

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

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

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

**CLONTER FARM MUSIC TRUST**

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FOR THE YEAR ENDED 31 DECEMBER 2022**

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## CLONTER FARM MUSIC TRUST

### REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 DECEMBER 2022

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

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

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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 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

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

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**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

**Charitable Objectives**

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

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

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

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

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

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

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

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

**Activities**

The Trust achieves the above objectives through the following activities:

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

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

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

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

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

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

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**OBJECTIVES AND ACTIVITIES**

**Activities**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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**OBJECTIVES AND ACTIVITIES**

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

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

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

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

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

Christmas Musical Tea for the Elderly

Education Outreach - Catch up with Culture projects

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

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

Education Evaluation - Appendix 2

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

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**OBJECTIVES AND ACTIVITIES**

**Public benefit**

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

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

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

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

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

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

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

**Continuing our quest to gain an Environmental Quality Mark**

Maintain Solar panels to generate electricity

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

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

Use compostable plastic and coffee cups

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

Prohibit the use of wet wipes in the theatre

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

Insist that caterers use local suppliers

Insist that caterers use environmentally friendly alternative to clingfilm

Reduce the use of plastic sleeves in our filing

Reuse lever arch files, ring binders and filing accessories

Use sustainable photocopiers

Reuse printed matter as scrap paper

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

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

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

Reuse banners and advertising boards with patches

Buy hand wash in bulk and top up existing dispensers

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

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

Use eco versions of cleaning materials

Use local suppliers as much as possible

Recommend local businesses and tourism to our customers



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

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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

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

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

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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.

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

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

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

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

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

**REPORT OF THE TRUSTEES  
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**ACHIEVEMENT AND PERFORMANCE**

**Fundraising activities**

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

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

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

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

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

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

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

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

**REPORT OF THE TRUSTEES  
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**ACHIEVEMENT AND PERFORMANCE**

**Education "Catch-up with culture" programme**

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

**FINANCIAL REVIEW**

**Financial position**

**Overview**

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

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

**Investment policy and objectives**

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

**Reserves policy**

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

**Going concern**

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

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

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

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**FUTURE PLANS 2023**

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

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

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

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

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

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

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

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

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

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

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

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

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

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing document**

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

It is a registered charity with the Charity Commission.

**Recruitment and appointment of new trustees**

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

**Organisational structure**

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

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

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

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**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Induction and training of new trustees**

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

**Related parties**

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

**Members of the company**

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

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

N Mathias - Trustee

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

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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 2022.

### **Responsibilities and basis of report**

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

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

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

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

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

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

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

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

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

26 September 2023

**CLONTER FARM MUSIC TRUST**

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

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

The notes form part of these financial statements



**CLONTER FARM MUSIC TRUST (REGISTERED NUMBER: 04056093)****BALANCE SHEET  
31 DECEMBER 2022**

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

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

The members have not required the company to obtain an audit of its financial statements for the year ended 31 December 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

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

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

The financial statements were approved by the Board of Trustees and authorised for issue on 26 September 2023 and were signed on its behalf by:

N Mathias - Trustee

The notes form part of these financial statements

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

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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 restrict funds when it is due.

**Expenditure**

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

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

**Tangible fixed assets**

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

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

**Taxation**

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

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

**Fund accounting**

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

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

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

**CLONTER FARM MUSIC TRUST**

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

**3. OTHER TRADING ACTIVITIES**

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

**4. INVESTMENT INCOME**

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

**5. SUPPORT COSTS**

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

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

**7. TRUSTEES' REMUNERATION AND BENEFITS**

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

**Trustees' expenses**

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

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

8. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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

CLONTER FARM MUSIC TRUST

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

9. TANGIBLE FIXED ASSETS

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

10. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

11. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

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

**12. LOANS**

An analysis of the maturity of loans is given below:

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

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

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

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

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

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

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

**13. MOVEMENT IN FUNDS**

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

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

**13. MOVEMENT IN FUNDS - continued**

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

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

**Comparatives for movement in funds**

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

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

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

**14. RELATED PARTY DISCLOSURES**

**Trustee:**

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

**J and A Lockett:**

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

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

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

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

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

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

**Chief Executives:**

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

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

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

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

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

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

**Donations:**

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

**15. RESTRICTED FUNDS**

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

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

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