

Tŷ Cerdd - Music Centre Wales

Annual Report and Financial Statements  
for the Year Ended 31 March 2025



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## Trustees' Report

The trustees present the annual report together with the financial statements and auditors' report of the charity for the year ended 31 March 2025.

### OBJECTIVES AND ACTIVITIES

Tŷ Cerdd's mission:

**To support artists, communities and audiences to create, perform and participate in the music of Wales.**

And our vision:

**We envisage a Wales in which music-creators of all genres and backgrounds are enabled to make music and develop careers; in which a diversity of people and communities can engage in and enjoy Welsh music.**

**If you're making music in Wales, it's Welsh music!**

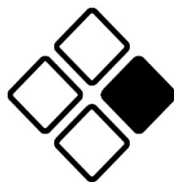
We deliver this mission and vision through a range of activities with composers / music-creators and collaboration with organisations and communities. We served the whole of Wales and increasingly work from our homes (which take in south-east and west Wales), and our base in Wales Millennium Centre, which hosts a recording studio and a library of music for hire, alongside an archive collection.

We engage with international audiences and sectors, not only through our record label and publishing imprint, but also through artist-development initiatives with partners, and through our place in a range of international networks.

We deliver Lottery funding on behalf of Arts Council of Wales.

Our current goals as a charity are:

- Providing greater equality of opportunity for artists and communities
- Sustaining & developing excellence
- Ensuring a fit and agile organisation, able to deliver work for stakeholders and with partners



## Cornerstones / Conglfeini



### Artists / Artistiaid

We place artists at the heart of our work. We value their innovation, their creativity and their diversity. We are committed to enabling the creation of Welsh music, across a range of genres.

*Rydym yn rhoi artistiaid yng nghanol ein gwaith. Rydym yn gwerthfawrogi eu harloesedd, eu creadigrwydd a'u hamrywiaeth. Rydym yn ymrwymedig i hybu cyfleoedd i greu cerddoriaeth Gymreig, ar draws ystod o genres.*



### Communities / Cymunedau

The communities across Wales making music are our lifeblood.

*Y cymunedau sy'n cerddora ar draws Cymru yw ein heneidfaeth.*



### Diversity / Amrywiaeth

We celebrate and embrace the diversity of people in Wales, and value difference.

*Rydym yn dathlu ac yn cofleidio amrywiaeth pobl Cymru gan werthfawrogi'r gwahaniaethau.*



### Equality / Cydraddoldeb

We are passionate about equality for artists and audiences, and strive to remove barriers, be they of race, gender, gender-identity, disability, age, geography, sexuality, religion, language, poverty.

*Rydym ar dân dros gydraddoldeb, i artistiaid a chynulleidfaoedd, gan ymdrechu i gael gwared â rhwystrau, boed ar sail hil, rhywedd, hunaniaeth rywedd, anabledd, oedran, daearyddiaeth, rhywioldeb, crefydd, iaith neu dlodi.*



### Kindness / Caredigrwydd

Kindness and compassion are central to our organisational culture, and to all our engagement.

*Mae caredigrwydd a thrugaredd yn ganolog i ddiwylliant ein sefydliad ac i'n holl weithgarwch ymgysylltu.*



### Partnerships / Partneriaethau

We collaborate across these cornerstones with organisations and partners to develop opportunities and improve access for artists and audiences.

*Rydym yn cydweithredu ar draws y conglfeini yma â sefydliadau a phartneriaid i ddatblygu cyfleoedd a gwella mynediad i artistiaid a chynulleidfaoedd.*



### Sustainability / Cynaliadwyedd

Protection of the environment is fundamental, and we acknowledge our responsibility to respond to the global climate emergency.

*Mater sylfaenol yw amddiffyn yr amgylchedd ac rydym yn cydnabod ein cyfrifoldeb i ymateb i'r argyfwng hinsawdd byd-eang.*

### *Public benefit*

We review our aims, objectives and activities each year. This review looks at what we achieved and the outcomes of our work in the previous twelve months. The review looks at the success of each key activity and the benefits. The review also helps us ensure our aims, objectives and activities remained focused on our stated objectives. We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities thus ensuring that it continues in its purpose.

### *Grant making policies*

Grants payable are payments made to third parties in the furtherance of the charitable objectives. Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SOFA once the recipient of the grant has provided the specific service or output.

Grants payable without performance conditions are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.

## ACHIEVEMENTS AND PERFORMANCE

2024-25 at Tŷ Cerdd saw a wide range of activity – from development work with music-creators and artists and sector support, to distribution of funding, and delivery of research and priorities for our funders and partners. Our motto “if you’re making music in Wales, it’s Welsh music” underpinned the entire programme of work.

The year saw an important move forward for the CoDI (Composer Development Initiative) programme with the appointment of Freya Dooley as Artist Development Manager. Freya is an award-winning artist and sound designer whose practice encompasses sound, writing, moving-image and performance. Freya's new role sees her driving the development of CoDI, and taking oversight and responsibility for ensuring its delivery, in collaboration with team members, artists and partners.

The CoDI (Composer Development Initiative) programme remains central to Tŷ Cerdd's strategic commitment to nurturing Welsh music and supporting the development of music-creators across Wales. Through an evolving and responsive framework, CoDI continually builds on previous successes to address barriers to participation and progression, targeting specific communities, genres, and demographics. This iterative approach ensures that opportunities for artistic growth are inclusive, relevant, and impactful. In 2024-25 with continued support from Arts Council Wales, PRS Foundation (through their UK-wide Talent Development Programme) and Jerwood Foundation, CoDI included:

- **Pathway to the Orchestra** – The culmination of this potent pathway for music creators who have not received formal training, being mentored by Lynne Plowman to write for a quartet of orchestral instruments. Participating artists: Gwen Siôn, Heledd C Evans, Małgola Gulczyńska, Sam Finn Jones, and Tom Elstob.

- **Ffidil Plws** – Development pathway for six music-creators writing for violin and electronics. Participants were mentored by composer Angharad Davies and violinist Darragh Morgan. Participating artists: Delyth Maiya Field, Joseph Graydon, Joshua Lascar, Natalie Roe, Richard McReynolds and Sara Evelyn.
- **Tuag Opera** – Six early-career music-creators and six early-career writers were selected to explore and create a moment of opera together in the Welsh-language with support and guidance from music director Iwan Teifion Davies, writer Gwyneth Glyn and Michael McCarthy of Music Theatre Wales. Participating music-creators: Andrew Cusworth, Eädy Crawford, Francesca Simmons, Lowri Mair Jones, Nathan James Dearden and Sarah Lianne Lewis. Participating writers: Anna Sherratt, Beca Davies, Gwenno Gwilym, Kayley Roberts, Siwan Llynor and Teifi Emerald.
- **BŴM!** – A partnership with Oxford Contemporary Music and Articulture, the second phase of this pathway continued for four early-career artists in making outdoor music and sound that responds to themes of climate crisis. Participating artists: Ella Roberts, Francesca Simmons, Gwen Siôn and Teifi Emerald.
- **Bwthyn Sonig** – Now a central plank of Tŷ Cerdd's ongoing partnership approach to working with and enabling learning-disabled music-creators, in 2024-25 Bwthyn Sonig was run in partnership with Canolfan Gerdd William Mathias (Caernarfon), Two Rhythms (Cardiff), TAPE (Colwyn Bay). With lead artists Teifi Emerald, John Thomas, Elin Taylor, Henry Horrell and project leads Rosey Brown and Manon Gwynant. Activity included a new strand of inclusive club nights in held in WMC and Pontio, as well as regular participatory sessions
- **Tlws y Cyfansoddwr** – A reboot of the National Eisteddfod's Tlws y Cerddor, this pathway culminated at the National Eisteddfod in Pontypridd in August 2024. Four composers worked with mentor John Rea and a quartet of musicians from Sinfonia Cymru. Participating artists: Nathan James Dearden, Lowri Mair Jones, Gwenno Morgan and Tomos Williams. Tlws Y Cyfansoddwr was awarded to Nathan James Dearden.
- **Off-Grid** – A network for experimental sound-artists and music-creators, this group continued participatory activity throughout the year, culminating in a workshop at the Bangor Music Festival in February focusing on using text in musical improvisation.
- **Caffi Arbrofol** – An offshoot from Off-Grid, this online meeting-place continued with discussions and artist talks, including a visit from avant-garde composer and performer Gwilly Edmondez in July 2024.
- **Interact** is a suite of activity within CoDI that delivers advice, networking and workshopping, and this year it included a Q&A / networking session at the Tŷ Cerdd Studio in which Gavin Higgins and Matthew Wood were interviewed by Deborah Keyser, around BBC National Orchestra of Wales's Composition: Wales event.  
**Music Industry 101** is the skills-sharing and training strand of Interact, and during this year, highlights were a session on "Setting up as a freelancer" run by Heledd C Evans, and "Self-releasing your music" by Matthew Whiteside.

The whole CoDI programme is run in line with the Sound and Music Fair Access Principles, a set of parameters and best-practice guidelines that support access and inclusion, and to which Tŷ Cerdd is a founding signatory organisation. At the end of 2024-25 we collaborated with Sound

and Music to convene a Fair Access Principles Conference in Birmingham, which brought together individuals and organisations working in artist development.

Alongside CoDI, and aligned with our priority to support development for artists who have experienced barriers (and under our ongoing priority around Race), we delivered the first **Music and Race in Wales Showcase**, in partnership with Black Lives in Music and TÂN Cerdd. 12 artists (some solos, some with bands, from a range of genres) performed in three showcase sessions, alongside keynotes and a panel discussion, held at Chapter (Cardiff) in October 2024.

We continued to support music-making across Wales through our **Lottery funds**, delegated from Arts Council of Wales, and split across three pots:

- Create – resourcing the creation of new work by music-creators of any genre
- Engage – funding a range of activity, from live performance and workshops to community collaborations
- Inspire – supporting the development of work with participants aged under 26

From leisure-time and community groups to professional work in a range of diverse settings, £155k was distributed in 116 awards to organisations (39 Create, 53 Engage, 24 Inspire). Demand for the fund continued to grow with requests totalling over £250k. We continued running Q&A sessions prior to the closing date for each round to promote the funds and support those who wish to make an application.

**Tŷ Cerdd Records** remained our signature, label, while **Sionci** continued to evolve as its artist-led sibling, conceived to enable creative- and career-development for artists, cross-genre. Releases during the year were:

- *Mental State* (single and album) by Anarchy Wølf – created with the support of the Bwthyn Sonig programme and launched at the inclusive club night in Bangor. (Sionci)
- *I'm not free until we're all free* by Oasis One World Choir, released on 10 November to mark Human Rights Day. (Sionci)
- *Hiraeth* by Adjua and *Llygaid Cudd* by Aisha Kigs – both stemming from our **Affricerdd** collaboration with the National Eisteddfod. (Sionci)
- **Contrasts** an EP of piano music by distinguished Welsh composer Brian Hughes (Tŷ Cerdd Records)

Outside recording work for release, **Tŷ Cerdd's Studio** operation had a busy year, packed with variety – from intensive sessions supporting composers and recording the results of the CoDI pathways, to working with a range of clients on both studio and location recordings including Welsh National Opera, for whom we created Electronic Press Kits for their main productions. A particular highlight for the Studio during this year was working on the soundtrack to the BBC series *Lost Boys and Fairies*, written by Dafydd James and made in Wales.

**Tŷ Cerdd Publications** continued its regular partnership with the Urdd and National Eisteddfod, and published several more songs for their competitions including pieces from the Hughes and Son publishing catalogue by W S Gwynn Williams and D Afan Thomas. Also published were brand new instrumental and vocal pieces by several living Welsh composers – Claire Victoria Roberts, Ethnie Foulkes, Julia Plaut, and Rhian Samuel. Eminent Welsh composer Andrew Powell had re-structured and re-shaped Welsh folk-song arrangements made by Haydn

to fit their traditional Welsh lyrics, for which we published his voice/piano and voice/piano trio editions for the first time.

The Welsh Music Collection continued its usual activities of providing information, scores and resources to musicians. Some of these included: sourcing repertoire for a BBC National Chorus of Wales programme with Adrian Partington; and unearthing a previously unknown Dilys Elwyn -Edwards flute piece which resulted in a recording, and agreement with her estate to publish through Tŷ Cerdd. Discussions about utilising our archive as the basis for a funded PhD began with the Open University, and we continue our work with Hilary Tann's estate about incorporating the composer's music as a permanent offering.

Similar discussions continued at a broader scale with members of IAMIC (International Association of Music Information Centres) at their annual conference in November, and key contacts were made with similar archives around the world. These learnings informed some of our meeting with the National Library of Wales and John Metcalf, to determine the legacy of his own music through national archives.

A keystone of Tŷ Cerdd's commitment to developing work in the **Welsh-language** is our relationship with the **National Eisteddfod**. In August 2024 in Pontypridd, we continued our regular partnership with the Royal Welsh College of Music and Drama through a range of Discover Welsh Music concerts on the Encore stage – works by Grace Williams, Meryn Burtch and William Mathias presented by Lleucu Pary (flute) and Zoë Smith (piano) and a celebration of Welsh song with Clara Greening (soprano) and Rhys Archer (tenor) and Zoë Smith (piano). **AffriCerdd** featured two new commissions by black artists Frances Bolley and Asha Jane, mentored by Eady Crawford to write their first songs in the Welsh language). Artists from the **Bwthyn Sonig** cohorts from North and South Wales came together to perform on the Encore stage. Three new works (by Lowri Mair Jones, Nathan James Dearden and Tomos Williams) created through the **Tlws y Cyfansoddwr** pathway were performed on the last evening in the Pafiliwn by a quartet from Sinfonia Cymru.

Tŷ Cerdd continued to play a pivotal role in Welsh representation on an **international** stage. Leading a number of Wales Arts International supported delegations, Tŷ Cerdd created opportunities and represented Welsh artists overseas at the following conferences:

- **ISCM** (International Society for Contemporary Music) – World New Music Days took place in Faroe Islands in June 2024, platforming Welsh composer Eloise Gynn – whose solo cello work *Quitening* was performed by internationally celebrated cellist Zoë Martlew.

ISCM is an important network for Wales and Tŷ Cerdd, and during this year we also ran a call for scores for the '25 event (to be held in Portugal in May 2025) and submitted a Welsh shortlist of six works to the Portuguese jury.

- **Classical:NEXT**, Berlin May 2024 – Tŷ Cerdd led a Welsh delegation to this global networking and exchange hub event. Dedicated to classical and art music, the event included an interactive conference, project pitches, showcase concerts, expo, and networking. Individuals awarded bursaries to attend were Nathan James Dearden, Robert Fokkens, Osian Gwynn, Leona Jones, Richard McReynolds, Michael Rafferty and Gwen Siôn.
- **IAMIC** (International Association of Music Centres) – November 2024, in Vienna, Tŷ Cerdd's director, Deborah Keyser, and Publishing and Research Manager, Ethan Davies, attended the annual conference and general assembly of **IAMIC**, an international network of organisations that promote, document and signpost the music of their country or region

in a diversity of musical genres. The network is an important resource for shared learning and dissemination of best practice, and Tŷ Cerdd is an active member.

- As part of the ongoing partnership with Wales Arts International, Tŷ Cerdd worked (in partnership with Trac Cymru) to deliver the Welsh presence and delegation at **WOMEX** in Manchester in October 2024. A connected, and expansive, development programme was run to complement the presence, with development support for young and mid-career professionals, as well as a delegate-bursary programme. Tŷ Cerdd's director also sat on the Horizons selection panel, working with England, Ireland/Northern Ireland and Scotland to programme a stage of artists representing each of the five nations.

Following the closure of the **Vale of Glamorgan Festival** after 55 years, the charity's remaining funds were passed to Tŷ Cerdd in order to administer the distribution of **grants for composer-led** work. The successful applications will complete their work in April 2025 to December 2026:

- A collective of leading Welsh musicians working in acoustic, electro-acoustic and live electronic performance will present their own short sets. Featuring Rob Fokkens, Richard McReynolds, Angharad Davies, Ashley John Long, Lyndon Owen and Gwen Siôn, with newCELF and the School of Music at Cardiff University.
- Composer Claire Victoria Roberts will write a climate-responsive sextet, and Oasis One World Choir will create a new song, both to sit at the heart of a performance event by Sinfonia Cymru to mark World Environment Day 2025.
- Cameron Biles-Liddell will write a new harp concerto for North Wales International Music Festival, to be performed and broadcast by harpist Alis Huws and BBC National Orchestra of Wales.
- *Storiâu Cymry*: this digital cantata comprising eight individual life stories reflecting the diversity of local histories around Wales will be collected and curated by composer Nathan James Dearden and creative producer Ruth Evans.
- Composer Richard Baker will write a new piece for leading contemporary performers GBSR duo (piano & percussion) – to be performed in a programme including the Welsh premiere of Angharad Davies's new work for the duo.
- Composer Sarah Lianne Lewis will work with harpsichordist Despina Homatidou and project lead Janet Oates, bringing their initiative *The Harpsichord Across Time and Borders* to Wales.

In the summer of 2024, Arts Council of Wales commissioned a review of **Traditional Music in Wales**, and Tŷ Cerdd was contracted as project manager of the research project (in partnership with Trac Cymru), working to Angharad Wynne as Comisiynydd. The research took in a survey of the traditional music community (which attracted a higher than anticipated response) as well as in-person consultation events and one-to-one interviews. A report was submitted to ACW in spring 2025, with a resulting action plan put into place during 2025/26.

Throughout the year, a group of the staff team were engaged in **Creating Transformation**, an organisational development programme delivered by consultancy People Make it Work, for a ten-strong cohort of organisations from across England and Wales. Running across 18 months,

the programme explored the full range of structural and priority areas, including governance, recruitment, engagement, wellbeing, climate emergency and organisational culture.

Tŷ Cerdd's **Board** of trustees continued to provide governance and invaluable support to the staff team through quarterly board meetings and monthly Board Shorts. The Board continued to look at ways to develop the trustees appointed in 2022-23 and how Tŷ Cerdd could make best use of their skills and expertise.

## Financial review

### *Policy on reserves*

As at 31 March 2025 the charity was reporting total reserves of £271,897 (2024: £255,364). Of this balance £122,004 (2024: £95,502) related to general unrestricted reserves and £149,893 (2024: £159,862) related to restricted reserves.

Of the unrestricted reserves a balance £107,699 (2024: £79,374) related to free reserves which are readily available to the Trustees.

It is the policy of the charity to hold sufficient reserves to meet all immediate liabilities and costs associated with any known future commitments. The level at which this balance is set is reviewed periodically by the trustees to ensure reflective of the charity's current position.

### *Investment policy and objectives*

Any surplus cash balances held are deposited within interest bearing accounts.

## PLANS FOR FUTURE PERIODS

Following the outcome of the Arts Council of Wales's increased investment in Tŷ Cerdd, artist-development become further embedded into the programme of work, alongside a range of other activities.

Plans for 2025-2026 include:

- The development of our **CoDI** artist-development programme, with activity including a pathway to writing for community choir and a reprise of Pathway to the Orchestra.
- Further development of **Bwthyn Sonig** – moving forward the work enabling learning-disabled music creators in North and South Wales (with Canolfan Gerdd William Mathias, Touch Trust and TAPE).
- Continuing to develop **Interact** with the **Off-Grid network** and **Music Industry 101** skills sharing & training sessions
- **Medal y Cyfansoddwr** – bringing this pathway with the National Eisteddfod (started in 23/24) to Wrexham in 2025
- **Affricerdd** – developing this strand of positive action (in partnership with the National Eisteddfod)

We will continue to grow the **Sionci** label as a development platform for artists and the work of the CoDI programme.

Advancement of our **Lottery** schemes, ensuring representation on panels and outreach to communities.

We will develop our **publishing** catalogue, continuing to work with living composers, bring heritage work back into print and unearth unpublished music. And we will move forward the discussion with Wales-wide **libraries and archives** about working together to catalogue signpost Welsh music collaboratively.

The furtherance of our **international work** under #WelshMusicAbroad, including through the ISCM and IAMIC networks, and the delivery of the Wales presence at both Classical:NEXT in Berlin and WOMEX in Manchester, in partnership with Wales Arts International.

Collaborating with NAC in Canada and the National Eisteddfod in Wales (plus other international partners) to support a visit of artists to Banff and Calgary as part of the Global Women and Non-Binary Producers' Network.

Working with Arts Council of Wales to deliver activity around their Traditional Music action plan.

Continued dialogue and planning with **WMC** over the development of Makers' Spaces and office location.

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### *Nature of governing document*

The charity is controlled by its constitution being a constitution of a Charitable Incorporated Organisation (CIO).

### *Recruitment and appointment of trustees*

As set out in the Constitution, the Chairman and Vice Chairman are elected by, and the Director and treasurer appointed by, the trustees.

### *Induction and training of trustees*

All new trustees undergo an induction programme, which includes:

- an induction pack that is given to new trustees (and to re-elected trustees), which includes policy and procedures such as declaration of interest, confidentiality, policies and means of assistance for member societies
- any other training which may be required from time to time.

## Relationships with related parties

### **Arts Council of Wales**

The Charity receives funding from the Arts Council of Wales, one of whose officers attends meetings of the Board, and regularly liaises with the Director. The Arts Council of Wales provided revenue grant funding to Tŷ Cerdd - Music Centre Wales this financial year in the sum of £292,500 (2023: £209,877).

### **Organisational structure**

Tŷ Cerdd's board of trustees meets quarterly, with frequent Board Shorts between main meetings (monthly, where possible). All trustees are required to declare conflicts of interest annually and to absent themselves from the meeting in the case of a personal conflict. Trustees are appointed for an initial term of three years and can be re-elected at Annual General Meetings (or other specially convened meetings) for two subsequent terms of three years.

## REFERENCE AND ADMINISTRATIVE DETAILS

### Trustees

Claire Foster  
Christina Macaulay  
Gareth Churchill  
Gillian Green  
Giselle Dugdale  
Harriet Wybor (co-chair)  
Litang Shao  
Klaudia Zawadka  
Niamh O'Donnell  
Rachel Ford-Evans (co-chair)  
Steph Power (retired 10/12/2024)  
Tumi Williams

### Staff

Deborah Keyser, Director  
Abby Charles, Head of Finance and Administration  
Ethan Davies, Publishing & Research Officer  
Freya Dooley, Artist Development Manager  
James Clarke, Recording Studio Manager & Producer  
Laila Khan, Administrative Assistant  
Matthew Thistlewood, Head of Content

### Principal Office

The Wales Millennium Centre  
Bute Place  
Cardiff  
CF10 5AL

### Charity Registration Number

1152853

### Bankers

HSBC, Cardiff

### Auditor

HSJ Audit Limited  
Auditor  
Severn House, Hazell Drive, Newport NP10 8FY

## Statement of Trustees' Responsibilities

The trustees are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

The law applicable to charities requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records that 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 Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provisions of the constitution. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Disclosure of information to auditor

Each trustee has taken steps that they ought to have taken as a trustee in order to make themselves aware of any relevant audit information and to establish that the charity's auditor is aware of that information. The trustees confirm that there is no relevant information that they know of and of which they know the auditor is unaware.

The annual report was approved by the trustees of the charity on 10 December 2025 and signed on its behalf by:



Harriet Wybor  
Co-chair

## Independent Examiner's Report to the trustees of Tŷ Cerdd - Music Centre Wales

I report to the trustees on my examination of the accounts of Ty Cerdd - Music Centre Wales for the year ended 31 March 2025.

### Responsibilities and basis of report

As the charity trustees of Ty Cerdd - Music Centre Wales you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Ty Cerdd - Music Centre Wales's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

### Independent examiner's statement

Since Tŷ Cerdd - Music Centre Wales's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ACCA, which is one of the listed bodies.

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

1. accounting records were not kept in respect of Tŷ Cerdd - Music Centre Wales as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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



HSJ Accountants Limited

Severn House

Hazell Drive

Newport

NP10 8FY

Date: 10 December 2025

## Tŷ Cerdd - Music Centre Wales

### Statement of Financial Activities for the Year Ended 31 March 2025

	Note	Unrestricted funds £	Restricted funds £	Total 2025 £
<b>Income and Endowments from:</b>				
Donations and legacies		27,169	-	27,169
Charitable activities		330,315	347,576	677,891
Other income		4,136	-	4,136
Total income		361,620	347,576	709,196
<b>Expenditure on:</b>				
Charitable activities		(338,694)	(349,255)	(687,949)
Total expenditure		(338,694)	(349,255)	(687,949)
Net income/(expenditure)		22,926	(1,679)	21,247
Gross transfers between funds		(80)	80	-
Net movement in funds		22,846	(1,599)	21,247
<b>Reconciliation of funds</b>				
Total funds brought forward		95,501	159,863	255,364
Total funds carried forward	15	118,347	158,264	276,611
	Note	Unrestricted funds £	Restricted funds £	Total 2024 £
<b>Income and Endowments from:</b>				
Charitable activities		262,450	292,100	554,550
Other income		1,432	-	1,432
Total income		263,882	292,100	555,982
<b>Expenditure on:</b>				
Charitable activities		(290,385)	(282,130)	(572,515)
Total expenditure		(290,385)	(282,130)	(572,515)
Net (expenditure)/income		(26,503)	9,970	(16,533)
Net movement in funds		(26,503)	9,970	(16,533)
<b>Reconciliation of funds</b>				
Total funds brought forward		122,004	149,893	271,897
Total funds carried forward	15	95,501	159,863	255,364

All of the charity's activities derive from continuing operations during the above two periods.  
The funds breakdown for 2024 is shown in note 15.

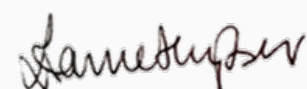
The notes on pages 17 to 26 form an integral part of these financial statements.

## Tŷ Cerdd - Music Centre Wales

(Registration number: 1152853)  
Balance Sheet as at 31 March 2025

	Note	2025 £	2024 £
<b>Fixed assets</b>			
Tangible assets	9	28,523	35,280
<b>Current assets</b>			
Stocks	10	20,604	21,285
Debtors	11	50,971	52,132
Cash at bank and in hand	12	275,318	235,233
		<u>346,893</u>	<u>308,650</u>
<b>Creditors: Amounts falling due within one year</b>	13	<u>(98,805)</u>	<u>(88,566)</u>
<b>Net current assets</b>		<u>248,088</u>	<u>220,084</u>
<b>Net assets</b>		<u>276,611</u>	<u>255,364</u>
<b>Funds of the charity:</b>			
<b>Restricted income funds</b>			
Restricted funds	15	158,264	159,863
<b>Unrestricted income funds</b>			
Unrestricted funds		<u>118,347</u>	<u>95,501</u>
<b>Total funds</b>	15	<u>276,611</u>	<u>255,364</u>

The financial statements on pages 14 to 24 were approved by the trustees, and authorised for issue on 10 December 2025. and signed on their behalf by:



Harriet Wybor  
Co-chair

## Tŷ Cerdd - Music Centre Wales

### Cash Flow Statement for the Year Ended 31 March 2025

	Note	2025 £	2024 £
<b>Cash flows from operating activities</b>			
Net cash income/(expenditure)		21,247	(16,533)
<b>Adjustments to cash flows from non-cash items</b>			
Depreciation		2,478	4,473
		<u>23,725</u>	<u>(12,060)</u>
<b>Working capital adjustments</b>			
Decrease/(increase) in stocks	10	681	(7,846)
Decrease in debtors	11	1,161	14,994
Increase in creditors	13	14,518	26,395
		<u>40,085</u>	<u>21,483</u>
Net cash flows from operating activities		40,085	21,483
Net increase in cash and cash equivalents		40,085	21,483
Cash and cash equivalents at 1 April		<u>235,233</u>	<u>213,750</u>
Cash and cash equivalents at 31 March		<u>275,318</u>	<u>235,233</u>

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

## Tŷ Cerdd - Music Centre Wales

### Notes to the Financial Statements for the Year Ended 31 March 2025

#### 1 Accounting policies

##### Statement of compliance

The financial statements have been prepared in accordance with the second edition of the Charities Statement of Recommended Practice issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

##### Basis of preparation

Tŷ Cerdd - Music Centre Wales meets the definition of a public benefit entity under FRS 102. The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

##### Exemption from preparing a cash flow statement

The charity opted to early adopt Bulletin 1 published on 2 February 2016 and have therefore not included a cash flow statement in these financial statements.

##### Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

##### Income and endowments

Voluntary income including donations, gifts, legacies and grants that provide core funding or are of a general nature is recognised when the charity has entitlement to the income, it is probable that the income will be received and the amount can be measured with sufficient reliability.

##### *Donations and legacies*

Donations and legacies are recognised on a receivable basis when receipt is probable and the amount can be reliably measured.

##### *Grants receivable*

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

##### Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs

allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

### ***Charitable activities***

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

### **Governance costs**

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

### **Taxation**

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

### **Intangible assets**

Intangible assets represent recording costs in relation to online content and are stated in the Balance Sheet at cost less accumulated amortisation and impairment. They are amortised over their estimated useful economic lives.

### **Tangible fixed assets**

Individual fixed assets costing £500.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

### **Amortisation**

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

Asset class	Amortisation method and rate
Recording costs	5 years straight line

### **Depreciation and amortisation**

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

Library publications - 10% straight line  
Musical instruments - 25 years straight line  
Studio and office equipment - 20% straight line

### **Stock**

Stock is valued at the lower of cost and estimated selling price less costs to complete and sell, after due regard for obsolete and slow moving stocks. Cost is determined using the weighted average method.

### Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

### Fund structure

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

Designated funds are unrestricted funds set aside for specific purposes at the discretion of the trustees.

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

### Pensions and other post retirement obligations

The charity operates a defined contribution pension scheme which is a pension plan under which fixed contributions are paid into a pension fund and the charity has no legal or constructive obligation to pay further contributions even if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current and prior periods.

Contributions to defined contribution plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for service, the excess is recognised as a prepayment.

## 2 Income from donations and legacies

	Unrestricted funds General £	Total 2025 £
Donations and legacies;		
Donations from individuals	19	19
Grants, including capital grants;		
Grants from other charities	27,150	27,150
	<u>27,169</u>	<u>27,169</u>

## Tŷ Cerdd - Music Centre Wales

### Notes to the Financial Statements for the Year Ended 31 March 2025

#### 3 Income from charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2025 £	Total 2024 £
Library hire charges	890	-	890	989
Recording and publishing operations	29,126	-	29,126	38,252
Arts Council of Wales Revenue Grant	292,500	-	292,500	209,877
Arts Council of Wales Lottery Grant	7,800	148,200	156,000	156,000
CoDI Project	-	84,935	84,935	108,795
Tapestri	-	-	-	7,369
International Events	-	34,461	34,461	33,268
Womex	-	49,980	49,980	-
Trad Music Review	-	30,000	30,000	-
	<u>330,316</u>	<u>347,576</u>	<u>677,892</u>	<u>554,550</u>

## Tŷ Cerdd - Music Centre Wales

### Notes to the Financial Statements for the Year Ended 31 March 2025

#### 4 Analysis of governance and support costs

##### Support costs allocated to charitable activities

	Basis of allocation	Staff costs £	Premises costs including depreciation £	Total 2025 £	Total 2024 £
Development of Welsh Music	Percentage time spent	48,112	15,499	63,611	54,803

##### Governance costs

	Unrestricted funds General £	Total 2025 £	Total 2024 £
Audit fees			
Audit of the financial statements	-	-	4,385
Other fees paid to auditors	-	-	1,297
Independent examiner fees			
Examination of the financial statements	2,334	2,334	-
Legal fees	194	194	852
	2,528	2,528	6,534

#### 5. Trustees remuneration and expenses

During the year the charity made the following transactions with trustees:

##### Steph Power

£Nil (2024: £297) of expenses were reimbursed to Steph Power during the year.

##### Klaudia Angelika Zwadaka

£Nil (2024: £212) of expenses were reimbursed to Klaudia Angelika Zwadaka during the year.

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

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

## Tŷ Cerdd - Music Centre Wales

### Notes to the Financial Statements for the Year Ended 31 March 2025

#### 6 Staff costs

The aggregate payroll costs were as follows:

	2025 £	2024 £
<b>Staff costs during the year were:</b>		
Wages and salaries	183,604	163,282
Social security costs	17,868	15,781
Pension costs	39,098	35,163
	<u>240,570</u>	<u>214,226</u>

The monthly average number of persons (including senior management / leadership team) employed by the charity during the year expressed as full time equivalents was as follows:

	2025 No	2024 No
Development of Welsh Music	5	5
Administration and support	2	2
	<u>7</u>	<u>7</u>

No employee received emoluments of more than £60,000 during the year

#### 7 Independent examiner's remuneration

	2025 £
Examination of the financial statements	<u>2,334</u>

## Tŷ Cerdd - Music Centre Wales

### Notes to the Financial Statements for the Year Ended 31 March 2025

#### 8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

#### 9 Tangible fixed assets

	Furniture and equipment £	Other tangible fixed asset £	Total £
<b>Cost</b>			
At 1 April 2024	62,203	31,920	94,123
At 31 March 2025	62,203	31,920	94,123
<b>Depreciation</b>			
At 1 April 2024	50,354	12,768	63,122
Charge for the year	1,201	1,277	2,478
At 31 March 2025	51,555	14,045	65,600
<b>Net book value</b>			
At 31 March 2025	10,648	17,875	28,523
At 31 March 2024	11,849	19,152	31,001

#### 10 Stock

	2025 £	2024 £
Stocks	20,604	21,285

#### 11 Debtors

	2025 £	2024 £
Trade debtors	1,622	1,396
Prepayments	47,949	49,336
Other debtors	1,400	1,400
	50,971	52,132

#### 12 Cash and cash equivalents

	2025 £	2024 £
Cash at bank	265,854	235,233

## Tŷ Cerdd - Music Centre Wales

### Notes to the Financial Statements for the Year Ended 31 March 2025

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

	2025 £	2024 £
Bank overdrafts	9,464	-
Trade creditors	76,577	77,576
Other creditors	1,804	3,687
Accruals	10,960	7,303
	<u>98,805</u>	<u>88,566</u>

#### 14 Obligations under leases and hire purchase contracts

##### Operating lease commitments

Total future minimum lease payments under non-cancellable operating leases are as follows:

	2025 £	2024 £
Land and buildings		
Within one year	<u>18,688</u>	<u>17,764</u>

## 15 Funds

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2025 £
<b>Unrestricted funds</b>					
<i>General</i>					
General Fund	95,501	361,620	(338,694)	(60,080)	58,347
<i>Designated</i>					
Tech improvement fund	-	-	-	20,000	20,000
Future development fund	-	-	-	40,000	40,000
	-	-	-	60,000	60,000
<b>Total unrestricted funds</b>	<b>95,501</b>	<b>361,620</b>	<b>(338,694)</b>	<b>(80)</b>	<b>118,347</b>
<b>Restricted funds</b>					
Grand piano	17,077	-	(1,277)	-	15,800
CoDi Project	72,473	84,935	(90,262)	-	67,146
Lottery	43,947	148,200	(145,835)	-	46,312
International Events (ISCM, IAMIC, WOMEX)	7,051	84,441	(63,909)	-	27,583
Arts Active Trust	1,423	-	-	-	1,423
Tapestri	13,215	-	(13,215)	-	-
Showcase Scotland	4,677	-	(4,757)	80	-
Trad Music	-	30,000	(30,000)	-	-
<b>Total restricted funds</b>	<b>159,863</b>	<b>347,576</b>	<b>(349,255)</b>	<b>80</b>	<b>158,264</b>
<b>Total funds</b>	<b>255,364</b>	<b>709,196</b>	<b>(687,949)</b>	<b>-</b>	<b>276,611</b>

## Ty Cerdd - Music Centre Wales

### Notes to the Financial Statements for the Year Ended 31 March 2025

	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Balance at 31 March 2024 £
<b>Unrestricted funds</b>				
<i>General</i>				
General Fund	122,004	263,882	(290,385)	95,501
<b>Restricted</b>				
Grand piano	17,077	-	-	17,077
CoDi Project	45,364	107,295	(80,186)	72,473
Lottery	41,190	148,200	(145,443)	43,947
International Events (ISCM, IAMIC, WOMEX)	3,373	29,236	(25,558)	7,051
Arts Active Trust	1,423	-	-	1,423
Tapestri	19,322	7,369	(13,476)	13,215
Showcase Scotland	22,144	-	(17,467)	4,677
<b>Total restricted funds</b>	<b>149,893</b>	<b>292,100</b>	<b>(282,130)</b>	<b>159,863</b>
<b>Total funds</b>	<b>271,897</b>	<b>555,982</b>	<b>(572,515)</b>	<b>255,364</b>

The specific purposes for which the funds are to be applied are as follows:

The Grand piano fund represents the gift of a grand piano to Ty Cerdd.

The Tech improvement fund is held to replace and renew the IT infrastructure of the charity.

The Future development fund is held for investment in the growth of the charity including future feasibility studies.

As at 31 March 2025 the charity have elected to transfer £60,000 of free reserves to the above named designated funds. Further details of these funds is noted above.

#### 16 Analysis of net assets between funds

	Unrestricted funds		Restricted funds	Total funds at 31 March 2025 £
	General £	Designated £	£	
Tangible fixed assets	10,648	-	17,875	28,523
Current assets	137,040	60,000	140,389	337,429
Current liabilities	(89,341)	-	-	(89,341)
<b>Total net assets</b>	<b>58,347</b>	<b>60,000</b>	<b>158,264</b>	<b>276,611</b>