

MUSIC AT MALLING LTD

REPORT AND ACCOUNTS FOR THE YEAR ENDED 30 NOVEMBER 2024

Company number : 08048051
Charity Commission number : 1150337

MUSIC AT MALLING LTD

Report and accounts for the year ended 30 November 2024

The Directors and Trustees have pleasure in presenting the report and accounts of Music at Malling Ltd (in this report 'Music@Malling' or 'Music at Malling') for the year ended 30 November 2024.

The Company and its aims

The Company was registered at Companies House on 26 April 2012 as a company limited by guarantee. On 4 January 2013 the company was entered on the Register of Charities, with the Registered Charity Number 1150337.

Registered office:

Went House, 83 Swan Street
West Malling ME19 6LW

Music@Malling brings outstanding musicians into the heart of the community through concerts and outreach with a programme that enriches audiences from the local area, region and beyond. Funds are raised from public funding; trusts and foundations; sponsorship; private and corporate donations via our Friends and Patrons scheme; and ticket sales. The programme of concerts and outreach is developed by Artistic Director, Thomas Kemp, and promotes contemporary composers alongside classical music and jazz.

Directors and Trustees

The directors and trustees who held office throughout the year are:

Alan Gibbins (Chairman)

Jane Anderson

Nick Crutchfield (Hon Treasurer)

David Kemp

The Festival Committee consists of the above and the following:

Deborah Sutch (Company Secretary)

Peter Cosier

Veronica Cosier

Mary Gibbins

Gwyneth Barkham

Sophia Rahman

Bella Gosling

Management

Thomas Kemp - Artistic Director

Liz Webb - General Manager

Jason Rowland - Animateur

Nelson Sinclair-Strong - Outreach and Inclusion Manager

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While the bulk of the work towards the Festival is carried out by the Committee, we are very grateful to a number of volunteers who help with the logistics (moving pews and chairs etc) and with the provision of accommodation for some of the artists.

Activity in 2024

In 2024 we built on the great success of *Six Brandenburgs: Six Commissions* (June 2022 - cited by Fiona Maddocks in The Guardian as one of the 10 best concerts and operas of 2022 ("a rewarding and uplifting hit")); and a programme which will be repeated in three concerts with 4 additional commissions, at the Wigmore Hall on 14 June 2025) and, in June 2023, *Earth, Water, Air and Fire* - a programme of three concerts celebrating composer Deborah Pritchard, her creative partnership with Artist Maggi Hambling CBE, and her response to the work of Mark Chagall; once again to deliver two concert series while continuing with a wide-ranging outreach programme:

- Bach+, 5 concerts over two days, 26 and 27 April 2024.
- Music@Malling Festival - 18 concerts running from 20th to 28th September 2024
- Outreach - a continuing and comprehensive programme of differentiated outreach with workshops, talks and performances engaging children, young people and adults - live and online.

Bach+

The programme included:

- *Bach for schools, the culmination of the work done by whole-class groups in primary schools.
- *The sublime Goldberg Variations played by Steven Devine.
- *Three of the Bach Cello Suites played by Richard Harwood, in two programmes which included compositions by Stevie Wishart, Deborah Pritchard, John Woolrich and Judith Weir.
- *Two of Bach's Brandenburg Concertos played by Chamber Domaine under the baton of the festival's artistic director Thomas Kemp, with pieces by Deborah Pritchard, John Woolrich and Stevie Wishart.

Judith Weir, Master of the King's Music, attended one of the concerts and reported it on her blog with great enthusiasm: "The best time to visit [West Malling] is any time Music@Malling is in operation...the concerts feature a great deal of contemporary, often newly composed, music alongside the classics, and it's remarkable how successful this is with the local public...the programme is so adventurous."

Comments from concertgoers included:

- * "You have given me so much understanding with the amazing work you do. You have opened this whole world of joy for me and I am happy for you to quote me on that".
- * "a truly uplifting 24 hours".

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Music@Malling Festival

The main festival, given as always during the last ten days of September, once again celebrated a wide range of music across the centuries, from the Tudor period to the present day.

A flavour of the breadth of the festival can be seen from:

- *The concert given by the Marian Consort to open the festival. Alongside Byrd, Blow, Tomkins and Purcell there were pieces by Deborah Pritchard (including a world première of *Heart of Light* with Greta Mutlu as violin soloist) and John Woolrich.

- *The Fretwork concert featuring Lawes, Gibbons and Purcell, with contemporary pieces written for viols by John Woolrich and Sir George Benjamin.

- * Richard Harwood's completion of the cycle of Bach cello suites begun in April, with contemporary cello pieces from Brian Elias and Gavin Bryars.

- *Concerts marking the 150th anniversary of the birth of Schönberg, setting his music in the context of German Romanticism with

- a concert of beloved Lieder by Schubert and Brahms and Schönberg's *Ode to Napoleon* narrated by celebrated tenor, Mark Padmore. The concert was completed by a wonderful performance of Brahms' *Piano Quintet Op.34* given by Chamber Domaine.

- a concert given by the Smith Quartet with soprano Else Torp, featuring Schubert's Quartettsatz, the world première of Gavin Bryars' Fifth String Quartet, and not least Schönberg's groundbreaking String Quartet No2.

- The Fidelio Trio's performance of Beethoven's Piano Trio *The Ghost*, Schönberg's luminous *Verklärte Nacht* and contemporary compositions by Brian Elias and John Woolrich.

- *Connaught Brass performed a wide-ranging programme at Pilsdon Barn, including Dowland, Purcell, Gershwin and Weill: a concert run in collaboration with the Kirckmann Concert Society.

Other notable performances included:

- *Alessandro Fisher giving an outstanding performance of Schubert's *Die Schöne Müllerin* in the drawing room at Ightham Mote. The song cycle composed in 1823 sets texts by Wilhelm Müller whose direct descendant Beatrice lived in Ightham Mote in the late C19th. The curator of Ightham Mote, Amanda-Jane Doran, introduced the evening.

- *Alessandro was also part of the star-studded lineup for a concert recreating the original spirit of the Schubertiade, with part songs and lieder. Sholto Kynoch conducted proceedings from the piano with Alessandro, Harriet Burns, Katy Thomson, Katie Bray, Bethan Langford and Frederick Long.

- *Tom Bowes presented the life of Paganini, with a virtuoso performance of his fiendish *Caprices*.

- *Adrian Bradbury and Andrew West began a survey of Brahms' Cello Sonatas.

- *Sonatas by Handel and Carbonelli played by Steven Devine and Bojan Čičić.

- *Mexican guitarist Morgan Szymanski performed Spanish and South American favourites alongside works especially composed for him by Stephen McNeff and Alec Roth at Ightham Mote.

- *Peter Moore - winner of the BBC Young Musician of the Year and Principal Trombone of the London Symphony Orchestra, performed music from Brahms to Broadway with Anna Huntley - Mezzo Soprano and Michael McHale - Piano.

Several of the lunchtime concerts were attended by classes from local primary and secondary schools.

Music@Malling Festival (continued)

The festival was rounded off by two jazz concerts. The first from Callum Au and friends - Tromba-Fonics, featuring four trombones performing special arrangements from the Great American Songbook. The second celebrating the centenary of Gershwin's *Rhapsody in Blue* with James Pearson and Friends which was met with great acclaim by the capacity audience.

Two further events at the festival should be noted.

*At Ightham Mote we presented a talk between composer John Woolrich and local artist Ana Maria Pacheco about the relationship between art and music. The talk included the world première performance of *Be Aware*, a new work by John Woolrich which provided a soundscape for Ana Maria Pacheco's seven reliefs about the Seven Deadly Sins. The installation was featured at Ightham Mote to the end of October 2024 and enjoyed by hundreds of visitors.

*At the Swan in West Malling, one of our featured artists, Brian Elias, celebrated the release of two recordings of his music on Signum featuring music and artists heard at the festival over recent years. Guy Rickards wrote in Gramophone that the Brian Elias compositions were "the finest album of contemporary chamber music I have encountered this year".

Our commitment to contemporary composers is clear from the above description of festival activity. Most of the composers were present for the performance of their work, giving introductions to their compositions, helping the audience put what they are going to hear into context; and making themselves available to discuss their music with concert-goers.

The whole festival was delivered by first class professional musicians.

Activity in 2024 - Venues

Music@Malling is fortunate in the range of venues it is able to use. We are delighted to have been able to continue our relationship with the National Trust at Ightham Mote as described above. And we have been able to hold concerts and workshops in St Mary's Church, West Malling; All Saint's, Tudeley; Malling Abbey; St.Benedict's Centre which Music@Malling uses for outreach and talks; and the medieval Pilsdon Barn.

We are most grateful for the generosity of all of the venues in allowing us to use these wonderful spaces.

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Activity in 2024 - Feedback

In 2024 our feedback was predominantly online for the first time with over 140 responses to two surveys.

We have noted above the accolade from Judith Weir. In addition James Murphy from the Royal Philharmonic Society referred to us: "I had a fantastic time at your gem of a festival. All classical music lovers should venture your way". One of the artists taking part: "having been a festival organiser... many times over the last 30 years I must also say that I'm impressed at what you achieve". Michael White wrote in the Catholic Herald: "an enterprising festival that programmes repertory by Beethoven and Schubert, but also by living composers such as Brian Elias that you wouldn't expect".

Some of the comments received from concert-goers are included below:

- * "World class musicians in our little town".
- * "The quality was stellar".
- * "Superb quality music-making and adventurous, rewarding programming".
- * "I like to hear new music I've never heard before".

There were many other comments along these lines.

Activity in 2024 - Outreach and Inclusion

In 2023, Music@Malling received Arts Council England funding to commission a report from education consultant, Judith Robinson. This looked at our outreach historically and offered ways to improve our collation of data from feedback and insights into nurseries, primary and secondary schools in the local areas as defined in the English Indices of Deprivation (2019).

These findings have resulted in 2024 in the delivery of concerts and outreach and developing relationships with 3 nurseries, 8 primary and 4 secondary schools. As described above, in April 2024 we ran a series of workshops in primary schools culminating in a schools concert as part of Bach+, with whole-class groups in primary school composing music inspired by Bach and performing alongside professional musicians. A teacher at one of the participating schools commented: "I just wanted to say a big thank you for arranging Music@Malling workshops and concerts. The children and parents absolutely loved it".

In September 2024 we held workshops at Ightham Mote in collaboration with the National Trust based on a painting by Ana Maria Pacheco - *The Unicorn in the Garden*. This cross-disciplinary project for primary and secondary schools brought together heritage, music and art in workshops and performances. "Thanks so much for organising this. We had a fantastic day" - Teacher, St George's Wrotham.

We have created the position of Outreach and Inclusion Manager for Nelson Sinclair-Strong to plan, organise and implement our programme of differentiated outreach and embed music into local communities.

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Activity in 2004 - Outreach and Inclusion (continued)

During the year we actively encouraged children, young people and families to attend concerts. This included whole class groups attending lunchtime concerts at Malling Abbey and St Mary's Church and included meeting performers after the concert for question and answer session.

Activity in 2024 - the Music@Malling Scratch Orchestra

Scratch Orchestra had 10 sessions in 2024. The concept is for families to compose and perform music together led by amateur Jason Rowland. Held at the St Benedict's Centre, Malling Abbey, over 250 children, young people and adults have benefitted from the sessions. The families come from West Malling and further afield including Kings Hill, Aylesford, Maidstone, Snodland, Medway, Tonbridge, Tunbridge Wells and Ashford. Several families participate regularly and many children and young people have been involved in Music@Malling outreach in local primary and secondary schools.

90% rated the experience as "totally brilliant". A parent commented: "To have a Scratch Orchestra nearby is fantastic. I think it's really important to meet other children and see them playing their instruments...the performance was wonderful".

The Music@Malling Scratch Orchestra was supported by the Cobtree Charity Trust, Kent Community Foundation, Arts Council England, Scops Arts Trust and the Henry Smith Charity.

Activity in 2024 - Side-by-Side

Side-by-side activities included Callum Au Big Band (Jazz); Marian Consort (vocal) and Chamber Domaine (strings), enabling young musicians to rehearse and perform in professional ensembles.

Activity in 2024 - Young Artist Programme

In 2024 Music@Malling began a partnership with the Kirckman Concert Society with concerts and outreach given by Connaught Brass Quintet - an outstanding young professional ensemble. Plans for 2025 include a commission from contemporary composer Dani Howard for the ensemble.

Activity in 2024 - Outreach, Partnerships and Collaborations

Partnerships include:

- Sound and Music
- The National Trust
- The Kirckman Concert Society
- Chamber Domaine

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Activity in 2024 - Administration

The majority of ticket purchases are now made on-line and we are able to take credit card payments at the door - very few payments were made in cash.

Music@Malling are very grateful to Was Down Swan Street for providing a box office in West Malling High Street.

The website has been further improved on prior years and had 2,660 new users. Ticketing is now with Trybooking which we have found to be much easier to work with than Eventbrite.

We continued to work on our offer for season tickets holders with restaurant offers, special events and significant savings on concerts across 2024. The benefits to Music@Malling are clear: developing a core audience - which helps attendance at less popular events; having a certain amount of income from ticket sales upfront; fostering ongoing interest in Music@Malling and a network of people who will promote the festival and its activities to others.

Press and Marketing

Music@Malling developed its social media through having sessions with Rachel Millichip a leading specialist in social media for the arts. This was particularly effective for Instagram here we significantly grew our audiences. In 2024 we had 1085 followers, 3860 interactions and 90k views. On X we had 6.2% engagement with 1.6k followers and 77.5k impressions. With Facebook our posts reached 8.4k people and had 4.4k engagements.

Music@Malling has a monthly newsletter and through our feedback, we have established that this is a key way to engage with our audiences. There are 1319 contacts and a 58% open rate. We also used MailChimp for online surveys for the first time. Music@Malling regularly consults Arts Council England Digital Culture Network and this has enabled us to have an audit for our website and develop online feedback with data.

Our website had 7.93k users which was up 148% from 2023. 2.66k users were new (up 41%). 21% of our audiences were new to our activities. Through our marketing we aim to retain and build on this.

WildKat PR carried out our press campaigns and this included features in Classical Music, Interlude and The Strad.

Music@ Malling continues to produce paper marketing but has reduced the quantities of print, focusing on online advertising, social media and newsletters. We use Culture Calling for email marketing.

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Financial result

The results for the financial year are set out in the accompanying financial accounts. The significant activity undertaken in the year has maintained our income (£113k) and expenditure (£116k) at over £100k for the year, although slightly below the amounts recorded in 2023 (£117k and £110k respectively). Again, we have managed (as we always aim to do) to keep the net result close to break even. We finished the financial year with a small deficit of £2,971 against 2023 when we showed a surplus of £6,722.

The festival could not offer the highest quality concerts and events without the support of grants and donations from grant giving bodies and generous individuals. We are hugely grateful to all of them.

Grants and donations for the year totalled £82k (2022 £93k), including major donations from Kent Community Foundation (10.7k); Garfield Weston (£10k); the Henry Smith Trust (£8k); the D'Oyly Carte Charitable Trust (3.5k); Scops Arts Trust (£5k); the Cobtree Trust (£2.5k); the Cole Trust (£1.2k); the Leche Trust (£2k); the Hinrichsen Foundation (£1.5k); Malling Memorial Institute (£1k); Vaughan Williams Foundation (£2.5k); Tonbridge and Malling Borough Council (£1k); West Malling Parish Council (£1k); Whitehead Monckton Foundation (£750); Marchus Trust (£3,000); and many generous private donations including many through the Big Give which matched donations from our supporters. The Friends and Patrons Scheme is gaining traction.

Music@Malling are very grateful to West Malling Flowers for sponsorship in kind.

Ticket sales continued to recover from the 2020/21 low point of the pandemic. At £30k these were comfortably ahead of 2023 (£24k)

Musicians' fees were £67k (2023 58k)

Support costs were broadly as in 2023 with some change in the mix as may be seen in note 3 to the financial statements

Funding and going concern

The quality of the programme offered by the Festival is confirmed by the range of financial support we received and which is described above. The Committee is mindful of the requirement for any company to be able to meet its liabilities as they fall due. The scope of the festival is adjusted in line with available finance.

The Chairman has been pleased to provide working capital facilities (and donations where necessary) to enable the management of cash flows.

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Future plans

Music@Malling is planning a further Spring Series and an autumn festival with 15 events. We are presently raising funds for these and their shape will depend on how successful we are.

It is hoped that outreach for 2025 will be run across the year including:

- Let's Get Creative - for pre-school children in three local nursery schools.
- Primary Inspirations - workshops and concerts engaging eight local primary schools.
- Composition workshops and performances with GCSE and A level students at 5 local secondary schools
- Workshops with local charities Spadework (learning and physical disabilities) and the Pilsdon Community (for those at a crisis in their lives).

The participation of people of all ages in the programme described in outline in this report, supported by our concessionary pricing policy, demonstrates the achievement of these aims; and we will be building further on this in future festivals.

We now regard the development of relationships with arts-related bodies, as described above, as an important part of our remit.

At the conclusion of the 2022 festival we were delighted to be awarded a KALC (Kent Association of Local Councils) Community Award for services to the community of West Malling, referring in particular to the success of the music festival.

Risk management

The Directors and Trustees confirm that they have carried out a review of the major risks that Music@Malling presently faces, and have considered the necessary procedures to minimise any potential impact should those risks materialise. These include the identification and mitigation of all perceived risk of physical accident to audiences and performers. Financial risks are dealt with earlier in this report.

Directors' and Trustees' responsibilities in relation to the financial statements

Company law requires the Directors and Trustees to prepare financial statements that give a true and fair view of the state of affairs of the Company and Charity at the end of the financial period and of its surplus or deficit for the financial period.

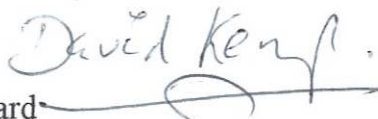
In so doing, the Directors and Trustees are required to:

- Select suitable accounting policies and apply them consistently
- Make sound judgements and estimates that are reasonable and prudent
- Prepare the financial statements on a going concern basis unless it is appropriate to presume that the Company will not continue in business

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

Independent examiner

The Trustees are most grateful to Mike Darbyshire for agreeing to continue as our Independent Examiner of Music at Malling Limited.



By order of the Board
David Kemp, Hon Company Secretary
13 March 2025

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Independent examiner's report to the Trustees of Music at Malling Ltd

I report to the Trustees on my examination of the accounts of the company for the year ended 30 November 2024, which are set out on pages 14 to 18.

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 in accordance with the requirements of the Companies Act 2006 ('the 2006 Act'). The Trustees consider that an audit is not required for this year under part 16 of the 2006 Act and that an independent examination is needed.

It is my responsibility to:

- Examine the accounts under section 145 of the Charities Act 2011;
- Follow procedures laid down in the general directions given by the Charity Commission under section 145(5)(b) of the Charities 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 which gives me reasonable cause to believe that in any material respect :

- accounting records were not kept in accordance with section 386 of the 2006 Act; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or

Independent examiner's report to the Trustees of Music at Malling Ltd (continued)

- the accounts have not been prepared in accordance with the Charities SORP (FRS 102)

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



MJ Darbyshire FCT
Libbits,
Seven Mile Lane,
Mereworth

13 March 2025

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Statement of financial activities (including Income and Expenditure account) for the year ended 30 November 2024

	Restricted funds (Note 2)	Unrestricted funds	Total funds	Total funds (Note 8)
	2024	2024	2024	2023
	£	£	£	
Incoming resources				
Incoming resources from generating funds				
Voluntary income				
Donations and grants (note 2)	9,200	73,249	82,449	93,139
Activities for generating funds				
Concerts and music workshops	1,550	28,621	30,171	23,834
Interest etc	0	58	58	28
Total incoming resources	<u>10,750</u>	<u>101,928</u>	<u>112,678</u>	<u>117,001</u>
Resources expended				
Costs of generating funds				
Charitable Activities				
Concerts and music workshops	25,284	41,252	66,536	58,062
Other costs (note 3)	3,500	45,613	49,113	52,217
Governance costs	0	0	0	0
Total resources expended	<u>28,784</u>	<u>86,865</u>	<u>115,649</u>	<u>110,279</u>
Net income for year	-18,034	15,063	-2,971	6,722
Reconciliation of funds				
Total funds brought forward	0	7,346	7,346	624
Transfer between funds	<u>18,034</u>	<u>-18,034</u>	0	0
Total funds carried forward	0	<u>4,375</u>	<u>4,375</u>	<u>7,346</u>

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Balance Sheet at 30 November 2024

	2024	2023
£	£	
Current Assets		
Debtors (note 6)	2,607	1,600
Cash at bank and in hand	<u>6,529</u>	<u>6,238</u>
	9,136	7,838
Creditors: amounts falling due within one year (note 7)	<u>4,761</u>	<u>492</u>
Net Current Assets	<u>4,375</u>	<u>7,346</u>
Unrestricted funds	4,375	7,364
Restricted funds	0	0
Total funds	<u>4,375</u>	<u>7,346</u>

The Trustees consider that the Company is entitled to exemption from the requirement to have an audit under the provisions of Section 477 of the Companies Act 2006 and members have not required the Company to obtain an audit of its accounts for the year ended 30 November 2024 in accordance with Section 476 of the Act. The Trustees acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with Section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company at 30 November 2024 and of its result for the period then ended in accordance with Section 396 of the Act and which otherwise comply with the requirements of the Companies Act relating to the accounts as far as applicable to the Company.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Signed:



AB Gibbins
Chairman



Nick Crutchfield
Hon Treasurer

Approved by the Board on 13 March 2025

The notes on the following pages form part of these accounts

Notes to the accounts for the year ending 30 November 2024

1. Accounting policies

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the preceding year.

(a) Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with the Companies Act 2006 the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005 and the Charities SORP (FRS 102).

(b) Fund accounting

- unrestricted funds are available for use at the discretion of the trustees in furtherance of the general activities of the charity.
- restricted funds are subjected to restrictions on their expenditure imposed by the donor.

A large majority of restricted funds is for the schools and outreach programme and for clarity of presentation, only these funds are included in the restricted funds column of the Statement of Financial Activities. See note 2 for further explanation.

(c) Incoming resources

All incoming resources are included in the statement of financial activities when the charity is entitled to, and virtually certain to receive, the income and the amount can be quantified with reasonable accuracy. The following policies are applied to particular categories of income:

- Voluntary income is received by way of grants and donations and is included in full in the Statement of Financial Activities when receivable.
- Donated services and facilities are included at the value to the charity where this can be quantified. The value of services provided by volunteers has not been included in these accounts.
- Incoming resources from concerts, music workshops and programme advertising are accounted for when earned.

(d) Resources expended

Expenditure is recognised on an accrual basis as a liability when incurred. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates.

- Costs of generating funds comprise costs associated with delivering the Festival and associated workshops. These costs include those which can be allocated directly, principally musicians, and those indirect costs necessary to support them.
- Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity.

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Notes to the accounts for the year ended 30 November 2024 (continued)

2. Donations and grants

Restricted grants and donations in both years relate primarily to the schools music education programme which includes the composition workshop and the Scratch Orchestra.

Certain grants are for the commissioning and performance of contemporary music. As described in the Trustees' report, Music at Malling promotes an extensive and successful programme of contemporary music but this is generally performed alongside more established work. The Trustees are mindful of the restrictions attached to grants and are satisfied that the terms under which grants are awarded are met. They consider that breaking out the musicians' time at each concert between contemporary and other music would be arbitrary. Specific grants for contemporary music and commissions amount to £9,000. The costs of commissioning and performance are estimated to be well in excess of that figure, with one commission amounting to £6,000.

In 2024 unrestricted donations included £12,000 (2023: £6,000) from the Chairman of the Festival. The Chairman also provided cash for working capital as required from time to time during both years.

3. Costs of generating funds- charitable activities

These include:	2024	2024	2024	2023
	Restricted	Unrestricted	Total	Total
	£	£	£	£
Artistic Director's fee	500	1,500	2,000	2,000
Administration	1,500	16,573	18,073	15,907
Hire of venues	1,500	3,130	4,630	4,130
Commissions and music hire	0	6,955	6,955	5,000
Piano and harpsichord hire	0	3,874	3,874	2,826
Printing and publicity inc website	0	8,398	8,398	12,641
Filming and editing	0	0	0	4,550
Toilet hire	0	828	828	378
Sound and lighting	0	3,635	3,635	3,920
Other inc insurance	0	720	720	865
	<u>3,500</u>	<u>45,613</u>	<u>49,113</u>	<u>52,217</u>

4. Trustee remuneration

No trustee received any remuneration during the year (2023: nil).

5. Taxation

As a charity, Music at Malling is exempt from tax on income falling within section 505 of the Taxes Act 1988. No tax charges have arisen in the Charity.

6. Debtors

	2024	2023
	£	£
Gift Aid receivable	1,807	250
Amounts due from schools, sponsors and ticket sales	<u>800</u>	<u>1,350</u>
	<u>2,607</u>	<u>1,600</u>