising	10,031	933	10,964	16,986
Productions - artists and freelance	4,265	21,500	25,765	72,923
Productions - other direct	981	14,940	15,921	62,617
Workshop - artists and freelance	-	28,428	28,428	32,979
Workshop - other direct	-	8,303	8,303	10,266
Theatre & premises	29,907	-	29,907	58,883
Auditions	5,634	-	5,634	3,514
Opera prize	-	4,000	4,000	4,000
Front of house costs	657	-	657	4,749
Hospitality and welfare	264	-	264	1,868
Irrecoverable VAT	7,101	-	7,101	13,218
Bar and catering	4,157	-	4,157	16,748
Carried forward	62,997	78,104	141,101	298,751

This page does not form part of the statutory financial statements

CLONTER FARM MUSIC TRUST

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2020**

	Unrestricted funds £	Restricted funds £	2020 Total funds £	2019 Total funds £
Charitable activities				
Brought forward	62,997	78,104	141,101	298,751
Programme costs	261	-	261	4,241
Donations	-	-	-	1,284
Merchandising costs	167	-	167	-
Depreciation of tangible fixed assets	1,823	-	1,823	1,736
Interest, credit card and bank charges	1,865	-	1,865	3,426
	<u>67,113</u>	<u>78,104</u>	<u>145,217</u>	<u>309,438</u>
Support costs				
Other				
Freelance staff costs	63,022	5,000	68,022	83,065
Office and other costs	16,523	-	16,523	29,440
	<u>79,545</u>	<u>5,000</u>	<u>84,545</u>	<u>112,505</u>
Governance costs				
Accountancy fees	1,803	-	1,803	2,100
Professional fees	487	-	487	-
	<u>2,290</u>	<u>-</u>	<u>2,290</u>	<u>2,100</u>
Total resources expended	<u>148,948</u>	<u>83,104</u>	<u>232,052</u>	<u>424,043</u>
Net income	<u>120,285</u>	<u>(4,201)</u>	<u>116,084</u>	<u>9,244</u>

This page does not form part of the statutory financial statements