

**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 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**

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

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

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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**

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**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**

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**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**

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**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

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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**

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**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 Trusts 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

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#### 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**

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**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

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

The notes form part of these financial statements

**CLONTER FARM MUSIC TRUST**

**BALANCE SHEET**  
**31 DECEMBER 2021**

|  | Notes | Unrestricted<br>fund<br>£ | Restricted<br>funds<br>£ | 2021<br>Total<br>funds<br>£ | 2020<br>Total<br>funds<br>£ |
|--|-------|---------------------------|--------------------------|-----------------------------|-----------------------------|
| <b>FIXED ASSETS</b>                          |       |                           |                          |                             |                             |
| Tangible assets                              | 10    | 2,147                     | -                        | 2,147                       | 2,223                       |
| <b>CURRENT ASSETS</b>                        |       |                           |                          |                             |                             |
| 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>-</u>                 | <u>269,481</u>              | <u>260,472</u>              |
| <b>CREDITORS</b>                             |       |                           |                          |                             |                             |
| Amounts falling due within one year          | 12    | (116,171)                 | -                        | (116,171)                   | (134,856)                   |
| <b>NET CURRENT ASSETS</b>                    |       | <u>153,310</u>            | <u>-</u>                 | <u>153,310</u>              | <u>125,616</u>              |
| <b>TOTAL ASSETS LESS CURRENT LIABILITIES</b> |       | <u>155,457</u>            | <u>-</u>                 | <u>155,457</u>              | <u>127,839</u>              |
| <b>NET ASSETS</b>                            |       | <u>155,457</u>            | <u>-</u>                 | <u>155,457</u>              | <u>127,839</u>              |
| <b>FUNDS</b>                                 | 15    |                           |                          |                             |                             |
| Unrestricted funds                           |       |                           |                          | 155,457                     | 119,040                     |
| Restricted funds                             |       |                           |                          | -                           | 8,799                       |
| <b>TOTAL FUNDS</b>                           |       |                           |                          | <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

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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**

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

**4. INVESTMENT INCOME**

|                   | <b>2021</b>      | 2020      |
|-------------------|------------------|-----------|
|                   | <b>£</b>         | £         |
| Interest received | <b>23</b>        | 97        |
|                   | <u><b>23</b></u> | <u>97</u> |

**5. SUPPORT COSTS**

|                      | Other                | Governance costs    | Totals               |
|----------------------|----------------------|---------------------|----------------------|
|                      | £                    | £                   | £                    |
| Theatre and workshop | <b>91,357</b>        | <b>3,425</b>        | <b>94,782</b>        |
|                      | <u><b>91,357</b></u> | <u><b>3,425</b></u> | <u><b>94,782</b></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):

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

|  | <b>2021</b>     | 2020     |
|--|-----------------|----------|
|  | <b>7</b>        | 6        |
| Office administration including Trustees | <u><b>7</b></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<br>fund<br>£ | Restricted<br>funds<br>£ | Total<br>funds<br>£ |
|------------------------------------|---------------------------|--------------------------|---------------------|
| <b>INCOME AND ENDOWMENTS FROM</b>  |                           |                          |                     |
| Donations and legacies             | 184,453                   | 14,940                   | 199,393             |
| <b>Charitable activities</b>       |                           |                          |                     |
| 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              |
| <b>Total</b>                       | <u>269,233</u>            | <u>78,903</u>            | <u>348,136</u>      |
| <b>EXPENDITURE ON</b>              |                           |                          |                     |
| <b>Charitable activities</b>       |                           |                          |                     |
| 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               |
| <b>Total</b>                       | <u>148,948</u>            | <u>83,104</u>            | <u>232,052</u>      |
| <b>NET INCOME/(EXPENDITURE)</b>    | 120,285                   | (4,201)                  | 116,084             |
| <b>RECONCILIATION OF FUNDS</b>     |                           |                          |                     |
| <b>Total funds brought forward</b> | (1,245)                   | 13,000                   | 11,755              |
| <b>TOTAL FUNDS CARRIED FORWARD</b> | <u>119,040</u>            | <u>8,799</u>             | <u>127,839</u>      |

**10. TANGIBLE FIXED ASSETS**

|                       | Long<br>leasehold<br>improvements<br>£ | Fixtures<br>and<br>fittings<br>£ | Computer<br>equipment<br>£ | Totals<br>£    |
|-----------------------|--|----------------------------------|----------------------------|----------------|
| <b>COST</b>           |  |                                  |                            |                |
| 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> |
| <b>DEPRECIATION</b>   |  |                                  |                            |                |
| 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> |
| <b>NET BOOK VALUE</b> |  |                                  |                            |                |
| At 31 December 2021   | <u>-</u>                               | <u>-</u>                         | <u>2,147</u>               | <u>2,147</u>   |
| At 31 December 2020   | <u>-</u>                               | <u>791</u>                       | <u>1,431</u>               | <u>2,222</u>   |

**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:

|                 | <b>2021</b> | 2020   |
|-----------------|-------------|--------|
|                 | <b>£</b>    | £      |
| Within one year | <b>-</b>    | 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<br>£ | Net<br>movement<br>in funds<br>£ | At<br>31.12.21<br>£ |
|---------------------------|----------------|----------------------------------|---------------------|
| <b>Unrestricted funds</b> |                |                                  |                     |
| General fund              | <b>119,040</b> | <b>36,417</b>                    | <b>155,457</b>      |
| <b>Restricted funds</b>   |                |                                  |                     |
| Workshops                 | <b>8,799</b>   | <b>(8,799)</b>                   | <b>-</b>            |
| <b>TOTAL FUNDS</b>        | <b>127,839</b> | <b>27,618</b>                    | <b>155,457</b>      |

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

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

**Comparatives for movement in funds**

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

**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<br>resources<br>£ | Resources<br>expended<br>£ | Movement<br>in funds<br>£ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| <b>Unrestricted funds</b> |                            |                            |                           |
| General fund              | 269,233                    | (148,948)                  | 120,285                   |
| <b>Restricted funds</b>   |                            |                            |                           |
| 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>            |
| <b>TOTAL FUNDS</b>        | <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 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 £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<br>funds<br>£ | Restricted<br>funds<br>£ | 2021<br>Total<br>funds<br>£ | 2020<br>Total<br>funds<br>£ |
|-------------------------------------|----------------------------|--------------------------|-----------------------------|-----------------------------|
| <b>INCOME AND ENDOWMENTS</b>        |                            |                          |                             |                             |
| <b>Donations and legacies</b>       |                            |                          |                             |                             |
| 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>              |
| <b>Other trading activities</b>     |                            |                          |                             |                             |
| 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>                |
| <b>Investment income</b>            |                            |                          |                             |                             |
| Interest received                   | 23                         | -                        | 23                          | 97                          |
| <b>Charitable activities</b>        |                            |                          |                             |                             |
| 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>              |
| <b>Other income</b>                 |                            |                          |                             |                             |
| Local government grants             | -                          | -                        | -                           | 29,500                      |
| <b>Total incoming resources</b>     | <b>325,582</b>             | <b>26,350</b>            | <b>351,932</b>              | <b>348,136</b>              |
| <b>EXPENDITURE</b>                  |                            |                          |                             |                             |
| <b>Charitable activities</b>        |                            |                          |                             |                             |
| 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                     |

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**CLONTER FARM MUSIC TRUST**

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

|  | Unrestricted<br>funds<br>£ | Restricted<br>funds<br>£ | 2021<br>Total<br>funds<br>£ | 2020<br>Total<br>funds<br>£ |
|--|----------------------------|--------------------------|-----------------------------|-----------------------------|
| <b>Charitable activities</b>           |                            |                          |                             |                             |
| 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>              |
| <b>Support costs</b>                   |                            |                          |                             |                             |
| <b>Other</b>                           |                            |                          |                             |                             |
| 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>               |
| <b>Governance costs</b>                |                            |                          |                             |                             |
| 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>              |
| <b>Net income</b>                      | <u>36,417</u>              | <u>(8,799)</u>           | <u>27,618</u>               | <u>116,084</u>              |

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