

THE BROOK STREET BAND TRUST
FINANCIAL STATEMENTS FOR THE
PERIOD ENDED 31 AUGUST 2020

Company Information

Directors

Selina Skidwith
 Jill Hoffbrand
 Peter Green
 Marcus Davey
 Catherine Bradley
 Nicola Jane Ainger

Secretary

Tatty Theo

Registered Charity number
 1122890

0332156 (England and Wales)

Registered office

N22 7XQ
 London
 210 Victoria Road

Bank

ME 19 43Q
 Kent
 West Malling
 25 Kings Hill
 CAF Bank Ltd

Independent examiner

East Sussex, TN7 4DT
 Cat Street, Upper Hatfield
 Ten Acre House
 Elizabeth Lavercombe

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THE BROOK STREET BAND TRUST
(A company limited by guarantee and a registered charity)
Registered Company number 6335156 (England and Wales)
Directors' Report for the period ended 31 August 2020

The directors present their report and the financial statements for the period ended 31 August 2020.

Principal activities

The Brook Street Band Trust was incorporated on 6 August 2007. It was registered with The Charity Commission on 20 February 2008. The principal activity of the Company is to promote, develop, improve and maintain education and appreciation of classical music for the benefit of the public.

The objects of the charity are set out in its governing document:

- To promote, develop, improve and maintain education and appreciation of classical music for the benefit of the public through the performance of live classical seventeenth and eighteenth century music and related twenty-first century musical commissions, with a particular focus on the works of George Frideric Handel, through education projects, master-classes, workshops and courses and other such means as the trustees deem fit;
- To promote research in the field of classical music, in particular but not exclusively to research the work of lesser known early music composers and to disseminate the useful results for the benefit of the public; and
- To support such other general charitable purpose in connection with the above objectives as the trustees deem fit.
- To take the Charity Commission's public benefit guidance into account when making any decision it is relevant to.

Directors

The Directors during the period were as follows:

Nicola Jane Ainger
Catherine Bradley
Marcus Davey
Peter Green (resigned 7th July 2020)
Jill Hoffbrand
Selina Skipwith

Governance and Management

The Board's original trustees were recruited from individuals known to members of The Brook Street Band (Tatty Theo, Carolyn Gibley and Rachel Harris) and the Chairman of the Trust. Subsequent Trustees have been recruited according to their suitability to meet the objectives of The Brook Street Band Trust. Any new Trustees must be 18 years or older.

The Trust recruits as necessary through personal associations and contacts who are otherwise involved in or interested in the arts. Current Trustees meet potential Trustees and discuss their suitability before a final decision is taken. The Trustees meet between 3 and 4 times a year. In addition, there are meetings with individual trustees, outside formal meetings, to discuss projects and policies.

Review of Activities (September 2019 to August 2020)

'There's something that's really warm, effortless and relaxed about a Brook Street show. The Musicians clearly enjoy each other's work, as of course do we, the audience! Lovely programming, great musicianship...' **Petworth Festival**

'For me, this new offering from The Brook Street Band – as intoxicating and spirited as it is sensitive and feeling – will now be the new benchmark for others to aspire to.' **Music-Web International**

'Finely balanced, deliciously spiced, infectiously musical.' **BBC Radio 3**

'The musical language is so second nature to the Band that its playing has the unbuttoned relish of musicians relaxing in a mother tongue ...an incisive verve prevails throughout, buoyed up by a conversational attentiveness that never flags, and ensemble so pin-sharp it merits a safety warning.' **BBC Music Magazine**

Eighteenth-century chamber repertoire has always been The Brook Street Band's (BSB) driving passion, focusing particularly on Handel's music. In the year 2019- 2020 (up until mid-March 2020, where the lockdowns due to Covid-19 began to impact its work) the BSB's activities continued to span chamber music, education projects, collaborations with partners, and its own Handel festival, *love:Handel*, with repertoire by Handel, and other composers. The BSB also developed several new chamber music programmes, working with flautist Lisete da Silva Bull, and appointed Kathryn Parry to the position of 2nd violinist with the group.

Education work continued to play a key role in the BSB's activities, with many performances in educational settings, including working with Special Educational Needs and Disability (SEND) students. The BSB took part in Cambridgeshire Music Live for the fourth year running, providing concerts and workshops in educational settings within Cambridgeshire, reaching thousands of young students, many hearing eighteenth century music for the first time. The BSB managed to deliver 50% of its scheduled work in this series before all live musical activity was halted.

The BSB continued its #Roots education project (now in partnership with Cambridgeshire Music, Anglia Ruskin University and Cambridge Early Music). The #Roots Baroque Orchestra gave two concerts, one in Norwich in October 2019 (as part of *love:Handel*) and the next in Cambridge the following month.

"I just wanted to let you know how much I enjoyed observing the children interact with the Brook Street Band and I loved the concert- thank you very much."

The BSB also delivered a 3-day intensive "Handel in Haringey" baroque music course in conjunction with partner Haringey Music. This took place during the October half-term holiday 2019, culminating in a public concert.

"I just wanted to congratulate everyone for such amazing concert last night and a big thank you for running the three day music course. Despite the aching shoulder, [student E] had such an amazing time playing with all the participants. Looking forward to similar events in the future."

"Thank you for an amazing 'musical journey' for the kids; [student A] really enjoyed it. I was really impressed with the concert."

"I just wanted to thank you all and to say that [student H] had a great time last week. She was very much a reluctant attendee as she had not done an intensive music course for some years now. She was also pleased that there were a couple of people the same age as her and enjoyed using the older bows."

"There aren't enough orchestral opportunities for young recorder players, so for you to be organising one right on our doorstep is really exciting."

The year included extensive airtime for its various CD recordings on both BBC Radio 3 and Classic FM. The BSB has regularly broadcast for BBC Radio 3 since 1997, and its extensive discography for AVIE (since 2003 and ongoing) has been singled out for critical acclaim with accolades including Gramophone Magazine Editor's Choice, as well as CD features on both BBC Radio and Classic FM. The May 2019 release of the world premiere recording of Arne's "Judgment of Paris" (conducted by John Andrews) for (Dutton Vocalion), continued to attract media interest and airplay in the year 2019-20.

During the year 2019-2020 the BSB made return visits to several performance venues including Handel & Hendrix in London, and The Chapel Norwich. It also forged many new links with concert promoters and supporters, including a performance for Music in the Vale (Oxfordshire). The BSB's diary post-March 2020 included performances for the London Handel Festival, Oxford Chamber Music Society, the London Festival of Baroque Music, Ilkley Concert Club, Paxton House Concerts and Music at Binham Priory, all of which were either postponed or cancelled due to the Covid-19 pandemic.

Between September 2019 and March 2020 The BSB continued to strengthen its ties and links with Norfolk. The 2019 *love: Handel* festival took place in October 2019, with associated education workshops taking place in Norfolk schools throughout the year. Some of these remain postponed and will be rescheduled post-Covid.

love: Handel 2019 comprised 10 events in 2 Norwich venues: The Chapel Park Lane NR2 and The United Reformed Church, Princes Street, NR3

Friday 4 October:

VOCAL MASTERCLASS with Dame Emma Kirkby

CONCERT & TALK "Friends, Foes and Fellow- Musicians" featured music with a strong East- Anglian connection. Handel's music wove its magic through a programme of fiery solos and trio sonatas by revered English composers Thomas Arne, Charles Burney, William Boyce, and Joseph Gibbs. The concert included a talk by Handel performance experts The Brook Street Band giving insights into the social and musical background to concerts in East Anglia in the 18th Century.

Saturday 5 October:

FAMILY CONCERT A short child-friendly concert for parents and carers, babies and toddlers with music by Handel, Bach, Vivaldi and other baroque masters.

CONCERT "From Leipzig to London" showcased chamber music by Bach and Handel, written at the height of their fame. Bach and Handel never met despite several near misses, although they knew of each other's achievements.

INTERACTIVE TALK "Every instrument tells a story" - Instrument expert Benjamin Hebbert hosted a discussion about instrument makers and musicians from Handel's circle in London. This was a unique opportunity to view instruments from Benjamin's collection, including violins and cellos that had direct links to Handel.

CONCERT "The Concerto Story" featured an expanded Brook Street Band performing wonderful music including Bach's Brandenburg Concerto No.5, Orchestral Suite No.2 and Handel's Sonata à Cinque. The brilliant Cambridgeshire-based Roots Baroque Orchestra (made up of aspiring young musicians who have been working with The Brook Street Band this year) set the scene to the evening's entertainment, with two short works by Purcell and Handel.

Sunday 6 October:

COFFEE CONCERT "Kaffeehaus Culture" With a cup of coffee in hand, the audience settled back as The Brook Street Band presented an imagined slice of weekly musical life in 18th century Leipzig. The concert was built around two of the city's most illustrious musicians Bach and Telemann and its prime musical location, Zimmerman's Kaffeehaus. Musical ideas and caffeine flowed...

ILLUSTRATED CONCERT "Halle, Hanover and Hamburg" Handel was a complex character; his early compositions were shaped by family constraints, Lutheran tradition, and the search for his own unique voice. Halle, Hanover and Hamburg explored music (by composers including Buxtehude, Keiser and Pachelbel) that Handel would have known as a young student, as well as his own early chamber compositions as he emerged from the violin desks, beginning his career as a composer.

TALK "Handel and his Patrons" Dr. David Vickers talked about the composer's diverse music composed for different patrons in Italy, London and the English countryside, from his Roman cantatas to the coronation anthems for Westminster Abbey, via Acis &

Galatea. David is a council member of The Handel Institute and co- edited The Cambridge Handel Encyclopedia.

FESTIVAL FINALE CONCERT “Acis and Galatea” A cast of vocal stars including Susanna Fairbairn (Galatea) and David de Winter (Acis) joined The Brook Street Band to perform Handel’s masterpiece. First performed in 1718, Handel’s Acis and Galatea retells the classical Greek myth of the tragic love story between nymph Galatea, shepherd Acis and the meddling cyclops Polyphemus.

“Just to say how lovely it was working alongside you all at the weekend, an absolute treat and privilege to share and be part of an amazing weekend. Thank you so much for asking me.” Jay Tacon

“The Festival was incredibly inspiring, as you know I hadn’t really engaged with this kind of music before working with you and it was an amazing way to experience it properly for the first time. I learnt so much and have been listening to Handel all day - you have definitely made a fan out of me!” Becky Demmen, film-maker

“Thank you for enriching the musical life of Norwich. Great to be able to listen to you in the Chapel in particular. Hope the ‘Baroque Festival’ will remain a regular event” Liz Jolly – audience member

“If the family concert today is half as good as the one last night, it will be very good. You engage the audience not only in your introductions but in looking at us, and the way you look at each other and smile as though thoroughly enjoying yourselves” Virginia Greasley – audience member

“Lovely!” Jonathan Hooton – audience member

“Went to both concerts today. Singing workshop very inspiring and absolutely loved the evening concert – specially the cello sonata and violin sonata” Nina Weaver – audience member

Responding to the catastrophic impact of Covid-19 on live concerts and education projects, The Brook Street Band was able to deliver “The Brook Street Band at Home”, a freely-available digital project including podcasts, family ‘meet the instrument’ sessions, short recitals, composer talks and films. This resulted in increased social media subscribers, increased world-wide reach, and donations in support of The Brook Street Band’s work. All work is archived via the Band’s YouTube channel, and due to demand, the project has been extended into the year 2020-21, with masterclasses for advanced international students.

“I attended this one and the previous one on the Telemann fantasias and both were excellent. Full of invaluable insights. After that I’ve been binge watching the whole educational series on the YouTube channel. It’s amazing that such an incredible content is so generously offered. Congratulations for your great work and thank you for sharing your knowledge.” Carla Barbatti (student)

Financial Review

During the year ended 31 August 2020 income earned totalled £34,418. This is made up of grants received (£9,455), donations from individuals (£1,764), performance receipts (£18,292), ticket sales (£4,823) and other earned income of £84. Grants received are shown in note 2 to the accounts. The Trust is very grateful for all support received. The Trustees have built up unrestricted funds over time sufficient to meet immediate obligations and to cover any short-term fall in income.

Expenditure from Grants exceeded Income during the year ended 31 August 2020 as the majority of payments related to the *love:Handel* 2019 festival for which Grant income was received in the previous financial year, shown in the restricted income column for 2018 - 2019 accounts.

Grants received in 2019/20 which relate to expenditure in 2020/21 are included in creditors as at 31 August 2020 and will be recognised in income to match the associated expenditure.

Funding and risk assessment

The company is dependent on raising funds to support its educational activities, but has controls in place to manage the risks associated with any potential shortfall. The company retains sufficient reserves and builds contingencies into its annual budgets. It does not have any fixed overheads or fixed wages. It operates within the confines of its known income.

Income and Corporation Taxes Act, 1988

The company is entitled to the exemption contained in Section 505 of the above Act

Small companies exemption

The company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Date approved by the Board:18.05.2021.....

Signed on behalf of the BoardJill Hoffbrand..... Jill Hoffbrand

THE BROOK STREET BAND TRUST

Statement of Directors' Responsibilities

The directors are responsible for preparing the annual report and the accounts in accordance with applicable law and regulations.

Company law requires the directors to prepare financial statements for each financial year.

Under that law the directors have elected to prepare the accounts in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The accounts are required by law to give a true and fair view of the state of affairs of the company and of the profit or loss of the company for that period. In preparing these accounts, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting policies have been followed, subject to any material departures disclosed and explained in the accounts;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The directors are responsible for the maintenance and integrity of the corporate and financial information included on the company's website. Legislation in the United Kingdom governing the preparation and dissemination of accounts may differ from legislation in other jurisdictions.

THE BROOK STREET BAND TRUST

Statement of financial activities for the period ended 31 August 2020

	Restricted £	Unrestricted £	2020 £	2019 £
Incoming resources				
Performance receipts	-	18,292	18,292	21,473
Grants received (note 2)	6,455	3,000	9,455	25,989
Donations	-	1,764	1,764	370
Ticket sales	-	4,823	-	-
Other income	-	84	4,907	149
Total income	6,455	27,963	34,418	47,981
Resources expended (note 3)				
Direct charitable expenditure	22,216	16,534	38,750	22,814
Management & administration	3,900	-	3,900	6,577
Total expenses	26,116	16,534	42,650	29,391
Net income/(deficit) for period	(19,661)	11,429	(8,232)	18,590

There were no other recognised gains.

Statement of retained funds

	Restricted Income	Unrestricted Income	Total 2020	2019
Net income/(deficit) for period	(19,661)	11,429	(8,232)	18,590
Total funds brought forward	21,121	26,424	47,545	28,955
Total funds carried forward	1,460	37,843	39,313	47,545

THE BROOK STREET BAND TRUST
Registered in England No: 6335156
BALANCE SHEET AS AT 31 AUGUST 2020

	Notes	2020	2019
		£	£
Fixed assets			
Tangible assets		-	-
Current assets			
Cash at bank and in hand		45,316	48,495
		<u>45,316</u>	<u>48,495</u>
Creditors: amounts falling due within one year	4	6,003	950
Net current assets/(liabilities)		39,313	47,545
Total assets less current liabilities		<u>39,313</u>	<u>47,545</u>
Creditors: amounts falling due after more than one year		-	-
Net assets/(liabilities)		<u>£39,313</u>	<u>£47,545</u>
		=====	=====
Accumulated Funds			
Unrestricted funds/(deficit)		37,843	26,424
Restricted funds		1,460	21,121
Total Funds		<u>£39,313</u>	<u>£47,545</u>
		=====	=====

For the year ending 31 August 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.
- These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime of the Companies Act 2006.

The financial statements were approved by the board of directors on

18.05.21..... and were signed on its behalf by

15 Hoffbrand Director, Jill Hoffbrand

THE BROOK STREET BAND TRUST

Notes to the financial statements for the period ended 31 August 2020

1 ACCOUNTING POLICIES

Basis of preparation of financial statements

The financial statements have been prepared in accordance with 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 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) and the Companies Act 2006.

Fund Accounting

Unrestricted funds are those available for use at the discretion of the Directors in furtherance of the general objectives of the company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors and which have been raised by the company for particular purposes.

Incoming Resources

Grant income is recognised in full in the statement of financial activities in the year in which it is receivable. Fees and sales are the sales invoiced during the period.

2 GRANTS

	2020	2019
	£	£
Arts Council	455	13,489
Atkins Foundation	3,000	3,000
Garfield Weston	-	5,000
Colin David	5,000	-
Paul Bassham	-	1,000
The John Jarrold Trust	-	500
RK Charitable Trust	-	1,000
Chivers	-	2,000
Geoffrey Watling	1,000	-
	£9,455	£25,989
	=====	=====

THE BROOK STREET BAND TRUST
Notes to the financial statements for the period ended 31 August 2020

3 RESOURCES EXPENDED

Direct charitable expenses

	2020	2019
	£	£
Artists' fees	32,184	21,613
Festival costs	2,861	101
Travel	500	100
Venue hire	420	250
Instrument hire	900	750
	<u>£36,865</u>	<u>£22,814</u>
	=====	=====

Management and administration

Administration fees	3,900	4,368
Marketing	285	1,220
IT and website	1,080	600
Accountancy fees	330	330
Sundry expenses	190	59
	<u>£5,785</u>	<u>£6,577</u>
	=====	=====

**4 CREDITORS: AMOUNTS FALLING DUE
WITHIN ONE YEAR**

	2020	2019
	£	£
Trade creditors	600	600
Grants received in the year in respect of following year	5,053	-
Accruals and deferred income	350	350
	<u>£6,003</u>	<u>£950</u>
	=====	=====

5 LIABILITY OF MEMBERS

The Brook Street Band Trust is constituted as a company limited by guarantee and has no share capital. The liability of each member is limited to the sum of £10 per member.

THE BROOK STREET BAND TRUST

Independent examiner's report to the trustees of The Brook Street Band Trust

I report on the accounts of the company for the year ended 31 August 2020, which are set out on pages 7 to 12.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Elizabeth Lavercombe (ACA, CTA)
Ten Acre House, Cat Street, Upper Hartfield
East Sussex, TN7 4DT

Signed: 

Date: 18/5/21