

DELIA DERBYSHIRE DAY CIO

**FINANCIAL STATEMENTS FOR THE YEAR
ENDED 05 APRIL 2021**

Registered Charity No. 1164959

DELIA DERBYSHIRE DAY CIO

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Report of the trustees for the year ended 5th April 2021

The trustees present their annual report and financial statements of the charity for the year ended 5th April 2021. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's trust deed, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard Applicable in the UK and Republic of Ireland published (FRS 102) (effective 1 January 2019).

Objectives and activities

The purposes of the charity are:

1. To advance the education of the public in music technology and the history of British electronic music via the archive and works of Delia Derbyshire.
2. To advance the art of British electronic music via the archive and works of Delia Derbyshire.

The main activities are public cultural heritage events, commissioning new artworks and electronic music education projects.

The trustees confirm that they have referred to the Charity Commission's guidance on public benefit when reviewing the Charity's aims and objectives, in planning future activities, and setting the policies for the year.

The charity furthers its charitable purposes for the public benefit through public cultural heritage events in Manchester with tickets priced set as accessibly as possible. These events present material and analysis of Delia Derbyshire (DD) Archive material and performances of new creative responses (audio and visual) to the DD Archive. The charity then carries out touring cultural heritage events and performances to take the heritage and its educational impact further afield. We also design and deliver educational electronic music workshops for people aged 6+ with nominal ticket prices for accessibility.

A review of our achievements and performance: How our activities delivered public benefit

This year was dominated by the onset of COVID 19. Even though the pandemic had a great impact on our activities, we still managed to find our place and offer inspiration and education via partnerships and online platforms. Our online shop also enabled continued fundraising to help cover core costs while our DD Day 2020 celebrations were presented online thanks to the dedication of our team and generosity of contributing artists. We are pleased we were able to survive, produce some achievements and offer public benefits despite the unprecedented limitations.

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Found Sound Music Making project

FOUND SOUND MUSIC MAKING
More info deliaderbyshireday.com



The Matthew Nicholls Foundation (Manchester based music charity) approached us early on in the first lockdown to suggest we try out a found sound project with school pupils while they were isolated, off school and therefore not taking part in their usual musical activities. The Matthew Nicholls Foundation supported our Electric Storm 50 creative residency at Loreto College, MCR in 2019 and loved the found sound/sampling element of the music production approach we use inspired by Delia Derbyshire and The BBC Radiophonic Workshop's musique concrete composition methods. This project was also funded by a donation from Wormhole Records (£145), who released a compilation inspired by Delia Derbyshire and other key electronic music pioneers such as Wendy Carlos.

Intended as a fun, creative and educational activity in these more homebound times, we cooked up an exploratory project with our main education partners One Education Music. We created 3 new music tracks using found sounds – objects from around the house – and voice samples/words. We invited music students and creative young minds (via social media and word of mouth) to send us sounds. We were enchanted by the diverse and imaginative contributions: sounds such as Alice the chicken clucking away, that cheek popping sound using your finger, slow mo swifts, eggs being fried and whisked and so much more, the 3 tracks we created (by DD Day artist/facilitators Caro C, Mandy Wigby and Ashley Thorpe plus videos by Andrea Pazos) with videos seemed to inspire and brighten our more isolated lives at this time. The project also provided vital income to a handful of dedicated self-employed artists whose livelihoods had been severely affected.

Thank you to all who sent in sounds, words and videos – people seemed to enjoy seeing their creative responses as part of the pieces. Thanks to the artists who worked hard to make the best work possible amidst an unsettling time. Thank you to The Matthew Nicholls Foundation for suggesting and supporting this small project with children. Thanks also to One Education Music for getting some teachers and students involved at such a challenging time. And thank you to Wormhole Records whose donation also helped make this project happen.

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Participants' responses to their sounds becoming part of the music/videos:

"Ace, love it! Haha, look at me dancing!"

"Awesome!"

"Just showed Sal, he's jumping around with excitement. He said he's going to do another one with spaghetti so he can hear the difference. Thanks again for doing this. First class."

"It was a pleasure to be part of."

"It was fun to look for and record sounds around the home"

"Yay! Alice the chicken's moment of fame."

Some audience responses:

"Oh wow, this is brilliant. Big up all the participants...superb work"

"What a fabulous project. The 3 separate pieces have all been wonderful."

"Love it!! Great work everyone!!!"

"Great music on all of them. Bravo!!"

"Lovely stuff! Love the video too. Cool"

"Absolutely brilliant work. Superb effort."

Click here to watch the videos/listen to the Found Sound 2020 project tracks

(Or copy and paste this link into your browser: <https://deliaderbyshireday.com/new-music-summer-2020-found-sound-crowdsourced-electronic-music-project/>)

"It was an honour to be able to use all kinds of domestic sound contributions and to create something new from them, taking inspiration from the master – Delia Derbyshire. It's been an incredibly creative and fulfilling process to be a part of it all." Musician/producer/teacher Ashley Thorpe

"It was nourishing and so much fun to make this new sample-based electronica track inspired by all the amazing sounds and videos that people sent us. Both Delia and I love a wonky waltz, so we hope you enjoy the journey with Andrea's brilliant visuals. Please remember we are all connected, even in these more isolated times." Artist/engineer/teacher Caro C

"It was a real treat to cook up this track with the wonderful found sounds sent in by people. Together we created a Delian inspired world of "Home Life", synchronised with Andrea's ingenious visuals." Composer/musician/teacher Mandy Wigby

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Beneficiaries of the “Found Sound Music Making” project – approx. numbers

- Artists/ creatives/ specialists – 4
- Participants - 50
- Audience broadcast (online, social media, media/press exposure) – approx 3K
- Number of new products or commissions - 3
- Number of days of employment for artists – 15

Found Sound Friday initiative



Screenshot of a #foundsoundfriday video by Ste Whiley

#foundsoundfriday was an online creative project that invited the public to enjoy and share sounds made using everyday objects on a Friday, inspired by the music making techniques of Delia Derbyshire. The catalyst for this social media based initiative was the wonderful collection of short videos of found sounds we had amassed during the aforementioned Found Sound Music Making project supported and suggested by The Matthew Nicholls Foundation. Caro felt these injections of imagination and inspiration could be of interest and spark creativity and learning (about the science of sound and sample based music production) so - with each contributor's permission - we shared a sound/short video (5-10secs) every Friday and then every 4 or 5 weeks a guest artist created a short composition (up to 1 minute so it could be shared easily on social media platforms) using the sounds heard over the previous few weeks. So, for example, there was a composition using a camera clicking, a toaster being used, a chicken clucking, glasses being clinked and a bubbling stew. Artists included previous workshop participants (supported online with 1-2-1 teaching session/Garageband reminder by Caro) ages 8-14, and diverse amateur and professional artists from around the world. Artists were invited by DD Day (in contact with us already) or got in touch via the webpage dedicated to #foundsoundfriday which welcomed music makers to get involved. Our social media volunteer Ste Whiley worked hard to produce the videos and create posts each week while Caro also worked hard to make this happen every week on a voluntary basis. Public engagement was varied with Twitter and Instagram resulting in the most audience engagement with likes, retweets and comments sparking interest and imaginations. A few members of the public also shared their found sounds on a Friday too, but not as much as we would have liked and hoped.

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DD Day AGM, 16 July 2020

All trustees and Caro C were present for this fully online AGM due to Covid. We were pleased to have 3 guests who included 1 volunteer, a previously commissioned artist and a keen DD supporter who also happens to be a lawyer.

The agenda for the AGM:

- Welcome, introductions (for guests)
- Minutes from last AGM - review
- Financial report for April 2018-Apr 2019 – all approved
- Changes to board of trustees – outlining what we need to do to bring new trustees on board
- DD Day 2019 overview – what we learned, strengths and weaknesses
- What next? DD Day 2020 – planning, allocating tasks, deciding online content
- Any other business – ideas for future development/survival

We welcomed suggestions for future activities offered by our guests including deeper mentoring/support for artists, opportunities to work with spatial sound, online interactive media, an online focus group, #foundsoundfriday social media campaign (using the 50+ contributions from the current found sound project).

DD day 2020 event, online, 23 November



DD Day 2020 artwork by Andrea Pazos

Due to the pandemic and recovering from our 2019 project, we focused our efforts on an online DD Day offering with website content and social media activity on the day.

We used reserves in bank account to pay for costs for preparing DD Day 2020: guest contributors, video editing/post-production and project management. Most of the online event management was done on a voluntary basis as it felt important to offer the best content possible at this time despite no specific funding for this activity.

We prepared a smorgasbord of Delia-n content – written, video and audio – with some leading names in music and art today. We therefore did what we could to honour and amplify Delia as a key figure in the development of electronic music in the UK and present some exciting new art she has inspired.

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Our website crashed momentarily in the morning of 23 November due to a sudden high volume of traffic which was ultimately a good sign! Our web support service Morecambe Net Ltd did a brilliant job of fixing this issue swiftly. Our social media channels were very active all day with lots of likes and retweets/shares. Twitter was most active as usual including BBC and influential names in electronic music honouring DD Day.

An outline of the online content published on our website on 23 November:

1. An exclusive audio interview with composer Segun Akinola & David Butler about reimagining the Doctor Who theme tune as he honoured Delia's original realisation. 200 plays on Soundcloud.
2. A temporary online premiere of "In the Footsteps of Li Yuan-Chia & Delia Derbyshire" - a short experimental film by **Madelon Hooykaas**. There was also a recorded video Q&A with Madelon & David Butler about her work and working with Delia in the 1970's & 1980's. Film – 300 views & interview 300 views on You Tube.
3. A video interview with actor/director **Caroline Catz**, composer **Cosey Fanni Tutti & Caro C** about making the feature "Delia Derbyshire: The Myths and Legendary Tapes" which premiered at London Film Festival 2020 and was available on BBC iplayer for 1 year. 5000 views on You Tube.
4. Written reviews of recent educational projects we have been involved in: a creative residency with Brighter Sound and a found sound collective composition project supported by The Matthew Nicholls Foundation. With guest articles by participants and artists involved, this provided a small but vital source of income and online platform for emerging artists.
5. We conducted an online survey - we wanted to know from the public what they thought we can offer at this unique time. We received 30 responses which acted as consultation for a 2021 project entitled "Covid Creative Response."
6. The DD Day website had 2.1K visitors in November 2020, matching our more high profile 2019 website content and live event programme. Good public engagement and support for a pretty much no budget activity! Organic support for our work definitely seems to be growing and consolidating with loyal and new supporters and beneficiaries.

The Radiophonic Workshop band held a live online event on You Tube on DD Day eve (22 November) which sparked discussion about DD Day and also resulted in £30 of donations which was most welcome.

Public feedback for DD Day 2020 – as part of the online survey:

"This event is a beacon of creativity, cultures, STEAM and history in a rather bleak November. Thank you so much."

"Delia Derbyshire is a great inspiration to us all."

"You are doing the most amazing job!"

"Thank you for doing this! Yay Delia :D "

Click here to explore our DD Day 2020 content
(<https://deliaderbyshireday.com/dd-day-2020/>)

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General stats

Blog/Social media – expanded audience and followers for period April 2020 - April 2021:

Delia Derbyshire Day website visitors approx 5000. DD Day mailing list 450 subscribers;

Approximate social media platforms followers: Facebook – 2000; Twitter – 2500; Instagram – 750

Change to trustees – None this year.

Learning

This year has been understandably quieter and less active for us, but we are pleased to have survived the pandemic so far and been able to offer a few crucial opportunities for artists, imaginative creative participation opportunities for the public and online offerings as Delia consistently inspires and her legacy inspires new art. We are therefore learning from, listening and responding to the needs and interest of the public in the following ways:

1. The demand, interest and support for our work is ever growing. We seem to be a unique organisation appealing to people of all ages, with a fun, passionate, inclusive and creative approach to learning about electronic music heritage and production. Despite this year's limitations due to Covid-19, we still seem to be going from strength to strength and having impact as influencers in the sphere of electronic music history and heritage.
2. The "Found Sound Music Making" project supported by The Matthew Nicholls Foundation was generally a great success offering creative participation and inspiring creativity at this time. The project enabled us to do valuable practice based research to inform future online pandemic proof activities. We felt we did the best we could in terms of co-creation strategies – striking the balance so the students feel ownership with their ideas/contributions but with support/tech needed to complete a track. We were glad to see participants pleased to see their contributions transformed into music. Lindsay Thomas from One Education Music remarked that she felt this was a good approach (professionally produced tracks and videos) as an initial found sound project as it shows what is possible with a few random sounds in terms of creativity and composition. The new compositions and videos created therefore act as inspiration for any further projects around this theme.
3. An online event for DD Day 2020 had its strengths. It was of course a lot less expensive than putting on a live in-person event and allowed us increased and more international audiences. A few audience members outside of Manchester and the UK commented that they appreciated being able to appreciate the content and offerings as they were not restricted by geographic location. The online survey we conducted and promoted via our social media platforms and our mailing list provided us with valuable consultation which will form the basis of a 2021 programme of proposed pandemic-proof activities.
4. Again the word inspiring came up a lot over the course of the year and its activities. We hear this word again and again from people of all ages. People generally refer to Delia as inspiring but also our work too and the empowering engagement opportunities we offer.
5. DD Day shop – our online shop continues to develop and allows us to reach people and garner support more internationally. The cost of stock is still quite high as we are dealing with small order quantities due to financial and storage constraints. We gain some

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unrestricted income from this source and the opportunity to increase the reach and visibility of our work also seems to be of value in short and longer term.

Financial review

Our principal sources of funds for this year were a funding award from The Matthew Nicholls Foundation (£3905) and a donation from Wormhole Records (£145). Our DD Day shop and a few smaller donations (£30) also earned us a little unrestricted income to cover core costs.

Expenditure has supported the key objectives of the organisation directly through the online public engagement projects, events and activities.

Investment powers and policy

The trustees, having regard to the liquidity requirements of operating the charity, have kept available funds in a 'Treasurers Account'.

Reserves policy and going concern

The balance held in unrestricted reserves at 5th April 2021 was -£247 of which all are free reserves. The trustees aim to maintain free reserves in unrestricted funds at a level which equates to approximately three months of unrestricted charitable expenditure. The trustees consider that this level will provide sufficient funds to respond to applications for grants and ensure that support and governance costs are covered.

The trustees consider that the charity is a going concern. Any reliance on grant funding is managed through a flexible approach to activities and project delivery.

Risk management

The trustees have conducted a review of the major risks to which the charity is exposed and systems have been established to mitigate those risks.

Plans for Future Periods

Future projects – The survey we conducted on DD Day 2020 via our website serves as the foundation for a new Covid Creative Response project planned for 2021. We have already secured funding support from The Granada Foundation and are awaiting funding award decision from Arts Council England to support this programme of pandemic proof activities for 2021.

Fundraising – We will continue to fundraise on a project basis at present, whilst continuing to explore other streams of income. The DD Day shop is generating a modest income for our core costs (eg. website hosting, Soundcloud upgraded account, annual accounting service, postage and consumables for our workshop equipment such as headphones, audio splitters etc.).

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Thanks to:

The organisations who supported our work this year; the artists who worked hard to keep up our presence and activities this year; our online supporters who are vital in spreading the word about our work and Delia's; volunteers who have given time, energy and enthusiasm to contribute to our work; and of course we thank Delia for being such an inspiring, dedicated craftswoman and creative talent with such a fascinating body of work to tap into and act as a springboard for new music and art.

Structure, governance and management

The Charity is a registered charity and is constituted under a trust deed dated 19 December 2015.

Appointment of trustees

New trustees are appointed by existing trustees and serve for 3 years after which they may put themselves forward for re-appointment. The Trust Deed provides for a minimum of 3 trustees, to a maximum of 12 trustees, with no more than 3 trustees due for re-appointment in any one year. At the annual trustee meetings, the trustees agree the broad strategy and areas of activity for the Charity, including investment, reserves and risk management policies and performance. The day to day administration of the Charity is delegated to the Project Manager (in a voluntary capacity, paid on a project basis).

Trustee induction and training

New trustees will be provided with:

1. A copy of the current version of this constitution; and
2. A copy of the CIO's latest Trustees' Annual Report and statement of accounts.

Reference and administrative information

Charity Name: Delia Derbyshire Day CIO

Charity Number: 1164959

Trustees

Dr David Butler	Chair of Trustees
Dr Jenna Ashton	Treasurer
Mark Ayres	

Project Manager

Caro Churchill

Principal Office

University of Manchester
Oxford Road
Manchester
M13 9PL

Independent Examiners

Community Accountancy Service Limited
The Grange
Pilgrim Drive
Beswick
Manchester
M11 3TQ

Bankers

TSB Bank
Chorlton
Manchester

Trustees responsibilities in relation to the financial statements

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

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each 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 the financial statements, the trustees are required to:

- Select suitable accounting principles and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgments and estimates that are reasonable and prudent;
- State whether applicable accounting standards have been followed, subject to any material departures that must be disclosed and explained in the financial statements;
- Prepare the financial statements on a going concern basis unless it is appropriate 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 to enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the provision of the Trust deed. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees on 24th January 2022 and signed on their behalf by:

Dr David Butler CHAIR of TRUSTEES

**INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES OF
DELIA DERBYSHIRE DAY CIO
REGISTERED CHARITY NO. 1164959**

I report on the accounts of the charity, for the year ended 5th April 2021 which are set out on pages 12 to 21.

Respective Responsibilities of Trustees and Examiner

The charity's trustees are responsible for the preparation of the accounts. The charity trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity is preparing accrued accounts and I am qualified to undertake the examination by being a qualified member of the Association of Chartered Certified Accountants.

It is my responsibility to:

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

Basis of Independent Examiners 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 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 have in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act, have not been met; or

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

Signed: A.M. King

AM King FCCA
Date: 24th January 2022

Community Accountancy Service Ltd
The Grange, Pilgrim Drive,
Beswick, Manchester, M11 3TQ

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 5 APRIL 2021
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)

	Further Details	Unrestricted Funds £	Restricted Funds £	Total Funds Year Ended 5 April 2021 £	Total Funds Year Ended 5 April 2020 £
Income from:					
Donations and legacies	(3)	70	-	70	75
Charitable Activities	(4)	-	5,127	5,127	11,996
Other Trading Activities	(5)	734	-	734	11,047
Total		804	5,127	5,931	23,118
Expenditure on:					
Raising Funds	(6)	454	-	454	2,745
Charitable Activities	(6)	422	6,045	6,467	19,274
Other	(6)	-	-	-	-
Total		876	6,045	6,921	22,019
Net income/(expenditure)		(72)	(918)	(990)	1,099
Transfers between funds	(15)	(175)	175	-	175
Net movement in funds		(247)	(743)	(990)	1,274
Reconciliation of funds					
Total funds brought forward	(15)	-	2,356	2,356	1,082
Total funds carried forward	(15)	(247)	1,613	1,366	2,356

The statement of financial activities includes all gains and losses in the year. All incoming resources and resources expended derive from continuing activities.

The notes on pages 15 to 21 form part of these accounts.

BALANCE SHEET AS AT 5 APRIL 2021

	Notes	2021 £	2020 £
Fixed assets:			
Tangible assets	(11)	-	-
Total fixed assets		-	-
Current assets:			
Stocks		914	731
Debtors	(12)	292	598
Cash at Bank & in Hand		1,240	1,781
Total current assets		2,446	3,110
Liabilities:			
Creditors: Amounts falling due within one year	(13)	1,080	754
Net current assets or liabilities		1,366	2,356
Total assets less current liabilities		1,366	2,356
Total net assets or liabilities		1,366	2,356
The funds of the charity:			
Restricted income funds	(15)	1,613	2,356
Unrestricted income funds	(15)	(247)	-
Total charity funds		1,366	2,356

Approved on behalf of the Trustees Management Committee

Dr Jenna Ashton

Date: 24th January 2022

The notes on pages 15 to 21 form part of these accounts.

Statement of Cash Flows for the year ended 5 April 2021

	Year Ended 5 April 2021	Year Ended 5 April 2020
	£	£
Net movement in funds	(990)	1,274
Deduct investment income	-	-
Add back depreciation	-	500
Decrease/(increase) in stocks	(183)	47
Decrease/(increase) in debtors	306	(598)
Increase/(decrease) in creditors	326	514
Net cash used in operating activities	(541)	1,737
Cash flows from investment activities:		
Interest	-	-
Purchase of fixed assets	-	-
Net cash provided by investing activities	-	-
Increase/(decrease) in cash and cash equivalents during the year	(541)	1,737
Cash and cash equivalents brought forward	1,781	219
Cash and cash equivalents carried forward	1,240	1,781

Notes to the accounts

1. Accounting policies**(a) Basis of preparation and assessment of going concern**

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 notes to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

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

(b) Funds structure

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or trust deed. There are 2 restricted funds.

Unrestricted income funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects. Unrestricted funds include designated funds where the trustees, at their discretion, have created a fund for a specific purpose.

Further details of each fund are disclosed in note 15.

(c) Income recognition

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank. Dividends are recognised once the dividend has been declared and notification has been received of the dividend due.

(d) Expenditure Recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. All expenses including support costs and governance costs are allocated or apportioned to the applicable expenditure headings. For more information on this attribution refer to note (f) below.

(e) Irrecoverable VAT

Irrecoverable VAT is charged against the expenditure heading for which it was incurred.

(f) Allocation of support and governance costs

Support costs have been allocated between governance costs and other support costs. Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to independent examination and legal fees together with an apportionment of overhead and support costs.

Governance costs and support costs relating to charitable activities have been apportioned based on type of expense. The allocation of support and governance costs is analysed in note 8.

(g) Costs of raising funds

The costs of raising funds consists of events.

(h) Charitable Activities

Costs of charitable activities include governance costs and an apportionment of support costs as shown in note 7.

(i) Tangible fixed assets and depreciation

All assets costing more than £500 are capitalised and valued at historical cost. Depreciation is charged on the following basis:

Computer Equipment	33.33% on cost
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(j) Realised gains and losses

All gains and losses are taken to the Statement of Financial Activities as they arise. Realised gains and losses on investments are calculated as the difference between sales proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains and losses are calculated as the difference between the fair value at the year end and their varying value. Realised and unrealised investment gains and losses are combined in the Statement of Financial Activities.

(k) Pensions

The charity currently does not administer contributions to a pension scheme on behalf of individuals.

(l) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

(m) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

2. Related party transactions and trustees' expenses and remuneration

The trustees all give freely their time and expertise without any form of remuneration or other benefit in cash or kind (2020: £nil)
Expenses paid to the trustees in the year totalled £nil (2020: £nil).

3. Donations and Legacies

	Unrestricted Year Ended 5 April 2021 £	Restricted Year Ended 5 April 2021 £	Total Funds Year Ended 5 April 2021 £	Total Funds Year Ended 5 April 2020 £
Donations	70	-	70	75
	70	-	70	75
Previous reporting period	75	-	75	

4. Income from charitable activities

	Unrestricted Year Ended 5 April 2021 £	Restricted Year Ended 5 April 2021 £	Total Funds Year Ended 5 April 2021 £	Total Funds Year Ended 5 April 2020 £
Restricted grants:				
Matthew Nichols Foundation	-	3,905	3,905	-
Arts Council England	-	1,222	1,222	10,996
Unrestricted grants:				
Granada Foundation	-	-	-	1,000
	-	5,127	5,127	11,996
Previous reporting period	1,000	10,996	11,996	

5. Income from other trading activities

	Unrestricted Year Ended 5 April 2021 £	Restricted Year Ended 5 April 2021 £	Total Funds Year Ended 5 April 2021 £	Total Funds Year Ended 5 April 2020 £
Events Income	(400)	-	(400)	3,089
Rental Income	-	-	-	60
Workshop & Fee Income	-	-	-	6,352
Merchandise and Shop Sales	1,134	-	1,134	1,546
	<u>734</u>	<u>-</u>	<u>734</u>	<u>11,047</u>
Previous reporting period	11,047	-	11,047	

6. Expenditure

	Music Technology Education £	Year Ended 5 April 2021 £	Year Ended 5 April 2020 £
Expenditure on raising funds:			
Marketing	-	-	550
Commissions	-	-	75
Licences	-	-	21
Events	-	-	1,228
Materials	-	-	106
Merchandise	225	225	747
Website Costs	229	229	18
	<u>454</u>	<u>454</u>	<u>2,745</u>
Expenditure on charitable activities:			
Freelance Fees	4,033	4,033	11,087
Project Costs	297	297	-
DBS Fees	-	-	34
Artists Expenses	-	-	190
Travel Expenses	75	75	1,287
Artists Fees	1,416	1,416	5,189
Volunteer Expenses	-	-	87
PayPal Charges	59	59	32
Equipment & Rental	-	-	388
Printing, Postage and Stationery	227	227	60
Depreciation	-	-	500
Governance	360	360	420
	<u>6,467</u>	<u>6,467</u>	<u>19,274</u>
Other expenditure:			
Sundry	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>
	<u>6,921</u>	<u>6,921</u>	<u>22,019</u>
Unrestricted funds		876	22,019
Restricted funds		6,045	-
		<u>6,921</u>	<u>22,019</u>

7. Analysis of expenditure on charitable activities

As per note 6.

8. Allocation of governance and support costs

The breakdown of support costs and how these were allocated between governance and other support costs is shown below:

	General Support	Governance	Total	Basis of apportionment
Accountancy Fees	-	360	360	type of expense
	-	360	360	

9. Analysis of staff costs

	Year Ended 5 April 2021 £	Year Ended 5 April 2020 £
Wages and Salaries	-	-
Redundancy	-	-
Social Security Costs	-	-
Pension Costs	-	-
	-	-
	-	-
Charitable activities	-	-
Support costs	-	-
	-	-
	-	-

The average number of employees during the year was nil (2020: nil).

The charity considers its key management personnel comprises the trustees and volunteer project manager. The total employment benefits, including employer pension contributions of the key management personnel were £nil (2020: nil). No employee has benefits in excess of £60,000.

10. Independent Examiner Fees

	Year Ended 5 April 2021 £	Year Ended 5 April 2020 £
Independent examination fees	360	420
	360	420

11. Tangible Fixed Assets**Cost**

At 6 April 2020

Additions

At 5 April 2021

Depreciation

At 6 April 2020

Charge for Year

At 5 April 2021

NET BOOK VALUE

At 5 April 2021

At 5 April 2020

Computer Equipment	Total
£	£
1,500	1,500
-	-
1,500	1,500
1,500	1,500
-	-
1,500	1,500
-	-
-	-

12. Analysis of debtors

Debtors

Prepayments

2021	2020
£	£
-	400
292	198
292	598

Debtors and prepayments related to unrestricted funds in 2021 and 2020.

13. Creditors: amounts falling due within one year

Other creditors and accruals

Deferred income

2021	2020
£	£
1,080	754
-	-
1,080	754

14. Deferred income

The CIO did not have any deferred income at the period end.

15. Analysis of charitable funds

Analysis of movements in unrestricted funds

	Balance at 6 April 2020	Incoming Resources	Resources Expended	Transfers	Balance at 5 April 2021
	£	£	£	£	£
General Fund	-	804	(876)	(175)	(247)
	-	804	(876)	(175)	(247)

Previous reporting period

	Balance at 6 April 2019	Incoming Resources	Resources Expended	Transfers	Balance at 5 April 2020
	£	£	£	£	£
General Fund	657	12,122	(12,779)	-	-
	657	12,122	(12,779)	-	-

Name of unrestricted fund:

General Fund

Description, nature and purpose of the fund

The "free reserves" after allowing for all designated funds

Analysis of movements in restricted funds

	Balance at 6 April 2020	Incoming Resources	Resources Expended	Transfers	Balance at 5 April 2021
	£	£	£	£	£
Matthew Nichols Foundation	-	3,905	(4,080)	175	-
Arts Council England	2,356	1,222	(1,965)	-	1,613
	2,356	5,127	(6,045)	175	1,613

Previous reporting period

	Balance at 6 April 2019	Incoming Resources	Resources Expended	Transfers	Balance at 5 April 2020
	£	£	£	£	£
Matthew Nichols Foundation	100	-	(100)	-	-
Arts Council England	-	10,996	(8,640)	-	2,356
Heritage Lottery Fund	500	-	(500)	-	-
	600	10,996	(9,240)	-	2,356

Name of restricted fund:

Matthew Nichols Foundation
Arts Council England

Description, nature and purpose of the fund

to deliver a Found Sounds Collective Composition Project
for the Electric Storm Project

16. Analysis of net assets between funds

	Unrestricted funds	Designated funds	Restricted funds	Total 2021
	£	£	£	£
Fixed Assets	-	-	-	-
Cash at bank and in hand	(1,093)	-	2,333	1,240
Other net current assets/(liabilities)	846	-	(720)	126
Total	(247)	-	1,613	1,366

Previous reporting period

	Unrestricted funds	Designated funds	Restricted funds	Total 2020
	£	£	£	£
Fixed Assets	-	-	-	-
Cash at bank and in hand	(635)	-	2,416	1,781
Other net current assets/(liabilities)	635	-	(60)	575
Total	-	-	2,356	2,356

17. Financial Instruments

The charity only has financial assets and liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised on a transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at an amortised cost using the effective interest method.