

Company registration number: 04056093

Charity registration number: 1083903

# Clonter Farm Music Trust

Unaudited Financial Statements

for the Year Ended 31 December 2023

Bright Partnership Limited  
1 Park Street  
Macclesfield  
Cheshire  
SK11 6SR

## **Clonter Farm Music Trust**

### **Contents**

Reference and Administrative Details	1
Trustees' Report	2 to 18
Independent Examiner's Report	19 to 20
Statement of Financial Activities	21
Balance Sheet	22 to 23
Notes to the Financial Statements	24 to 31
Detailed Statement of Financial Activities	32 to 33

## **Clonter Farm Music Trust**

### **Reference and Administrative Details**

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

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

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 December 2023. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

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

### **OBJECTIVES, AIMS AND ACTIVITIES**

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

##### **Charitable Objectives and Aims**

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

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

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

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

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

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

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

#### **2. Activities**

The Trust achieves the above objectives through the following activities:

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

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

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

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

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

#### **3. Activities in 2023**

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

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

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

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

**3.6. Musical Teas for the Elderly**

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

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

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

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

#### **3.11. Magic Flute-2023**

##### **Review and evaluations summary**

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

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

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

##### **Journalistic Reviews**

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

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

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

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

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

#### **3.17. Education Outreach - Catch up with Culture projects**

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

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



## **Clonter Farm Music Trust**

### **Trustees' Report**

#### **4. Public Benefit**

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

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

#### **5. People**

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

#### **6. Financial review**

##### **Overview**

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

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

##### **Reserve policy**

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

##### **Investment policy and objectives**

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

##### **Going concern**

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

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

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

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

#### **6.4 Charitable Grants**

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

#### **7. Continuing our quest to gain an Environmental Quality Mark**

##### **Clonter proposed to continue to:**

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

## Clonter Farm Music Trust

### Trustees' Report

#### 7. Achievement and Performance

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

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

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

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

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

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

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

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

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

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

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

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

## Clonter Farm Music Trust

### Trustees' Report

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

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

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

## Clonter Farm Music Trust

### Trustees' Report

#### 8. Future Plans for 2024.

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

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

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

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

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

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



## Clonter Farm Music Trust

### Trustees' Report

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

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

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

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

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

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

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

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

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

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

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

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

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

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

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

#### **9. Education programme**

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

#### **10. Personnel Development, Financial Management and Summary**

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

## **Clonter Farm Music Trust**

### **Trustees' Report**

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

#### **Structure, governance and management**

##### **Governing document**

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

It is a registered charity with the Charity Commission.

##### **Recruitment and appointment of trustees**

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

##### **Induction and training of trustees**

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

##### **Organisational structure**

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

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

## Clonter Farm Music Trust

### Trustees' Report

#### Related parties

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

#### Members of the company

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

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



N Mathias  
Trustee

## **Clonter Farm Music Trust**

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

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

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

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

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

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

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

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

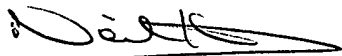
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

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

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

**Clonter Farm Music Trust**

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



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

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

## Clonter Farm Music Trust

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

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

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

The funds breakdown for 2022 is shown in note 11.

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

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

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

The notes on pages 24 to 31 form an integral part of these financial statements.  
Page 22



## **Clonter Farm Music Trust**

**(Registration number: 04056093)**

### **Balance Sheet as at 31 December 2023**

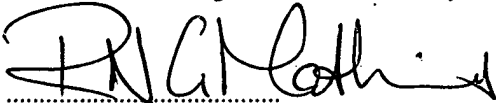
For the financial year ending 31 December 2023 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Trustee s' responsibilities:

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

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

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



N Mathias  
Trustee

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

## **Clonter Farm Music Trust**

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

#### **1 Accounting policies**

##### **Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

##### **Principle activity**

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

##### **Income and endowments**

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

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

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

##### **Expenditure**

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

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

##### **Governance costs**

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

## **Clonter Farm Music Trust**

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

#### **Taxation**

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

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

#### **Tangible fixed assets**

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

#### **Depreciation and amortisation**

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

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

#### **Fund structure**

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

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

## Clonter Farm Music Trust

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

#### 2 Income from other trading activities

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

#### 3 Investment income

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

#### 4 Analysis of governance and support costs

##### Support costs

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

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

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

## Clonter Farm Music Trust

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

#### 5 Net incoming/outgoing resources

Net outgoing resources for the year include:

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

#### 6 Trustees remuneration and expenses

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

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

#### 7 Tangible fixed assets

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

## Clonter Farm Music Trust

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

#### 8 Debtors

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

#### 9 Creditors: amounts falling due within one year

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

## Clonter Farm Music Trust

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

#### 10 Loans

An analysis of the maturity of loans is given below

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

#### Assets held under finance leases

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

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

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

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

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

# Clonter Farm Music Trust

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

### 11 Funds

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



## **Clonter Farm Music Trust**

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

#### **12 Related party disclosures**

##### **Chief Executives:**

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

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

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

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

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

##### **Donations:**

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

#### **13 Restricted Fund**

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

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

## Clonter Farm Music Trust

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

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

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

## Clonter Farm Music Trust

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

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

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