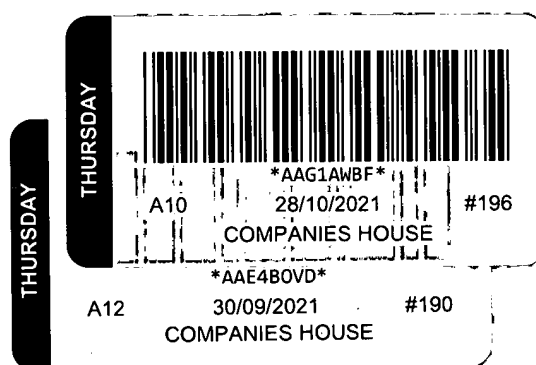


**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020
FOR
CLONTER FARM MUSIC TRUST**



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				8,799	13,000
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 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.

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
	<u>6</u>	<u>7</u>

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	<u>320,803</u>	<u>112,484</u>	<u>433,287</u>
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	<u>301,558</u>	<u>122,485</u>	<u>424,043</u>
NET INCOME/(EXPENDITURE)	<u>19,245</u>	<u>(10,001)</u>	<u>9,244</u>
RECONCILIATION OF FUNDS			
Total funds brought forward	(20,490)	23,001	2,511
TOTAL FUNDS CARRIED FORWARD	<u>(1,245)</u>	<u>13,000</u>	<u>11,755</u>

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