



## **Trustees' Annual Report for the period**

**From 01 October 2020 To 30 September 2021**

**Charity name: Baroque Week**

**Charity registration number: 1161774**

### **Objectives and Activities**

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	1) The promotion and performance of baroque chamber music for the public benefit 2) To promote education in baroque music for the public benefit.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	Administrative, planning and preparatory work was undertaken for the 2021 summer course, which we were able to hold, following the 2020 cancellation due to COVID restrictions.  The Playing Day which is normally held earlier in the year at Burnham Grammar School, Bucks was again not held in 2021.
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	In performing their duties, the trustees have had regard to the guidance issued by the Charity Commission on public benefit.

### **Additional information (optional)**

	SORP reference	
Policy on grant making	Para 1.38	The Trustees continued to apply the adopted formal criteria and procedures for the award of bursaries covering part or all of the fees for the summer course, in order to ensure the public benefit.

### **Achievements and Performance**

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a	Para 1.20	The 2021 summer course was held at Queen Anne's School, Caversham from 15th to 22nd August. The course was well attended by UK residents; however, 19 intending participants withdrew due to COVID, mostly due to the restrictions on international travel; their fees were therefore refunded or held over for 2022. Some other probable attendees chose not to apply this

<p>whole.</p>		<p>year due to the COVID situation. The total attendance was 71, compared to the record number of 94 in 2019. The uncertainties around COVID restrictions and mitigations meant that much of the planning was more last-minute than usual, but the opportunity to make music together was hugely appreciated by those who were able to attend; for some course members this was their first opportunity to make live music since March 2020. A typical comment from the feedback forms: <i>“After months of no chamber music or zoom sessions it was just such a pleasure to play face to face and with such a skilled and friendly group.”</i></p> <p>The course provided educational and creative activity for attendees in baroque music performance and instruction. The course offered inspiration and guidance to both singers and players of baroque music from an expert team of leading specialists in historical performance style, including a concert from the course tutors. Informal student performances took place each day during the course and a public performance of baroque music was given at the end of the week. The principal theme in 2021 was “The Grand Tour - Italy”, featuring music by Italian composers including Monteverdi, Scarlatti and Vivaldi, and by visitors to Italy such as Handel.</p> <p>Four bursaries were awarded to musicians who would not otherwise have been able to attend the summer course, covering accommodation, board and tuition at a cost to the charity of £770 per award. One other full bursary and a part bursary were awarded but had to be held over until 2022. Subject to the availability of funds, the trustees award the bursaries on the basis of the need of the applicant, their potential to benefit from attendance and the potential for others (course members and the wider public) to benefit from their attendance. The typical beneficiary of a bursary is a music student who is planning a professional career in order to give them exposure to a wide range of musical opportunities. Usually, the recipients also include more mature participants who need financial assistance in order to attend the course, but there were no such applicants this year.</p> <p>We were also able to appoint two emerging professional musicians as Assistant Tutors for a smaller fee, who gained valuable experience in coaching baroque chamber music, and one of whom has now been appointed as a full tutor for 2022.</p> <p>The Charity maintains a website, a members’ Group on Facebook, and a Facebook Page in order to publicise its activities.</p>
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## Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	As the core of the course is chamber music, in groups of as few as four participants, the summer course has a higher tutor-student ratio than most other comparable music summer schools. This means that costs are higher than many other courses; however, the fees are set to be close to break even if the course is virtually full in order to maximise the public benefit. This year we received an anonymous donation of £5,000 (via the CAF Bank) and several other generous donations, and just over £2,000 of fees were left on deposit with us for the 2022 course. This means that the funds show a surplus of income over expenditure for the year of more than £2,000 despite the lower participation this year due to COVID.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	<p>The Trustees intend to cover the cost of the annual summer course and the Playing Day through course fees and to provide at least three bursaries each year. If the summer course is fully booked then this will contribute a modest surplus to the reserves as a buffer against unforeseen expenses or fewer participants in future years.</p> <p>Another important reason to build up the reserves is that it is probable that Baroque Week will need in the future to purchase an extensive private library of sheet music currently used free of charge during the course.</p> <p>The total reserves represent approximately a quarter of the expenditure in a normal twelve-month period.</p>
Amount of reserves held	Para 1.22	£15,250
Reasons for holding zero reserves	Para 1.22	n/a
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	Not considered likely. The charges from our host school for the summer course are on a per-head basis with a fairly low minimum charge, so we would expect to be able to cover fixed costs such as tutor fees and administration from our reserves, even if attendance at the summer course was unexpectedly low.

### Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	<p>Principal sources of funds are:</p> <ol style="list-style-type: none"> <li>1) Fees for the annual course and the playing day</li> <li>2) Membership fees and donations by Baroque Week members</li> </ol> <p>In a normal year the income covers the expenditure, which comprises hire of facilities and accommodation for the courses, payment of professional musicians to tutor course attendees, essential administration costs of the summer course, hire of musical instruments and</p>
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		purchase of sheet music as required. This supports the objectives of the charity through its courses. Funding also enables the provision of bursaries to musicians who would not otherwise be able to attend the course.
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## Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g. unincorporated association, CIO)	Para 1.25	CIO
Trustee selection methods including details of any constitutional provisions e.g., election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Elected from the membership

### Additional information (optional)

You may choose to include further statements where relevant about:

Relationship with any related parties	Para 1.51	One Trustee, Alexandra Jill Caudle, received a fee for her work as Course Administrator of the 2021 summer course, and a connected person, Theresa Caudle, was paid a fee as the Artistic Director for planning activities for the 2021 course and an additional fee as a Tutor on that course. The remaining Trustees agreed that these payments were in the best interests of the charity and in accordance with the Charities Act 2011 and the charity's Constitution. No payments were made for any duties carried out as a Trustee.
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## Reference and Administrative details

Charity name	Baroque Week
Registered charity number	1161774
Charity's principal address	Burles Lodge, Crondal Lane, Dippenhall, Farnham, Surrey GU10 5DN



### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Francis Michels	Chairman	Retired and re-elected at AGM on 20/8/2021	Members of Baroque Week
2	Geoffrey Paul Lawrence	Vice-Chairman		Members of Baroque Week
3	Martin Richards	Treasurer		Members of Baroque Week
4	Alexandra Jill Caudle		Retired and re-elected at AGM on 20/8/2021	Members of Baroque Week
5	Sylvia Ellison			Members of Baroque Week

## Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

<b>Signature(s)</b>		
<b>Full name(s)</b>	Geoffrey Paul Lawrence	Martin Lester Richards
<b>Position (eg Secretary, Chair, etc)</b>	Vice-Chairman	Treasurer
<b>Date</b>	25 <sup>th</sup> July 2022	25th July 2022



CHARITY COMMISSION  
FOR ENGLAND AND WALES

Baroque Week	1161774
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## Receipts and payments accounts



For the period from	Period start date 10/01/2020	To	Period end date 09/30/2021
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### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Baroque Week Fees (2020)	-	-	-	-	6,254
Baroque Week Fees (2021)	39,886	-	-	39,886	933
Baroque Week Fees (2022)	2,106	-	-	2,106	
Bank Interest	40	-	-	40	89
Donations/Membership	8,589	-	-	8,589	6,728
Gift Aid Reclaim	-	-	-	-	1,692
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b> (Gross income for AR)	<b>50,621</b>	<b>-</b>	<b>-</b>	<b>50,621</b>	<b>15,696</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>50,621</b>	<b>-</b>	<b>-</b>	<b>50,621</b>	<b>15,696</b>
<b>A3 Payments</b>					
Baroque Week Fee Refunds (2020)		-	-	-	6,254
Baroque Week Fee Refunds (2021)	4,044	-	-	4,044	-
Venue Hire (2019)		-	-	-	449
Venue Hire (2020)		-	-	-	50
Venue Hire (2021)	25,976	-	-	25,976	
Gift Aid Repayment	860	-	-	860	
Tutors Fees	12,277	-	-	12,277	
Donations to Tutors		-	-	-	7,575
Admin Fees	2,200	-	-	2,200	1,600
Music/copying	809	-	-	809	
Refreshments	1,340	-	-	1,340	-
Stationery/Advertising/IT	428	-	-	428	657
Insurance	369	-	-	369	-
Bursaries*	-	-	-	-	-
<b>Sub total</b>	<b>48,303</b>	<b>-</b>	<b>-</b>	<b>48,303</b>	<b>16,585</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>48,303</b>	<b>-</b>	<b>-</b>	<b>48,303</b>	<b>16,585</b>
<b>Net of receipts/(payments)</b>	<b>2,318</b>	<b>-</b>	<b>-</b>	<b>2,318</b>	<b>889</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>12,932</b>	<b>-</b>	<b>-</b>	<b>12,932</b>	<b>13,821</b>
<b>Cash funds this year end</b>	<b>15,250</b>	<b>-</b>	<b>-</b>	<b>15,250</b>	<b>12,932</b>

\* See Trustee's Annual Report

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds		15,250	-	-
		-	-	-
		-	-	-
	Total cash funds	15,250	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets		Fund to which asset belongs	Cost (optional)	Current value (optional)
		-	-	-
		-	-	-
		-	-	-
B4 Assets retained for the charity's own use		Fund to which asset belongs	Cost (optional)	Current value (optional)
	Sheet Music (part-purchased 2017/8)	Unrestricted	-	-
	Fans	Unrestricted	-	-
		-	-	-
B5 Liabilities		Fund to which liability relates	Amount due (optional)	When due (optional)
	Underpaid gift aid repayment	Unrestricted	1	-
	Advance receipts for 2022	Unrestricted	2,106	-
		-	-	-
		-	-	-
		-	-	-
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
		Martin Richards	07/25/2022	
		Geoffrey Lawrence	07/25/2022	





# Independent examiner's report on the accounts

## Section A

## Independent Examiner's Report

Report to the trustees/  
members of

Charity Name  
Baroque Week

On accounts for the year  
ended

30/09/2021

Charity no  
(if any)

1161774

Set out on pages

1

(remember to include the page numbers of additional sheets)

Respective  
responsibilities of  
trustees and examiner

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

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the 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 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 Charities Act; and
    - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities 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 accounts to be reached.

\* Please delete the words in the brackets if they do not apply.

Signed: Rebecca Cobb

Date: 26/07/2022

Name: Rebecca Margaret COBB

Relevant professional  
qualification(s) or body  
(if any):

Address: 'Marlowe', Broadstairs Road, Broadstairs, Kent CT10 2RH