

Company registration number: 04056093

Charity registration number: 1083903

Clonter Farm Music Trust

Unaudited Financial Statements

for the Year Ended 31 December 2024

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



Clonter Farm Music Trust

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Clonter Farm Music Trust

Reference and Administrative Details

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

Secretary N Mathias, Chairman

Charity Registration Number 1083903

Company Registration Number 04056093

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Clonter Farm Music Trust

Trustees' Report

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

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 December 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)

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

OBJECTIVES, AIMS AND ACTIVITIES

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

Charitable Objectives

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

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

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

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

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

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

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

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

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

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

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

2. Activities

The Trust achieves the above objectives through the following activities:

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

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

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

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

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

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

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

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

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

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

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

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

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

3. Activities in 2024

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Education Evaluation - Appendix 2

Clonter Farm Music Trust

Trustees' Report

4. Public Benefit

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

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

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

Box Office & Digital Marketing Insights - Appendix 3

5. People

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

6. Financial review

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

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

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

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

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

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

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

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

6.8. Charitable Grants

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

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

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

Clonter proposed to continue to:

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

Clonter Farm Music Trust

Trustees' Report

7. Achievement and Performance

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

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

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

Lee Bisset 2000

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

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

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

Alexandra Lowe 2019

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

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

Wyn Davies - Conductor 2020

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

Lynne Dawson - Head of Vocal Studies RNCM

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

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

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

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

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

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

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

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

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

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

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

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

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

Further Feedback 2024 - See Appendix 1 & 3

8. Future Plans for 2025.

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

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

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

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

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

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

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

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

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

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

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

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

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

9. Education Outreach

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

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

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

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

10. Personnel Development, Financial Management and Summary

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

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

11. Structure, Governance and Management

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

It is a registered charity with the Charity Commission.

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

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

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

Clonter Farm Music Trust

Trustees' Report

Related Parties

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

Members of the Company

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

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



.....
N Mathias
Trustee

Clonter Farm Music Trust

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

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

Responsibilities and Basis of Report

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

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

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

Independent Examiner's Statement

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

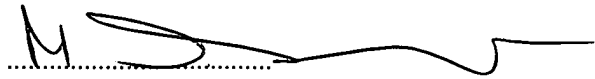
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

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

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

Clonter Farm Music Trust

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



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

Date: 29/09/2025

Clonter Farm Music Trust

Statement of Financial Activities for the Year Ended 31 December 2024

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

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

The funds breakdown for 2023 is shown in note 11.

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

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

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

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

Trustee s' responsibilities:

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

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



.....
N Mathias
Trustee

Clonter Farm Music Trust

Statement of Cash Flows for the Year Ended 31 December 2024

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

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

Clonter Farm Music Trust

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

1. Accounting Policies

Basis of Preparing the Financial Statements

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

Principle Activity

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

Income and Endowments

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

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

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

Expenditure

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

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

Governance Costs

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

Clonter Farm Music Trust

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

Taxation

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

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

Tangible Fixed Assets

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

Depreciation and Amortisation

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

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

Fund Structure

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

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

Clonter Farm Music Trust

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

2. Income from Other Trading Activities

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

3. Investment Income

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

4. Analysis of governance and support costs

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

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

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

Clonter Farm Music Trust

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

5. Net incoming/outgoing resources

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

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

6. Trustees Remuneration and Expenses

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

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

7. Tangible Fixed Assets

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

Clonter Farm Music Trust

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

8. Debtors

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

9. Creditors: amounts falling due within one year

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

Clonter Farm Music Trust

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

10. Loans

An analysis of the maturity of loans is given below

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

Assets held under finance leases

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

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

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

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

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

Clonter Farm Music Trust

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

11. Funds

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

Clonter Farm Music Trust

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

12. Related party disclosures

Chief Executives:

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

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

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

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

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

Donations:

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

13. Restricted Fund

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

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