

THE HANOVER BAND FOUNDATION

England & Wales · Charity number 1138061

Details

Status Registered

Legal form Trust

Registered 2010-09-16

Register [View on the Charity Commission register](#)

Contact

Address 129 Clive Road
West Dulwich
London
SE21 8DF

Phone 07766319265

Email stephen@thehanoverband.com

Website www.thehanoverband.com

Activities

Objects: TO PROMOTE THE STUDY AND EDUCATION OF THE PUBLIC IN THE ARTS AND PARTICULARLY IN THE ART OF MUSIC AND ITS HISTORY WITH A SPECIAL REGARD TO THE MUSIC OF THE SEVENTEETH, EIGHTEENTH AND NINETEENTH CENTURIES.

Activities: Administration of the period Instrument Orchestra The Hanover Band

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE, NATIONAL
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-12-31	£183,328	£10,474	-	-
2024-12-31	£241,856	£209,091	-	-
2023-12-31	£626,434	£720,569	£-78,179	1
2022-06-30	£380,787	£421,182	-	-
2021-06-30	£524,804	£475,065	£66,349	3
2020-06-30	£269,897	£308,077	-	-

Trustees

Name	Role	Appointed
David Arthur Cooper MBA FCA		2015-01-15
Laurence John Watt		2014-04-10
Stephen Neiman		2023-09-29

THE HANOVER BAND FOUNDATION

England & Wales - Charity number 1138061

Accounts



Patron *HRH The Duke of Kent, KG*
Founder: *Caroline Brown*

THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

TRUSTEES' REPORT AND ACCOUNTS

FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024

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CHARITY INFORMATION

Chairman	Laurie Watt
Trustees	Laurie Watt Stephen Neiman David Cooper MBA FCA
Charity Registration Number	1138061
Principal Address	Tarrant Place 65 Tarrant Place Arundel BN18 9DJ
Website	www.thehanoverband.com

BACKGROUND AND ETHOS

The Hanover Band was formed in 1980 since when its primary objective has been to enable audiences to gain a better feeling for what earlier music actually sounded like when heard in favourable circumstances. Historical instruments are key to this; as one prominent conductor recently put it, 'they have more colour, shape and less weight than modern instruments. They are more tangy, more piquant. We can play full out with the greatest passion and still sound like Mozart.'

Since musicians work within the medium of sound, the challenge of recreating earlier performances is formidable. Indeed, as Mozart's contemporary Daniel Türk wrote in 1789, 'some musical effects cannot be described; they must be heard.' There is of course a sense in which the entire history of music disappeared before recording was invented during the latter stages of the nineteenth century. Even a large library of musical dictionaries, biographies and analytical tomes cannot do more than hint at how music used to sound. Although such contextual information is useful, one remains only too aware that words are inadequate to communicate certain aspects of art, whether quality of timbre or those tiny differences of emphasis and timing that distinguish a great performance from a merely good one.

An earlier composer's intentions (or even expectations) can be difficult to determine. The Hanover Band draws on a huge variety of historical evidence, including literary sources, archives, treatises, autographs, early editions and iconography. Research into musical style informs its approach to national idioms, articulation, melodic inflection, accentuation, tempo, ornamentation, embellishment and improvisation. It takes rigorous account of conditions and practices in terms of historical pitch, temperament, venues and programmes, orchestral constitution and musical direction. The Band's ethos recognises that the use of period instruments must be complemented by musical understanding, an awareness of social and cultural context, acoustical considerations and concert-giving situations.

Over a decade ago one celebrated critic noted that 'there is no worthwhile, thoughtful and intellectually stimulating and musically adventurous performance going on today that has not been touched by the period instrument movement.' The Hanover Band, under its inspirational artistic director Caroline Brown has played a major part in bringing about this state of affairs. In the very year of the Band's foundation The New Grove Dictionary of Music and Musicians (1980) noted how revealing it would be to hear Beethoven symphonies on period instruments but added that 'the practical difficulties of assembling and equipping such an orchestra would be almost insuperable...'. Within two years the Band had produced an LP of the First Symphony and during the 1980s recorded a complete cycle; it is no cause for embarrassment 30 years later that one reviewer of the time described the disc simply as 'Beethoven as he would have heard it'. Throughout the Band's many recordings and concert tours, Caroline has insisted on maintaining the Band's original pioneering spirit, never succumbing to the 'standardised' period style which others have so readily embraced. Indeed, The Hanover Band's distinctive approach lies well outside Richard Taruskin's notorious description of period performance as 'the most modern sound around.'

What are the special qualities of The Hanover Band? 45 years ago there was a general consensus that the 'authentic' musician aspired merely to act willingly in the service of the composer, denying any form of glorifying self-expression, attaining this by following text-book rules for 'scientific method' with a strictly empirical programme to verify historical practices. These were somehow magically transformed into the composer's 'intentions'. Yet Caroline immediately recognised that the craft of music-making must be held in equal balance with the art, even though historical evidence often seems heavily biased in favour of the former.

BACKGROUND AND ETHOS

In a pre-digital age, those precious interactions between composer and performer have been largely lost for ever. The artistic aspiration of The Hanover Band has never compromised historical accuracy on the altar of practical expediency, whilst recognising that judicious selection from the plethora of historical evidence does not constitute compromise.

Hearing earlier music as it was performed 'in favourable circumstances' requires a sensitive interpretation of Bach's shortage of players and singers for his weekly service at Leipzig; Beethoven wrote his symphonies at a time when the situation for orchestras in Vienna was very difficult - culturally, politically and musically. And how are we to react to Mozart's evident delight at a very active audience response during the première of his Paris Symphony?

In interpreting the past, The Hanover Band has demonstrated an artistic integrity that has become all too rare within the realm of historical performance.

Professor Colin Lawson CBE

Director of the Royal College of Music

TRUSTEES' REPORT

FOR THE PERIOD FROM 1 JANUARY 2024 TO 31 DECEMBER 2024

The Trustees present their report and accounts for the year ended 31 December 2024

The Trustees have informally assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate the exposure to major risks. Grant applications are considered by the Trustees and grants are given to deserving cases consistent with the charity's objectives.

Statement of Public Benefit

The Foundation has complied with the Charities Act 2011 requiring the organisation to have due regard to the public benefit guidance published by the Charities Commission. The Foundation's charitable objectives are to educate and inform the public in the performance practices of the 17th, 18th and 19th centuries, via concerts and outreach programmes which are undertaken through the following activities:

1. Expanding educational projects that link historical events and inventions with music. Such projects, under the generic title 'Nurturing the Next Generation', give opportunities to young students to engage in tutorials, courses and performances with members of The Hanover Band;
2. Encouraging attendance at concerts by children and young adults through a subsidised ticket scheme, and, where practicable, encouraging young students to attend rehearsals and engage with the players on a one-to-one basis;
3. Organising regular courses and workshops in music of the 17th-19th centuries for our audiences;
4. Performing baroque and classical repertoire in key supported communities in London and the South East;
5. The development of The Hanover Band record label, firstly by licensing Hanover Band recordings from the back catalogue and also through recordings for release on the new label;
6. Developing further The Hanover Band as an organisation of artistic excellence and ambitious vision.

Charity Structure and Risk

There are currently three Trustees who govern the charity and meet quarterly. Their duties, inter alia, include the assessment of artistic and financial plans to ensure that they are consistent with the Charity's objectives; and the evaluation of risks facing the Trustees in pursuing their aims.

The day to day administration of the charity is undertaken by the Chief Executive Officer and two volunteers who conduct the charity's affairs, within the framework and budget set by the Trustees. The Trustees have resolved to broaden the skill base of the Board and have also appointed a separate advisory Development Board.

Their primary responsibility is the identification and delivery of medium and long-term funding to enable the expansion of the orchestra's performance, recording and education activity.

TRUSTEES' REPORT

FOR THE PERIOD FROM 1 JANUARY 2024 TO 31 DECEMBER 2024

Induction of New Trustees

As part of the process of induction of a new Trustee, consideration is given to their skills, knowledge and experience needed for the effective governance of the charity. New Trustees are given a copy of the trust deed, latest report and accounts, appraised of the application of the charitable objectives and advised of their legal obligations as laid down by statute.

Financial Review

The financial statements have been prepared in accordance with the accounting policies set out on page 10 and comply with the governing document, statutory requirements and the Statement of Recommended Practice Accounting and Reporting by Charities (SORP), applicable to charities. All income is treated as unrestricted funds and is recognised in the financial year in which the gift is received.

The Statement of Financial Activities is shown on page 8. Total income for the year was £241,856 (18 months to 30 Dec 2023: £625,433), and net surplus was £32,765 (18 Months to 30 Dec 2023 the net deficit was £104,133). The challenge is to match the receipt of voluntary income against the expenditure on concerts, education and outreach. The Trustees regularly monitor the Charity's finances and where necessary have relied on borrowings to assist cash flow.

2024 was a significant year of rebuilding, our finances challenging our governance, procedures and sustainability in an era of uncertainty for the Charity and the classical music industry. In order to mitigate the effect of the previous 18 months loss, we resolved to reduce the number of concerts and to move our attention from promoting our own concerts to seeking new partnerships with those organisations that would engage the orchestra both for live performance, education projects and recordings. While the Trustees confirm that the Charity's assets, together with pledged income, are available and are adequate to fulfil the Foundation's obligations, we also acknowledge the need to establish a robust reserves policy. The Charity's reserves were utilised in supporting the charity and delivering performances during Covid.

Without the support of the musicians the charity engages (albeit on short term self-employed contracts) we would not have been able to continue to operate. I pay tribute to those musicians, many of which have donated their fees or have suffered delays in payment during this difficult but manageable period.

During the year, we have had the pleasure of working with The Hertfordshire Chorus, The Crouch End Chorus, The London Chamber Music Society and the Canterbury Cathedral Choir. We have signed a recording contract with Chandos Records and Conductor/Musicologist Leon Bosch to record the works of Sperger (a prolific composer of the early eighteenth century), and the charity have engaged with new management at Hennessy Brown Music (HBM) who have taken on the management of external concerts for the Charity.

The Charity does not employ administrative staff but continues to operate with volunteers hence I am indebted to my co-trustees, who spent an infinite amount of time ensuring that the Charity can operate and deliver its objectives. The rebuilding (since the devastating effects of Covid on our work) is not complete yet. We have turned a corner and look forward to delivering a robust series of work going forward.

Laurie Watt Chair of Trustees

31st October 2025

TRUSTEES' REPORT
STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds	2024	2023 <i>18 month period</i>
		General fund £	Total £	Total £
INCOME				
Voluntary donations		128,219	128,219	444,287
Event and engagement income		113,637	113,637	157,146
Grant income		-	-	-
Total Income		<u>241,856</u>	<u>241,856</u>	<u>626,433</u>
EXPENDITURE				
Charitable expenditure	2	150,510	150,510	580,771
Administrative expenses	4	47,921	47,921	139,451
Bank Charges and Interest	5	10,660	10,668	9,998
Total Expenditure		<u>209,091</u>	<u>209,091</u>	<u>730,220</u>
Net (deficit)/income		<u>32,765</u>	<u>32,765</u>	<u>(104,133)</u>
Net movement in funds		32,765	32,765	(104,133)
Total funds brought forward		(78,179)	(78,179)	25,954
Total funds carried forward		<u>(45,414)</u>	<u>(45,414)</u>	<u>(78,179)</u>

TRUSTEES' REPORT
BALANCE SHEET AT 31 DECEMBER 2024

	Notes	£	2024 £	£	2023 18 month period £
Fixed assets					
Intangible assets			21,000		21,000
Tangible assets	3		2,666		3,555
			<u>23,666</u>		<u>24,555</u>
Current assets					
Stocks and goods for resale		30,865		30,865	
Debtors	6	45,039		42,206	
Cash at bank		<u>(9,789)</u>		<u>12,030</u>	
		66,115		85,101	
Creditors and loans	7	<u>(127,150)</u>		<u>(169,677)</u>	
Net current (liabilities)/assets			(61,035)		(84,576)
Total assets less current liabilities			<u>(37,369)</u>		<u>(60,021)</u>
Loans greater than 1 year	8		(8,045)		(18,157)
Total assets less current liabilities			(45,414)		<u>(78,178)</u>
Unrestricted funds:					
General funds	9		(45,414)		(78,178)
Total funds			<u>(45,414)</u>		<u>(78,178)</u>

The financial statements were approved by the Trustees and authorised for issue on 15th November 2025 and signed on behalf of the Trustees by

Laurie Watt
 Chairman

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024**

1 Principal accounting policies

Basis of accounting

The financial statements have been prepared in accordance with applicable law and UK Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice). Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Income

Donations and grants are accounted for on receipt or when receivable from donors who have pledged with reasonable certainty, at the estimated value of investments donated, or the actual value of cash donated. Project grants are accounted for either upon receipt or when in the case of a specific project grant crossing two or more financial years the project grant shall be recognised at the beginning of the project planning by the charity and recognised in the Statement of Financial Activities. Other voluntary income and donations, and any gift aid relief, are accounted for on receipt by the charity, and recognised in the Statement of Financial Activities.

Expenditure

Expenses and grants payable are recognised in the accounts when they are incurred by the charity.

Depreciation

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value, of each asset over its expected useful life. The useful economic lives of expedition equipment items are reviewed and adjusted annually. The brought forward values are then written off over this period. Depreciation is calculated on the following basis:

Music library	
Equipment & fittings	Nil
Computers & peripherals	20% straight line basis
	20% straight line basis

Reserves

The charity holds reserves in order to fund future charitable activities and grants in furtherance of the charitable objectives.

2 Charitable expenditure	Unrestricted funds	2024	2023 18 month period
	£	£	£
Event Costs	65,771	65,771	128,855
Artists' Fees	83,789	83,789	431,234
Education Projects	0	0	7,462
Recording Costs	0	0	3,000
Fundraising Costs	950	950	10,100
		<u>150,510</u>	<u>580,651</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024

	Music library £	Office equipment £
Cost		
At beginning of period	21,000	14,920
At end of period	<u>21,000</u>	<u>14,920</u>
Depreciation		
At beginning of period	-	11,365
Charge for the period	-	889
At end of period	<u>-</u>	<u>12,254</u>
Net book value		
At 31 December 2024	<u>21,000</u>	<u>2,666</u>
At 30 December 2023	<u>21,000</u>	<u>3,555</u>

All fixed assets are held in direct furtherance of the charity's objects.

4 Administrative expenses	2024 £	2023 18 month period £
Rent and rates	10,736	4,064
Wages and salaries	7,452	83,339
Staff training and welfare	4,432	5,550
Pension Payments	-	2,136
Advertising and leaflet distribution	90	3,735
Telephone	3,321	4,638
Travel & subsistence	10,678	7,813
Printing, postage & stationery	301	1,775
Repairs and maintenance - General	1,024	5,273
Depreciation	889	2,133
Insurance	862	1,421
Accountancy	1,783	1,250
Computer & website costs	2,795	3,704
Subscriptions and conference	1,485	2,071
Equipment hire	-	347
Social Security Payments	-	4,433
Entertainment	2,073	1,075
Legal Fees	-	2,143
Sundry expenses	-	2,897
	<u>47,921</u>	<u>139,798</u>

5 Financial and Governance Expenditure

	2024 £	2023 £
Bank Charges	725	599
Bank Interest	3,309	5,298
Other Interest	6,088	2,804
Bounce Back Loan Interest	538	1,297
Independent Examiners' Fee	0	0
	<u>10,660</u>	<u>9,998</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024

	2024	2023 <i>18 month period</i>
	£	£
6 Debtors		
Debtors and accrued income	5,000	856
Other debtors	40,359	41,350
	<u>45,359</u>	<u>42,206</u>
7. Creditors: amounts falling due within one year		
Trade creditors	24,644	38,073
PAYE/NIC taxes	93,944	87,681
Sundry creditors and accruals	1,500	1,248
Bank overdraft	7,062	8,148
Loans	0	34,527
	<u>127,150</u>	<u>169,677</u>
8. Creditors: amounts falling due after one year		
Loans greater than one year	8,045	18,157
	<u>8,045</u>	<u>18,157</u>

A £42,000 Bounce Back Loan was received in May 2020, which was increased in December 2020 by a further £8,000. The minimum amount repayable in the next year is £4,825 (2023: £8,400).

9. Analysis of fund balances: movement in resources

	At beginning of period	Incoming resources	Outgoing resources	At end of period
	£	£	£	£
Unrestricted funds				
General fund	(78,179)	241,856	(209,091)	45,414
Total Unrestricted Funds	<u>(78,179)</u>	<u>241,856</u>	<u>(209,091)</u>	<u>45,414</u>

The charity is registered in England (No. 1138061) and as such is not liable to tax.

THE HANOVER BAND FOUNDATION
INDEPENDENT EXAMINER'S REPORT

**Independent examiner's report to the trustees on the
unaudited accounts of The Hanover Band Foundation
Respective responsibilities of trustees and examiner
Basis of independent examiner's statement
Independent examiner's statement**

I report on the accounts for the year ended 30 June 2022 set out on pages 8 to 11.
The charity's trustees are responsible for the preparation of the financial statements. The
charity's trustees consider that an audit is not required for this year (under section 144 of the
Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to

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

My examination was carried out in accordance with 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 the 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.

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 130 of the 2011 Act; and
- to prepare financial statements which accord with the accounting records and to comply
with the accounting requirements of the 2011 Act

have not been met; or

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

Richard James FCA (Retired)

71 Dunstons Road
East Dulwich
London
SE22 0HD

11th November 2025

HANOVER BAND CONCERT DIARY
AUTUMN 2025 to SUMMER 2026

TUESDAY 9th DECEMBER at 1.00pm

MOZART String Quintet No 3 in C
MENDELSSHOHN String Quintet No 1 in A

The Savile 69 Brook Street London W1K 4ER

THURSDAY 11 DECEMBER at 7.00pm

MOZART Flute Quartet in A
SCHUBERT String Quartet in A minor "Rosamunde"

Dulwich College London SE21 7LD

SATURDAY 13th DECEMBER at 7.00pm

J.S BACH Christmas Oratorio
Director Andrew Arthur

St Nicholas Church Arundel BN18 9AT

SUNDAY 14th DECEMBER at 4.00pm

MOZART Flute Quartet in A
SCHUBERT String Quartet in A minor "Rosamunde"

Ann Sutton Studio 40 Tarrant Street Arundel BN18 9DN

SATURDAY 20th DECEMBER at 7.00pm

J.S BACH Christmas Oratorio
Twickenham Choral Director Howard Ionascu

Kingston Parish Church KT1 1JP

MONDAY 22nd DECEMBER at 7.30pm

J.S BACH Christmas Oratorio
Director Andrew Arthur

Kings Place London N1 9AG

2026

SATURDAY 10th JANUARY at 7.00pm

HAYDN Symphony No.22 in E-flat
"The Philosopher"
SPERGER Cello and Viola Concertos
MOZART Eine Kleine Nachtmusik
MOZART Symphony No.29 in A K201
Director Leon Bosch

St Nicolas Church Arundel BN18 9AT

FRIDAY 13th FEBRUARY at 7.00pm

MOZART Eine Kleine Nachtmusik
GRIEG Holberg Suite
MENDELSSOHN String Symphony No 11 in F

Lancaster Arts, Lancaster LA1 4YW

TUESDAY 10th MARCH at 1pm

SMETANA String Quartet No 1 in E Minor
MALCOLM ARNOLD Phantasy Vita Abundans

The Savile 69 Brook Street London W1K 4ER

WEDNESDAY 11th MARCH at 7.00pm

MENDELSSOHN String Quartet No 2 in A minor
SMETANA String Quartet No 1 in E Minor

Dulwich College London SE21 7LD

SATURDAY 14th MARCH at 7.30pm

J.S BACH Magnificat
Ealing Choral Society Director Peter Asprey

Cadogan Hall London SW1X 9DQ

SUNDAY 15th MARCH at 4.00pm

MENDELSSOHN String Quartet No 2 in A minor
SMETANA String Quartet No 1 in E Minor

Ann Sutton Studio 40 Tarrant Street Arundel BN18 9DN

HANOVER BAND CONCERT DIARY
AUTUMN 2025 to SUMMER 2026

SATURDAY 21st MARCH at 7.00pm

HANDEL Messiah
Education Project with Lord Wandsworth School and ESPRIMO
Director Luke Saint

Church of St Cross Winchester SO23 9SD

THURSDAY 26th MARCH at 7.30pm

J.S BACH St Mathew Passion
City of London Choir Director Daniel Hyde

Cadogan Hall London SW1X 9DQ

MONDAY 30th MARCH at 7.30pm

BEETHOVEN Egmont Overture
MENDELSSOHN Piano Concerto No 1 in G minor
BEETHOVEN Symphony No 9 in D minor
Conductor Zvonimir Hako

Cadogan Hall London SW1X 9DQ

TUESDAY 31st MARCH at 6.00pm

HAYDN Seven Last Words

St Nicholas Church Arundel BN18 9AT

FRIDAY 3rd APRIL at 7.00pm

J.S BACH St John Passion
Director Andrew Arthur

St Nicholas Church Arundel BN18 9AT

SUNDAY 7th JUNE at 4.00pm

HAYDN String Quartet in Bb "Sunrise"
DVORAK String Quartet No 1 in F
"The American"

Ann Sutton Studio 40 Tarrant Street Arundel BN18 9DN

TUESDAY 9th JUNE at 1.00pm

STANFORD String Quartet No 2 in A minor
HERBERT HOWELLS Lady Audrey's Suite

The Savile 69 Brook Street London W1K 4ER

WEDNESDAY 10th JUNE at 7.00pm

HAYDN String Quartet in Bb "Sunrise"
DVORAK String Quartet No 1 in F
"The American"

Dulwich College London SE21 7LD

SUNDAY 14th JUNE at 6.00pm

SPERGER Symphony No 39 in F
"Arrival"
MOZART Oboe Concerto in C K.314
GLUCK Dance of the Blessed Spirits
HAYDN Symphony No 45 in F# minor
"Farewell"

St Johns Church Waterloo Road London SE1 8TY

Director Leon Bosch

RECORDING

SUNDAY 13th JANUARY - THURSDAY 15th JANUARY

SPERGER Symphony No 39 in F "Arival"
SPERGER Cello Concerto in C
SPERGER Symphony No 29 in G

Cello Sabastian Comberti
Director Leon Bosch

St Silas Church, Kentish Town NW5 3QP

THE HANOVER BAND FOUNDATION

England & Wales - Charity number 1138061

Accounts

THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

TRUSTEES' REPORT AND ACCOUNTS

FOR THE PERIOD FROM 1 JULY 2022 TO 31 DECEMBER 2023

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CHARITY INFORMATION

Chairman	Laurie Watt
Trustees	Laurie Watt David Cooper MBA FCA Ken Bodfish OBE (retired 29 September 2023) Stephen Neiman (appointed 29 September 2023)
Charity Registration Number	1138061
Principal Address	Tarrant Place 65 Tarrant Place Arundel BN18 9DJ
Website	www.thehanoverband.com

THE HANOVER BAND FOUNDATION**TRUSTEES' REPORT****FOR THE PERIOD FROM 1 JULY 2022 TO 31 DECEMBER 2023**

The Trustees present their report and accounts for the 18 month ended 31 December 2023.

The Trustees have informally assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate the exposure to major risks. Grant applications are considered by the Trustees and grants are given to deserving cases consistent with the charity's objectives.

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Financial Review

The financial statements have been prepared in accordance with the accounting policies set out on page 10 and comply with the governing document, statutory requirements and the Statement of Recommended Practice Accounting and Reporting by Charities (SORP), applicable to charities.

All income is treated as unrestricted funds and is recognised in the financial year in which the gift is received.

The Statement of Financial Activities is shown on page 8. Total income for the eighteen months was £626,433 (12 months to 30 June 2022: £380,787), and net deficit was £104,133 (2022 £40,395).

The challenge is to match the receipt of voluntary income against the expenditure on concerts, education and outreach. The Trustees regularly monitor the Charity's finances and where necessary have relied on borrowings to assist cash flow.

The Trustees confirm that the Charity's assets, together with pledged income, are available and adequate to fulfil the Foundation's obligations, and acknowledge, the need to re-establish a robust reserves policy.

There is no doubt, that the effects of the pandemic remain a problem in attracting audiences to our concerts. Although our box office income has been sustained over the eighteen-month period under review and our subscriber patrons have remained totally loyal, we are experiencing a lower attendance at concerts, despite those attending having bought tickets.

The period in review has not been easy, but Trustees have taken solace from the continual financial support of the Patrons towards the Charity's work, which has enabled the Foundation to switch its concert giving programme to a schedule of engagements that produce an income to the Foundation over the next eighteen months.

Working in Partnerships:

The Foundation recently announced a new partnership with ICCM to perform and record Beethoven's Missa Solemnis (from a new edition published by Barenreiter and to be recorded by Signum Records); a partnership with Leon Bosch to perform and record the 40 previously unpublished symphonies of Viennese composer Johannes Matthias Sperger (1750-1812) for Naxos Records.

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE PERIOD FROM 1 JULY 2022 TO 31 DECEMBER 2023

Musical and Artistic Direction:

The Foundation will be announcing in the Spring 2025 to appoint a new Music Director and General Manager for the Orchestra from January 2026.

Finally, I should like to take this opportunity to thank my colleagues for their time, support and guidance through a very difficult and challenging time for the Foundation. I should also like to record my thanks to Stephen Neiman for without him and his consummate enthusiasm and positive leadership many of the projects would not have been delivered. Stephen became a trustee in September 2023 and from that point does not draw a salary.

Laurie Watt

Chair of Trustees

STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds General fund £	2023 Total £	2022 Total £
INCOME				
Voluntary donations		444,287	444,287	215,178
Event and engagement income		157,146	157,146	64,288
Grant income		25,000	25,000	95,904
Job retention scheme grants		-	-	5,417
Total Income		626,433	626,433	380,787
EXPENDITURE				
Charitable expenditure	2	580,771	580,771	269,347
Administrative expenses	4	136,404	136,404	149,385
Bank & legal charges	4	3,992	3,992	78
Interest payable		9,399	9,399	2,372
Total Expenditure		730,566	730,566	421,182
Net (deficit)/income		(104,133)	(104,133)	(40,395)
Net movement in funds		(104,133)	(104,133)	(40,395)
Total funds brought forward		25,954	25,954	66,349
Total funds carried forward		(78,179)	(78,179)	25,954

BALANCE SHEET

	Notes	2023		2022	
		£	£	£	£
Fixed assets					
Intangible assets			21,000		21,000
Tangible assets	3		3,555		<u>5,688</u>
			24,555		<u>26,688</u>
Current assets					
Stocks and goods for resale		30,865		30,865	
Debtors	6	42,206		95,897	
Cash at bank		12,030		13,270	
		<u>85,101</u>		<u>140,032</u>	
Creditors and loans	5	(169,677)		(108,729)	
Net current (liabilities)/assets			(84,576)		31,303
Total assets less current liabilities			<u>(60,021)</u>		<u>57,991</u>
Loans greater than 1 year	6		(18,157)		(32,037)
Total assets less current liabilities			<u>(78,178)</u>		<u>25,954</u>
Represented by:					
Unrestricted funds:					
General funds	7		<u>(78,179)</u>		<u>25,954</u>
Total funds			<u>(78,179)</u>		<u>25,954</u>

The financial statements were approved by the Trustees and authorised for issue on
and signed on behalf of the Trustees by

Laurie Watt
Chairman

NOTES TO THE FINANCIAL STATEMENTS

FOR THE PERIOD FROM 1 JULY 2022 TO 31 DECEMBER 2023

1 Principal accounting policies***Basis of accounting***

The financial statements have been prepared in accordance with applicable law and UK Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice). Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Income

Donations and grants are accounted for on receipt or when receivable from donors who have pledged with reasonable certainty, at the estimated value of investments donated, or the actual value of cash donated. Project grants are accounted for either upon receipt or when in the case of a specific project grant crossing two or more financial years the project grant shall be recognised at the beginning of the project planning by the charity and recognised in the Statement of Financial Activities. Other voluntary income and donations, and any gift aid relief, are accounted for on receipt by the charity, and recognised in the Statement of Financial Activities.

Expenditure

Expenses and grants payable are recognised in the accounts when they are incurred by the charity.

Depreciation

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value, of each asset over its expected useful life. The useful economic lives of expedition equipment items are reviewed and adjusted annually. The brought forward values are then written off over this period. Depreciation is calculated on the following basis:

Music library	Nil
Equipment & fittings	20% straight line basis
Computers & peripherals	20% straight line basis

Reserves

The charity holds reserves in order to fund future charitable activities and grants in furtherance of the charitable objectives.

2 Charitable expenditure

	Unrestricted funds	2023	<i>2022</i>
	£	£	<i>£</i>
Events costs	128,885	128,885	<i>33,176</i>
Artists' fees	431,324	431,324	<i>189,193</i>
Education projects	7,462	7,462	<i>13,837</i>
Recording costs	3,000	3,000	<i>7,267</i>
Fundraising costs	10,100	10,100	<i>25,874</i>
	<u>580,771</u>	<u>580,771</u>	<u><i>269,347</i></u>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE PERIOD FROM 1 JULY 2022 TO 31 DECEMBER 2023

3 Fixed assets

	Music library £	Office equipment £
Cost		
At beginning of period	21,000	14,920
At end of period	21,000	14,920
Depreciation		
At beginning of period	-	9,232
Charge for the period	-	2,133
At end of period	-	11,365
Net book value		
At 31 December 2023	21,000	3,555
<i>At 30 June 2022</i>	<i>21,000</i>	<i>5,688</i>

All fixed assets are held in direct furtherance of the charity's objects.

4 Administrative expenses

	2023 £	<i>2022 £</i>
Rent and rates	4,064	8,745
Wages and salaries	89,907	120,385
Staff training and welfare	5,550	1,835
Meetings expenses	-	1,282
Cleaning	-	-
Advertising and leaflet distribution	4,809	-
Telephone	4,638	1,879
Travel & subsistence	7,813	4,531
Printing, postage & stationery	1,775	1,004
Repairs and maintenance - General	5,273	
Depreciation	2,133	1,655
Insurance	1,421	984
Computer & website costs	3,705	2,917
Subscriptions and conference	2,071	1,758
Equipment hire	347	780
Sundry expenses	2,898	1,630
	136,404	<i>149,385</i>

4 Other expenditure

	Unrestricted funds £	2023 £	<i>2022 £</i>
Legal fees	2,143	2,143	-
Bank charges	599	599	78
Accountancy	1,250	1,250	-
Independent Examiners' fee	-	-	-
	3,992	3,992	<i>78</i>

NOTES TO THE FINANCIAL STATEMENTS

FOR THE PERIOD FROM 1 JULY 2022 TO 31 DECEMBER 2023

6 Debtors	2023	2022
	£	£
Debtors and accrued income	856	95,897
Other debtors	41,350	-
	42,206	95,897

5 Creditors: amounts falling due within one year

Trade creditors	38,073	21,182
VAT & PAYE/NIC taxes	87,681	64,148
Sundry creditors and accruals	1,248	14,999
Bank overdraft	8,148	-
Loans	34,527	8,400
	169,677	108,729

6 Creditors: amounts falling due after one year

Bank Loans	18,157	32,037
	18,157	32,037

A £42,000 Bounce Back Loan was received in May 2020, which was increased in December 2020 by a further £8,000. The amount repayable in the next year is £8,400 (2022: £8,400).

7 Analysis of fund balances: movement in resources

	At beginning of period	Incoming resources	Outgoing resources	At end of period
	£	£	£	£
Unrestricted funds				
General fund	25,954	626,433	(730,566)	(78,179)
Total Unrestricted Funds	25,954	626,433	(730,566)	(78,179)

8 Registered charity

The charity is registered in England (No. 1138061) and as such is not liable to tax.

THE HANOVER BAND FOUNDATION

England & Wales - Charity number 1138061

Accounts

THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

**TRUSTEES' REPORT AND ACCOUNTS
FOR THE YEAR ENDED 30 JUNE 2022**

THE HANOVER BAND FOUNDATION

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THE HANOVER BAND FOUNDATION

CHARITY INFORMATION

Chairman	Laurie Watt
Trustees	Laurie Watt Ken Bodfish OBE David Cooper MBA FCA Hilary Birch (retired as trustee) Howell James CBE (retired as trustee) Dr John Godfrey DL (retired as trustee)
Charity Registration Number	1138061
Principal Address	Tarrant Place 65 Tarrant Place Arundel BN18 9DJ
Website	www.thehanoverband.com
Accountants	Spofforth Partners Limited Byne Cottage Manley's Hill, Storrington West Sussex RH20 4BN

THE HANOVER BAND FOUNDATION

THE HANOVER BAND BACKGROUND AND ETHOS

The Hanover Band was formed in 1980 since when its primary objective has been to enable audiences to gain a better feeling for what earlier music actually sounded like when heard in favourable circumstances. Historical instruments are key to this; as one prominent conductor recently put it, 'they have more colour, shape and less weight than modern instruments. They are more tangy, more piquant. We can play full out with the greatest passion, and still sound like Mozart.'

Since musicians work within the medium of sound, the challenge of recreating earlier performances is formidable. Indeed, as Mozart's contemporary Daniel Türk wrote in 1789, 'some musical effects cannot be described; they must be heard.' There is of course a sense in which the entire history of music disappeared before recording was invented during the latter stages of the nineteenth century. Even a large library of musical dictionaries, biographies and analytical tomes cannot do more than hint at how music used to sound. Although such contextual information is useful, one remains only too aware that words are inadequate to communicate certain aspects of art, whether quality of timbre or those tiny differences of emphasis and timing that distinguish a great performance from a merely good one.

An earlier composer's intentions (or even expectations) can be difficult to determine. The Hanover Band draws on a huge variety of historical evidence, including literary sources, archives, treatises, autographs, early editions and iconography. Research into musical style informs its approach to national idioms, articulation, melodic inflection, accentuation, tempo, ornamentation, embellishment and improvisation. It takes rigorous account of conditions and practices in terms of historical pitch, temperament, venues and programmes, orchestral constitution and musical direction. The Band's ethos recognises that the use of period instruments must be complemented by musical understanding, an awareness of social and cultural context, acoustical considerations and concert-giving situations.

Over a decade ago one celebrated critic noted that 'there is no worthwhile, thoughtful and intellectually stimulating and musically adventurous performance going on today that has not been touched by the period instrument movement.' The Hanover Band under its inspirational artistic director Caroline Brown has played a major part in bringing about this state of affairs. In the very year of the Band's foundation The New Grove Dictionary of Music and Musicians (1980) noted how revealing it would be to hear Beethoven symphonies on period instruments, but added that 'the practical difficulties of assembling and equipping such an orchestra would be almost insuperable...'. Within two years the Band had produced an LP of the First Symphony and during the 1980s recorded a complete cycle; it is no cause for embarrassment 30 years later that one reviewer of the time described the disc simply as 'Beethoven as he would have heard it'. Throughout the Band's many recordings and concert tours, Caroline has insisted on maintaining the Band's original pioneering spirit, never succumbing to the 'standardised' period style which others have so readily embraced. Indeed, The Hanover Band's distinctive approach lies well outside Richard Taruskin's notorious description of period performance as 'the most modern sound around.'

What are the special qualities of The Hanover Band? 35 years ago there was a general consensus that the 'authentic' musician aspired merely to act willingly in the service of the composer, denying any form of glorifying self-expression, attaining this by following text-book rules for 'scientific method' with a strictly empirical programme to verify historical practices. These were somehow magically transformed into the composer's 'intentions'. Yet Caroline immediately recognised that the craft of music-making must be held in equal balance with the art, even though historical evidence often seems heavily biased in favour of the former.

THE HANOVER BAND FOUNDATION

THE HANOVER BAND BACKGROUND AND ETHOS

In a pre-digital age, those precious interactions between composer and performer have been largely lost for ever. The artistic aspiration of The Hanover Band has never compromised historical accuracy on the altar of practical expediency, whilst recognising that judicious selection from the plethora of historical evidence does not constitute compromise.

Hearing earlier music as it was performed 'in favourable circumstances' requires a sensitive interpretation of Bach's shortage of players and singers for his weekly service at Leipzig; Beethoven wrote his symphonies at a time when the situation for orchestras in Vienna was very difficult - culturally, politically and musically. And how are we to react to Mozart's evident delight at a very active audience response during the première of his Paris Symphony?

In interpreting the past, The Hanover Band has demonstrated an artistic integrity that has become all too rare within the realm of historical performance.

Professor Colin Lawson CBE

Director of the Royal College of Music

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2022

The Trustees present their report and accounts for the year ended 30 June 2022.

The Trustees have informally assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate the exposure to major risks. Grant applications are considered by the Trustees and grants are given to deserving cases consistent with the charity's objectives.

Statement of Public Benefit

The Foundation has complied with the Charities Act 2011 requiring the organisation to have due regard to the public benefit guidance published by the Charities Commission. The Foundation's charitable objectives are to educate and inform the public in the performance practices of the 17th, 18th and 19th centuries, via concerts and outreach programmes which are undertaken through the following activities:

1. Expanding educational projects that link historical events and inventions with music. Such projects, under the generic title 'Nurturing the Next Generation', give opportunities to young students to engage in tutorials, courses and performances with members of The Hanover Band;
2. Encouraging attendance at concerts by children and young adults through a subsidised ticket scheme, and, where practicable, encouraging young students to attend rehearsals and engage with the players on a one-to-one basis;
3. Organising regular courses and workshops in music of the 17th-19th centuries for our audiences;
4. Performing baroque and classical repertoire in key supported communities in London and the South East;
5. The development of The Hanover Band record label, firstly by licensing Hanover Band recordings from the back catalogue and also through recordings for release on the new label;
6. Developing further The Hanover Band as an organisation of artistic excellence and ambitious vision.

Charity Structure and Risk

There are currently three Trustees who govern the charity and meet quarterly. Their duties, inter alia, include the assessment of artistic and financial plans to ensure that they are consistent with the Charity's objectives; and the evaluation of risks facing the Trustees in pursuing their aims.

The day to day administration of the charity is undertaken by the Chief Executive Officer, and his team who conduct the charity's affairs, within the framework and budget set by the Trustees. The Trustees have resolved to broaden the skill base of the Board and have also appointed a separate advisory Development Board.

Their primary responsibility is the identification and delivery of medium- and long-term funding to enable the expansion of the orchestra's performance, recording and education activity.

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2022

Induction of New Trustees

As part of the process of induction of a new Trustee, consideration is given to their skills, knowledge and experience needed for the effective governance of the charity. New Trustees are given a copy of the trust deed, latest report and accounts, appraised of the application of the charitable objectives and advised of their legal obligations as laid down by statute.

Financial Review

The financial statements have been prepared in accordance with the accounting policies set out on page 10 and comply with the governing document, statutory requirements and the Statement of Recommended Practice Accounting and Reporting by Charities (SORP), applicable to charities.

All income is treated as unrestricted funds and is recognised in the financial year in which the gift is received.

The Statement of Financial Activities is shown on page 8. Total income was £380,787 (2021: £524,804), and net deficit was £40,395 (2021: net surplus of £49,739).

The challenge is to match the receipt of voluntary income against the expenditure on concerts, education and outreach. The Trustees regularly monitor the Charity's finances and where necessary have relied on borrowings to assist cash flow.

The Trustees confirm that the Charity's assets, together with pledged income, are available and adequate to fulfil the Foundation's obligations, and acknowledge the need to establish a robust reserves policy.

The growth of the organisation is reflected in the financial data given below; the year was one of natural consolidation with more time & effort spent on securing future funding and work for musicians.

There is no doubt that the year to June 2022 has been challenging, both financially and in encouraging and rebuilding audiences to attend concerts. Our average audience in concert halls were 67% and in church's where audiences are expected to sit closer in fixed pew around 48%. Prior to Covid those figures were 88% and 86%. However, by December 2022 we began to witness larger attendances and a more positive attitude towards socialising.

Reliant upon an emergency grant from Department of Culture Media and Sport, The Foundation was able to comfortably survive, and make plans for a series of concerts in the City of London, to celebrate the 225th anniversary of the birth of Franz Schubert. The Series started in September 2023 and thanks to Trevor Fenwick and to the many Livery Companies that have hosted the Hanover Band's we have been able to involve over 1200 schoolchildren in our outreach programmes. Most energetically and positively led by animateur Tom Daggett, the education work has been recognised by the Corporation of London as outstanding.

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2022

Our Arundel Patrons continue to actively support our concerts, and I am delighted to confirm that we have welcomed seven new annual supporters. The Patrons together with specific concert sponsors underwrite three concerts a year in St Nicholas Church Arundel, at Easter, August Bank Holiday and a performance of Messiah each Christmas.

During the year three trustees have retired: John Godfrey, Hilary Birch and past Chairman Howell James, who on behalf of the Board and players alike, I should like to thank for their commitment, drive and enthusiasm for the Foundation's work throughout their time as Trustees.

We also said goodbye to our General Administrator Toni Kent, who after six years steering the orchestra through not least the disaster of COVID when we had to cancel 52 concerts, also masterminded the recording and broadcasting of the complete Beethoven Symphonies during 2020, when most of us were confined to our homes.

There is much to do, not least to ensure that the younger generation experience the joys of classical music, over the next few months our efforts will be on education, working in schools, encouraging families to attend concerts and supporting schools to deliver music.

Finally, I should like to acknowledge the Amateur Choirs In Southampton, Guildford, Basingstoke, Kings College London, Crouch End, Canterbury and the Royal Choral Society who have all engaged the Hanover Band during the year – we are truly grateful for their faith and trust in us!

I should like to thank Stephen Neiman and the team, who's positive "can do" attitude ensures that we can continue to deliver professional concerts of an international standard.

Laurie Watt

Chair of Trustees

21-May-23

THE HANOVER BAND FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds	2022	<i>2021</i>
		General fund	Total	<i>Total</i>
		£	£	<i>£</i>
INCOME				
Voluntary donations		215,178	215,178	<i>387,553</i>
Event and engagement income		64,288	64,288	<i>6,970</i>
Grant income		95,904	95,904	<i>98,668</i>
Job retention scheme grants		5,417	5,417	<i>31,613</i>
Total Income		380,787	380,787	<i>524,804</i>
EXPENDITURE				
Charitable expenditure	2	269,347	269,347	<i>337,695</i>
Administrative expenses	4	149,385	149,385	<i>136,338</i>
Bank & legal charges	5	78	78	<i>321</i>
Interest payable		2,372	2,372	<i>711</i>
Total Expenditure		421,182	421,182	<i>475,065</i>
Net (deficit)/income		(40,395)	(40,395)	<i>49,739</i>
Net movement in funds		(40,395)	(40,395)	<i>49,739</i>
Total funds brought forward		66,349	66,349	<i>16,610</i>
Total funds carried forward		25,954	25,954	<i>66,349</i>

THE HANOVER BAND FOUNDATION

BALANCE SHEET

	Notes	2022	2021
		£	£
Fixed assets			
Intangible assets		21,000	21,000
Tangible assets	3	5,688	2,736
		26,688	23,736
Current assets			
Stocks and goods for resale		30,865	30,865
Debtors	6	95,897	68,397
Cash at bank		13,270	70,465
		140,032	169,727
Creditors and loans	7	(108,729)	(85,514)
Net current assets		31,303	84,213
Total assets less current liabilities		57,991	107,949
Loans greater than 1 year	8	(32,037)	(41,600)
Total assets less current liabilities		25,954	66,349
Represented by:			
Unrestricted funds:			
General funds	9	25,954	66,349
Total funds		25,954	66,349

The financial statements were approved by the Trustees and authorised for issue on 21 May 2023 and signed on behalf of the Trustees by

Laurie Watt
Chairman

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

1 Principal accounting policies

Basis of accounting

The financial statements have been prepared in accordance with applicable law and UK Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice). Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Income

Donations and grants are accounted for on receipt or when receivable from donors who have pledged with reasonable certainty, at the estimated value of investments donated, or the actual value of cash donated. Project grants are accounted for either upon receipt or when in the case of a specific project grant crossing two or more financial years the project grant shall be recognised at the beginning of the project planning by the charity and recognised in the Statement of Financial Activities. Other voluntary income and donations, and any gift aid relief, are accounted for on receipt by the charity, and recognised in the Statement of Financial Activities.

Expenditure

Expenses and grants payable are recognised in the accounts when they are incurred by the charity.

Depreciation

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value, of each asset over its expected useful life. The useful economic lives of expedition equipment items are reviewed and adjusted annually. The brought forward values are then written off over this period. Depreciation is calculated on the following basis:

Music library	Nil
Equipment & fittings	20% straight line basis
Computers & peripherals	20% straight line basis

Reserves

The charity holds reserves in order to fund future charitable activities and grants in furtherance of the charitable objectives.

2 Charitable expenditure

	Unrestricted funds	2022	2021
	£	£	£
Events costs	33,176	33,176	27,968
Artists' fees	189,193	189,193	149,926
Education projects	13,837	13,837	34,274
Recording costs	7,267	7,267	95,643
Stock items	-	-	3,000
Fundraising costs	25,874	25,874	26,884
	<u>269,347</u>	<u>269,347</u>	<u>337,695</u>

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

3 Fixed assets

	Music library £	Office equipment £
Cost		
At beginning of year	21,000	10,313
Additions	-	4,607
At end of year	21,000	14,920
Depreciation		
At beginning of year	-	7,577
Charge for the year	-	1,655
At end of year	-	9,232
Net book value		
At 30 June 2022	21,000	5,688
<i>At 30 June 2021</i>	<i>21,000</i>	<i>2,736</i>

All fixed assets are held in direct furtherance of the charity's objects.

4 Administrative expenses

	2022 £	<i>2021 £</i>
Rent and rates	8,745	9,000
Wages and salaries	120,385	105,884
Bid writing costs	-	2,220
Staff training and welfare	1,835	1,749
Meetings expenses	1,282	534
Cleaning	-	232
Advertising and leaflet distribution	-	150
Telephone	1,879	852
Travel & subsistence	4,531	4,109
Printing, postage & stationery	1,004	926
Depreciation	1,655	734
Insurance	984	740
Computer & website costs	2,917	7,884
Subscriptions and conference	1,758	1,324
Equipment hire	780	-
Sundry expenses	1,630	-
	149,385	<i>136,338</i>

5 Other expenditure

	Unrestricted funds £	2022 £	<i>2021 £</i>
Legal fees	-	-	38
Bank charges	78	78	283
Independent Examiners' fee	-	-	-
	78	78	<i>321</i>

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

6 Debtors	2022	<i>2021</i>
	£	<i>£</i>
Debtors and accrued income	95,897	<i>47,500</i>
VAT and Gift aid relief due	-	<i>20,897</i>

7 Creditors: amounts falling due within one year

Trade creditors	21,182	<i>19,059</i>
VAT & PAYE/NIC taxes	64,148	<i>24,031</i>
Sundry creditors and accruals	14,999	<i>10,422</i>
Bank overdraft	-	<i>2,220</i>
Loans	8,400	<i>29,782</i>
	108,729	<i>85,514</i>

8 Creditors: amounts falling due after one year

Bank Loans	<i>32,037</i>	<i>41,600</i>
	32,037	<i>41,600</i>

A £42,000 Bounce Back Loan was received in May 2020, which was increased in December 2020 by a further £8,000. Repayments commenced after the year end; the amount repayable in the next year is £8,400 (2021: £8,400).

9 Analysis of fund balances: movement in resources

	At beginning of year £	Incoming resources £	Outgoing resources £	At end of year £
Unrestricted funds				
General fund	66,349	380,787	(421,182)	25,954
Total Unrestricted Funds	66,349	380,787	(421,182)	25,954

10 Registered charity

The charity is registered in England (No. 1138061) and as such is not liable to tax.

THE HANOVER BAND FOUNDATION

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees on the unaudited accounts of The Hanover Band Foundation

We report on the accounts for the year ended 30 June 2022 set out on pages 8 to 11.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the financial statements. The charity's trustees consider that an audit is not required for this year (under section 144 of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to

- examine the financial statements (under section 145 of the 2011 Act),
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- state whether particular matters have come to my attention.

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Independent examiner's statement

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

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare financial statements which accord with the accounting records and to comply with the accounting requirements of the 2011 Act

have not been met; or

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

Alexander Spofforth BA FCA
Spofforth Partners Limited
Byne Cottage
Manley's Hill, Storrington
West Sussex
RH20 4BN

10 June 2023

THE HANOVER BAND FOUNDATION

England & Wales - Charity number 1138061

Accounts

THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

**TRUSTEES' REPORT AND ACCOUNTS
FOR THE YEAR ENDED 30 JUNE 2021**

THE HANOVER BAND FOUNDATION

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THE HANOVER BAND FOUNDATION

CHARITY INFORMATION

Chairman	Howell James CBE
Trustees	Ken Bodfish OBE Dr John Godfrey DL Laurie Watt David Cooper MBA FCA Hilary Birch Howell James CBE
Charity Registration Number	1138061
Principal Address	Tarrant Place 65 Tarrant Place Arundel BN18 9DJ
Website	www.thehanoverband.com
Accountants	Spofforth Partners Limited Byne Cottage Manley's Hill, Storrington West Sussex RH20 4BN

THE HANOVER BAND FOUNDATION

THE HANOVER BAND BACKGROUND AND ETHOS

The Hanover Band was formed in 1980 since when its primary objective has been to enable audiences to gain a better feeling for what earlier music actually sounded like when heard in favourable circumstances. Historical instruments are key to this; as one prominent conductor recently put it, 'they have more colour, shape and less weight than modern instruments. They are more tangy, more piquant. We can play full out with the greatest passion, and still sound like Mozart.'

Since musicians work within the medium of sound, the challenge of recreating earlier performances is formidable. Indeed, as Mozart's contemporary Daniel Türk wrote in 1789, 'some musical effects cannot be described; they must be heard.' There is of course a sense in which the entire history of music disappeared before recording was invented during the latter stages of the nineteenth century. Even a large library of musical dictionaries, biographies and analytical tomes cannot do more than hint at how music used to sound. Although such contextual information is useful, one remains only too aware that words are inadequate to communicate certain aspects of art, whether quality of timbre or those tiny differences of emphasis and timing that distinguish a great performance from a merely good one.

An earlier composer's intentions (or even expectations) can be difficult to determine. The Hanover Band draws on a huge variety of historical evidence, including literary sources, archives, treatises, autographs, early editions and iconography. Research into musical style informs its approach to national idioms, articulation, melodic inflection, accentuation, tempo, ornamentation, embellishment and improvisation. It takes rigorous account of conditions and practices in terms of historical pitch, temperament, venues and programmes, orchestral constitution and musical direction. The Band's ethos recognises that the use of period instruments must be complemented by musical understanding, an awareness of social and cultural context, acoustical considerations and concert-giving situations.

Over a decade ago one celebrated critic noted that 'there is no worthwhile, thoughtful and intellectually stimulating and musically adventurous performance going on today that has not been touched by the period instrument movement.' The Hanover Band under its inspirational artistic director Caroline Brown has played a major part in bringing about this state of affairs. In the very year of the Band's foundation The New Grove Dictionary of Music and Musicians (1980) noted how revealing it would be to hear Beethoven symphonies on period instruments, but added that 'the practical difficulties of assembling and equipping such an orchestra would be almost insuperable...'. Within two years the Band had produced an LP of the First Symphony and during the 1980s recorded a complete cycle; it is no cause for embarrassment 30 years later that one reviewer of the time described the disc simply as 'Beethoven as he would have heard it'. Throughout the Band's many recordings and concert tours, Caroline has insisted on maintaining the Band's original pioneering spirit, never succumbing to the 'standardised' period style which others have so readily embraced. Indeed, The Hanover Band's distinctive approach lies well outside Richard Taruskin's notorious description of period performance as 'the most modern sound around.'

What are the special qualities of The Hanover Band? 35 years ago there was a general consensus that the 'authentic' musician aspired merely to act willingly in the service of the composer, denying any form of glorifying self-expression, attaining this by following text-book rules for 'scientific method' with a strictly empirical programme to verify historical practices. These were somehow magically transformed into the composer's 'intentions'. Yet Caroline immediately recognised that the craft of music-making must be held in equal balance with the art, even though historical evidence often seems heavily biased in favour of the former.

THE HANOVER BAND FOUNDATION

THE HANOVER BAND BACKGROUND AND ETHOS

In a pre-digital age, those precious interactions between composer and performer have been largely lost for ever. The artistic aspiration of The Hanover Band has never compromised historical accuracy on the altar of practical expediency, whilst recognising that judicious selection from the plethora of historical evidence does not constitute compromise.

Hearing earlier music as it was performed 'in favourable circumstances' requires a sensitive interpretation of Bach's shortage of players and singers for his weekly service at Leipzig; Beethoven wrote his symphonies at a time when the situation for orchestras in Vienna was very difficult - culturally, politically and musically. And how are we to react to Mozart's evident delight at a very active audience response during the première of his Paris Symphony?

In interpreting the past, The Hanover Band has demonstrated an artistic integrity that has become all too rare within the realm of historical performance.

Professor Colin Lawson CBE

Director of the Royal College of Music

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

The Trustees present their report and accounts for the year ended 30 June 2021.

The financial statements have been prepared in accordance with the accounting policies set out on page 9 and comply with the governing document, statutory requirements and the 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).

The Trustees have informally assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate the exposure to major risks. Grant applications are considered by the Trustees and grants are given to deserving cases consistent with the charity's objectives.

Statement of Public Benefit

The Foundation has complied with the Charities Act 2011 requiring the organisation to have due regard to the public benefit guidance published by the Charities Commission. The Foundation's charitable objectives are to educate and inform the public in the performance practices of the 17th, 18th and 19th centuries, via concerts and outreach programmes which are undertaken through the following activities:

1. Expanding educational projects that link historical events and inventions with music. Such projects, under the generic title 'Nurturing the Next Generation', give opportunities to young students to engage in tutorials, courses and performances with members of The Hanover Band;
2. Encouraging attendance at concerts by children and young adults through a subsidised ticket scheme, and, where practicable, encouraging young students to attend rehearsals and engage with the players on a one-to-one basis;
3. Organising regular courses and workshops in music of the 17th-19th centuries for our audiences;
4. Performing baroque and classical repertoire in key supported communities in London and the South East;
5. The development of The Hanover Band record label, firstly by licensing Hanover Band recordings from the back catalogue and also through recordings for release on the new label;
6. Developing further The Hanover Band as an organisation of artistic excellence and ambitious vision.

Charity Structure and Risk

There are currently six Trustees who govern the charity and meet quarterly. Their duties, inter alia, include the assessment of artistic and financial plans to ensure that they are consistent with the Charity's objectives; and the evaluation of risks facing the Trustees in pursuing their aims.

The day to day administration of the charity is undertaken by the Chief Executive Officer, and his team who conduct the charity's affairs, within the framework and budget set by The Trustees. The Trustees have resolved to broaden the skill base of the Board and have also appointed a separate advisory Development Board.

Their primary responsibility is the identification and delivery of medium- and long-term funding to enable the expansion of the orchestra's performance, recording and education activity.

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

Induction of New Trustees

As part of the process of induction of a new Trustee, consideration is given to their skills, knowledge and experience needed for the effective governance of the charity. New Trustees are given a copy of the trust deed, latest report and accounts, appraised of the application of the charitable objectives and advised of their legal obligations as laid down by statute.

Financial Review

The financial statements have been prepared in accordance with the accounting policies set out on page 10 and comply with the governing document, statutory requirements and the Statement of Recommended Practice Accounting and Reporting by Charities (SORP), applicable to charities.

All income is treated as unrestricted funds and is recognised in the financial year in which the gift is received.

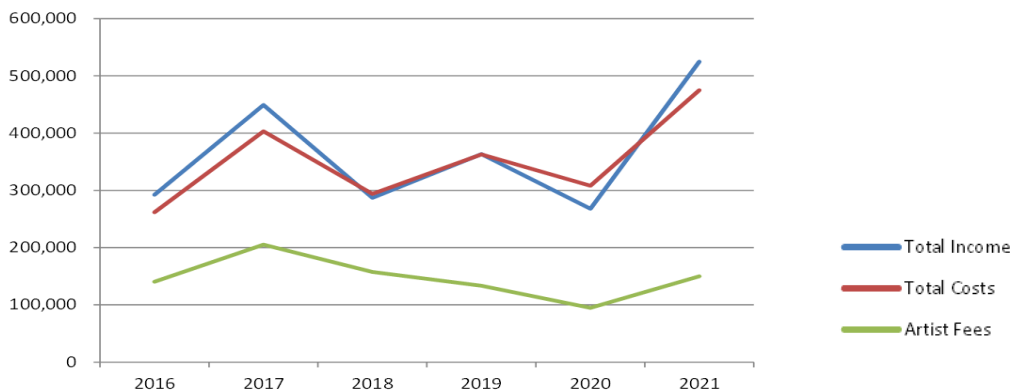
The Statement of Financial Activities is shown on page 8. Total income was £524,804 (2020: £267,897), and net surplus was £49,739 (2020: net deficit of £40,180).

The challenge is to match the receipt of voluntary income against the expenditure on concerts, education and outreach. The Trustees regularly monitor the Charity's finances and where necessary have relied on borrowings to assist cash flow.

The Trustees confirm that the Charity's assets, together with pledged income, are available and adequate to fulfil the Foundation's obligations, and acknowledge the need to establish a robust reserves policy.

The growth of the organisation is reflected in the financial data given below; the year was one of natural consolidation with more time & effort spent on securing future funding and work for musicians.

Year End	30 June 2016	30 June 2017	30 June 2018	30 June 2019	30 June 2020	30 June 2021
Total Income	292,364	449,250	287,105	363,378	267,897	524,804
Total Costs	261,722	403,230	293,926	362,932	308,077	475,065
Surplus	30,642	46,020	(6,821)	446	(40,180)	49,739
Event Costs	78,643	101,003	46,098	54,650	38,601	27,968
Artist Fees	140,582	205,217	157,531	133,476	94,851	149,926
Artist as % of Income	48.1%	45.7%	54.9%	36.7%	35.4%	28.6%



THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

Reserves and financial effect of the Covid-19 pandemic

The cost of cancellations and postponements of concerts and events over the past two years has been £112,000 much of that covered by emergency recovery grants.

Over the past two years The Foundation has received over £190,000 from the Government Recovery Fund through the Arts Council England and from funds from Arun District Council to cover the costs of cancellations and provide additional support to underpin activity throughout lockdown enabling us to continue providing work to our self-employed musicians.

Artistic programme

The Foundation were obliged to cancel over 52 concerts planned over the past two years. Despite the pandemic and with projects underwritten by grants from the Foyle Foundation, The Garfield Weston Foundation and donor support from many of our loyal and long-term patrons The Hanover Foundation was able to run a digital service of past recordings and creative films made by our musicians whilst in lockdown from their own homes.

Concerts and Recordings: To celebrate the Hanover Band's 40th Season a series of concerts "Beethoven in the City" had been scheduled to be performed in halls throughout the City of London. Reflecting the brilliance of Beethoven, the composer that inspired the creation of The Hanover Band.

Played on period instruments in venues that the great composer himself would have recognised instead of the vast cavernous concert halls of today, the symphonies would have been heard in some of the loveliest Livery Halls in the City of London, affording music lovers the chance to enjoy the sounds of Beethoven just as they would have done in the eighteenth century. The series would have concluded with Beethoven's magnificent 9th Symphony (The Choral) at the Mansion House on 16th December 2020 (Beethoven's 250th Anniversary).

However, those concerts were performed (albeit) in a socially distanced layout, and without an audience were recorded and later released on YouTube. 210,000 views on the YouTube platform have been reported to date.

We are most grateful to the continued support of our many patrons and especially to Trevor Fenwick who funded the digitalisation and recording of Beethoven symphonies. Given the success of the Beethoven Series The Hanover Band are turning their attention to Schubert in the forthcoming season 22/23.

Commencing in later this year The Hanover Band will be performing a Schubert Symphony and Mozart Wind Concerto in nine City Livery Halls. Culminating in the Mansion House in 2023 the series will be streamed from each hall and will involve six City Schools participating in an associated outreach programme designed especially for Key Stage II (aged 10-11 children).

Bandstand Concerts: Where it was possible during the pandemic to perform in outside spaces and under the Government Recovery Grant Scheme, The Hanover Band undertook eight concerts in Bandstands across the Southeast of England. Attracting over five thousand people to the events, we have been able to repeat a similar project this summer.

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

The University of Chichester: The Hanover Band was appointed orchestra in residence at The University of Chichester in 2019, coaching undergraduates on the Universities BA Hons course to play Beethoven Symphonies. The four-year appointment has included extensive training, rehearsing and performance opportunities for the students as well as one to one tuition and master classes, facilitated by our Musicians, many of which hold prestigious positions at the London Conservatoires. Despite lockdown we were delighted to be able to continue working with the students at the University offering opportunity both on campus and online.

Nurturing the next Generation: A further postponement due the pandemic was our scheduled work with Youth Orchestras in Greater Manchester: Weekend courses under the inspired direction of Stephen Threlfall with 9 Youth orchestras in Greater Manchester. Those courses have been reinstated and will commence in January 2023.

On behalf of the Trustees, I should like to thank those have supported these plans and responded to the Foundation with gifts and grants. Your generosity has enabled the orchestra to perform under very difficult times, providing each musician with four weeks work.

Finally, my colleagues and I would like to thank Stephen Neiman our inspiring Chief Executive, Toni Kent our administrator and their team for guiding us through the year with professionalism and aplomb.

Howell James

Chair of Trustees

30 March 2022

THE HANOVER BAND FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds	2021	<i>2020</i>
		General fund	Total	<i>Total</i>
		£	£	<i>£</i>
INCOME				
Voluntary donations		387,553	387,553	<i>207,258</i>
Event and engagement income		6,970	6,970	<i>42,683</i>
Grant income		98,668	98,668	<i>843</i>
Job retention scheme grants		31,613	31,613	<i>17,113</i>
Total Income		524,804	524,804	<i>267,897</i>
EXPENDITURE				
Charitable expenditure	2	337,695	337,695	<i>179,971</i>
Administrative expenses	5	136,338	136,338	<i>127,476</i>
Bank & legal charges	6	321	321	<i>260</i>
Interest payable		711	711	<i>370</i>
Total Expenditure		475,065	475,065	<i>308,077</i>
Net income/(deficit)		49,739	49,739	<i>(40,180)</i>
Net movement in funds		49,739	49,739	<i>(40,180)</i>
Total funds brought forward		16,610	16,610	<i>56,790</i>
Total funds carried forward		66,349	66,349	<i>16,610</i>

THE HANOVER BAND FOUNDATION

BALANCE SHEET

	Notes	£	2021 £	£	2020 £
Fixed assets					
Intangible assets	4		21,000		21,000
Tangible assets	3		2,736		793
Investments	4		-		1
			23,736		21,794
Current assets					
Stocks and goods for resale		30,865		49,450	
Debtors	7	68,397		1,796	
Cash at bank		70,465		53,004	
		169,727		104,250	
Creditors and loans	8	(85,514)		(67,434)	
Net current assets			84,213		36,816
Total assets less current liabilities			107,949		58,610
Loans greater than 1 year	9		(41,600)		(42,000)
Total assets less current liabilities			66,349		16,610
Represented by:					
Unrestricted funds:					
General funds	10		66,349		16,610
Total funds			66,349		16,610

The financial statements were approved by the Trustees and authorised for issue on 30 March 2022 and signed on behalf of the Trustees by

Howell James CBE
Chairman

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

1 Principal accounting policies

Basis of accounting

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 (FRS102)). Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Income

Donations are accounted for on receipt, at the estimated value of investments donated, or the actual value of cash donated. Voluntary income and donations, and any gift aid relief, are accounted for on receipt by the charity, and recognised in the Statement of Financial Activities.

Expenditure

Expenses and grants payable are recognised in the accounts when they are incurred by the charity.

Depreciation

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value, of each asset over its expected useful life. The useful economic lives of expedition equipment items are reviewed and adjusted annually. The brought forward values are then written off over this period. Depreciation is calculated on the following basis:

Music library	Nil
Equipment & fittings	20% straight line basis
Computers & peripherals	20% straight line basis

Reserves

The charity holds reserves in order to fund future charitable activities and grants in furtherance of the charitable objectives.

2 Charitable expenditure

	Unrestricted funds	2021	2020
	£	£	£
Events costs	27,968	27,968	38,601
Artists' fees	149,926	149,926	94,851
Education projects	34,274	34,274	26,402
Recording costs	95,643	95,643	-
Grants paid	-	-	259
Stock items	3,000	3,000	1,090
Fundraising costs	26,884	26,884	18,768
	<u>337,695</u>	<u>337,695</u>	<u>179,971</u>

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

3 Fixed assets

	Music library £	Office equipment £
Cost		
At beginning of year	21,000	7,636
Additions	-	2,677
At end of year	21,000	10,313
Depreciation		
At beginning of year	-	6,843
Charge for the year	-	734
At end of year	-	7,577
Net book value		
At 30 June 2021	21,000	2,736
<i>At 30 June 2020</i>	<i>21,000</i>	<i>793</i>

All fixed assets are held in direct furtherance of the charity's objects.

4 Investments

	2021	<i>2020</i>
Subsidiary	-	<i>1</i>

The charity beneficially owned a 1 share in HB Promotions Limited, a company to assist with touring activities.

5 Administrative expenses

	2021	<i>2020</i>
	£	<i>£</i>
Rent and rates	9,000	<i>9,000</i>
Wages and salaries	105,884	<i>81,557</i>
Bid writing costs	2,220	<i>9,760</i>
Staff training and welfare	1,749	<i>1,176</i>
Meetings expenses	534	-
Cleaning	232	<i>20</i>
Advertising and leaflet distribution	150	-
Telephone	852	<i>1,301</i>
Travel & subsistence	4,109	<i>6,882</i>
Printing, postage & stationery	926	<i>2,097</i>
Depreciation	734	<i>602</i>
Insurance	740	<i>764</i>
Business planning consultancy fees	-	<i>7,408</i>
Computer & website costs	7,884	<i>6,520</i>
Subscriptions and conference	1,324	<i>389</i>
	136,338	<i>127,476</i>

6 Other expenditure

	Unrestricted funds £	2021	<i>2020</i>
		£	<i>£</i>
Legal fees	38	38	<i>13</i>
Bank charges	283	283	<i>247</i>
Independent Examiners' fee	-	-	-
	321	321	<i>260</i>

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

7 Debtors	2021	<i>2020</i>
	£	<i>£</i>
Debtors	47,500	180
Other debtors	-	1,616
VAT and Gift aid relief due	20,897	-
	<u>68,397</u>	<i><u>1,796</u></i>

8 Creditors: amounts falling due within one year

Trade creditors	19,059	<i>8,462</i>
VAT & PAYE/NIC taxes	24,031	<i>5,072</i>
Sundry creditors and accruals	10,422	<i>8,801</i>
Bank overdraft	2,220	-
Loans	29,782	<i>45,099</i>
	<u>85,514</u>	<i><u>67,434</u></i>

9 Creditors: amounts falling due after one year

Bank Loans	41,600	<i>42,000</i>
	<u>41,600</u>	<i><u>42,000</u></i>

A £42,000 Bounce Back Loan was received in May 2020, which was increased in December 2020 by a further £8,000. Repayments commenced after the year end; the amount repayable in the next year is £8,400 (2020: nil).

10 Analysis of fund balances: movement in resources

	At beginning of year	Incoming resources	Outgoing resources	At end of year
	£	£	£	£
Unrestricted funds				
General fund	16,610	524,804	(475,065)	66,349
Total Unrestricted Funds	<u>16,610</u>	<u>524,804</u>	<u>(475,065)</u>	<u>66,349</u>

11 Registered charity

The charity is registered in England (No. 1138061) and as such is not liable to tax.

THE HANOVER BAND FOUNDATION

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees on the unaudited accounts of The Hanover Band Foundation

We report on the accounts for the year ended 30 June 2021 set out on pages 8 to 12.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the financial statements. The charity's trustees consider that an audit is not required for this year (under section 144 of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to

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

Basis of independent examiner's statement

My examination was carried out in accordance with 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 the 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 130 of the 2011 Act; and
- to prepare financial statements which accord with the accounting records and to comply with the accounting requirements of the 2011 Act

have not been met; or

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

Alexander Spofforth BA FCA
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19 April 2022