

DARK PEAK MUSIC FOUNDATION

England & Wales · Charity number 1167654

Details

Other names DPMF

Status Registered

Legal form CIO

Registered 2016-06-15

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

Contact

Address 78 Church Street
Glossop
SK13 7RN

Phone 01457853137

Email jeff@darkpeakmusic.co.uk

Website <http://www.darkpeakmusic.co.uk/index.php>

Activities

Objects: TO PROMOTE, IMPROVE AND ADVANCE THE EDUCATION OF THE PUBLIC IN THE ART AND SCIENCE OF MUSIC, PRIMARILY THROUGH THE PROVISION OF HIGH QUALITY ENSEMBLE TRAINING AND PERFORMANCE OPPORTUNITIES?.THE PRIMARY GEOGRAPHICAL AREA OF THE CHARITYS ACTIVITIES WILL BE GLOSSOPDALE AND THE AREA KNOWN AS THE PEAK DISTRICT, BUT THIS MAY BE EXTEND AS REQUIRED TO OTHER LOCATIONS.

Activities: We provide opportunities for young people in this area to develop their interest in music and the lasting friendships that grow out of making music together. The Foundation provides opportunities for players from beginner, right through to the highest levels to play together in a progressive family of ensembles, under the guidance of our expert team of professional musicians and directors.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Derbyshire

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£92,084	£61,634	-	-
2024-08-31	£110,379	£122,180	-	-
2023-08-31	£59,347	£57,281	-	-
2022-08-31	£88,043	£98,124	-	-
2021-08-31	£32,172	£37,845	-	-

Trustees

Name	Role	Appointed
Andrew Zuntz	Chair	2025-05-19
CAROLYN JANE WOODHAM BMUS HONS		2014-10-03
Dr Emma Blaney BSc PhD		2021-02-11
EMMA JONES		2018-01-08
Edward Smith		2025-10-08
Holly McBride		2025-10-08
Kate Campbell-Green		2025-06-12
Kirsty Morbey		2021-11-16
Philip Steadman		2023-10-12
Tina Betts		2017-11-07

DARK PEAK MUSIC FOUNDATION

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Accounts

Dark Peak Music Foundation

Annual Report 2024/25

Overview

2024/25 has been a strong and positive year for Dark Peak Music Foundation, with continued growth across ensembles, stable finances, and a number of successful performances and initiatives. The organisation remains in good health both musically and organisationally, supported by committed trustees, musical directors, and volunteers.

Musical Activity and Participation

All ensembles reported good or improving health, with several noting growth in numbers and musical standards. The Concert Band and Orchestra continue to perform at a high level, with strong leadership emerging from within the groups and younger players progressing into more advanced roles. Junior and Intermediate ensembles remain vibrant, with steady recruitment and good progression routes between groups.

Junior Strings has reached its largest size to date, reflecting successful recruitment efforts. The Choir has had a particularly successful year, with plans to develop separate junior and senior groups to support musical progression. Activity in Chinley and outreach settings has stabilised following venue changes, with continued local engagement and modest growth.

Overall, the Foundation continues to provide a coherent pathway for young musicians, from beginner to advanced level.

Performances and Projects

The year included a strong programme of concerts across ensembles, including joint performances and community events. Collaboration with Glossop Music Festival included workshops and performances with visiting artists. A successful tour was widely regarded as a musical and organisational high point of the year.

New ideas have been developed for future projects, including a 25th anniversary concert and commissioned work. OOPS (the community orchestra) continues to play an important role in adult participation, with successful concerts and strong musical progress, although some improvements in organisation and communication have been identified.

Community and Volunteering

The Foundation continues to benefit from a committed and expanding volunteer base. The Friends group has become more active and better coordinated, particularly around concerts and events. Efforts have been made to recruit and support volunteers, including social events and improved communication channels.

Parents and volunteers remain central to delivery, particularly in concert organisation and logistics. Community engagement remains a core strength of the organisation.

Finance

The financial position for 2024/25 is stable and positive. The budget is reported to be in good shape, with no major concerns regarding expenditure or balance. Previous timing issues around grant income have been resolved in-year, clarifying the underlying position. Both the main organisation and OOPS are operating on a sustainable basis.

This provides a solid platform for future planning.

Governance and Organisation

During the year, trustees began to consider how to strengthen governance and organisational effectiveness. A governance review has been proposed to ensure trustees, staff, and volunteers are aligned and able to contribute effectively. The appointment of a new trustee strengthens the board's skills and capacity.

There is a growing focus on sharing workload, improving communication, and supporting staff and volunteers. This work will continue into 2025/26.

Looking Ahead

Key priorities for the coming year include planning and delivery of the 25th anniversary celebrations, including a major concert and new commissioned work; development of the 2026 tour programme; strengthening governance and trustee engagement; and continuing to grow participation across ensembles.

Conclusion

Dark Peak Music Foundation remains a thriving, community-focused organisation, delivering high-quality musical opportunities for young people and adults. The combination of strong musical leadership, committed

volunteers, and careful financial management places the organisation in a confident position as it approaches its 25th anniversary.

Dark Peak – Summary of Main Accounts 2024/25

The accounts show a headline surplus of £27,309, with closing reserves increasing to £44,028. However, this figure significantly overstates the underlying position for two reasons: (i) the Derbyshire County Council (DCC) grant includes two years' payments, and (ii) Piano Appeal income is restricted and being carried forward toward a future capital purchase.

Income

Total income of £84,063 exceeded budget by a substantial margin.

Core earned income remains strong and stable, with subscriptions (£16.5k) and ticket sales (£7.6k) both in line with or slightly above expectations.

Grant income (£35.4k) is the largest single contributor. This is inflated due to the timing of DCC payments, effectively bringing forward income from a previous year.

Fundraising and donations performed well, including Gift Aid (£3.9k), general fundraising, and a notable £7.0k raised for the Piano Appeal.

A number of additional or one-off income streams (e.g. trip income, OOPS, choir activity) contributed positively.

Overall, income performance appears strong, but headline growth is partly artificial due to timing and restricted funds.

Expenditure

Total expenditure was £56,753, moderately above budget but broadly controlled.

Artistic and programme costs (Artistic Director, conductors, choir, Supertronics) remain the largest area of spend and are close to budget.

Venue costs are slightly higher than planned, reflecting increased activity or pricing.

Administration costs (c. £7k) are slightly under budget, indicating good cost control.

Some unbudgeted or variable costs (office expenses, miscellaneous, OOPS) increased spend but are not structurally concerning.

In summary, expenditure is well managed and broadly aligned with delivery activity.

Surplus and Reserves – Interpretation

While the accounts show a large surplus (£27.3k), this should be interpreted with caution:

A significant portion relates to the DCC grant timing, meaning part of this surplus is effectively prior-year income.

The Piano Appeal (£7k) is a designated/restricted fund and not available for general use.

Adjusting for these factors, the underlying operating position is much closer to break-even with a modest surplus, consistent with a stable, sustainable organisation.

Overall Position

The organisation remains financially healthy, with improved cash reserves.

Core income streams are reliable, particularly subscriptions and ticket sales.

Cost control is effective, with no major areas of overspend.

However, the apparent strength of the surplus should not be over-interpreted, as it is influenced by timing and restricted funding.

OOPS (Community Orchestra) – Summary of Accounts 2024/25

The accounts show a surplus for the year of approximately £3,139, with reserves increasing to £6,832. This represents a positive and sustainable position for a small-scale community ensemble, with income comfortably exceeding expenditure.

Income

Total income of £8,022 exceeded budget expectations.

Subscriptions (£5.1k) form the core and performed strongly, significantly above budget, indicating healthy and possibly growing participation.

Ticket sales (£750) were broadly in line with expectations.

Gift Aid (£1.6k) provides a valuable and consistent supplementary income stream.

A modest contribution from raffle/merchandise activity (£618) added useful additional income.

There is no reliance on grants or external funding, meaning the ensemble is largely self-sustaining through participant contributions and modest concert income.

Expenditure

Total expenditure was £4,883, slightly above budget but proportionate to activity.

Artistic costs (£3.1k) are the primary area of spend and slightly above budget, reflecting the central importance of musical leadership.

Venue costs (£1,060 total) were in line with expectations.

Other costs remain very low or negligible, with minimal administrative overhead.

A £500 contribution to DPMF represents a planned or strategic internal transfer.

Overall, expenditure is lean and well controlled, consistent with a community-based model.

Surplus and Reserves

The resulting surplus is genuine and operational, not driven by timing or restricted funds.

The ensemble has increased its reserves to a healthy level relative to its scale.

The surplus reflects a strong balance between subscription income and modest operating costs.

Overall Position

OOPS is financially stable and self-sustaining, with no dependence on external funding.

Participation income is strong, suggesting good engagement and retention.

The cost base is low and well managed, with spending focused on core musical delivery.

The organisation is in a robust position to continue operating sustainably, with a modest and appropriate level of reserves.

2024-25	Main Account	TOTAL	
		Budget	Actual
INCOME			
Earned Income	Subscriptions	0.00	0.00
	Subscriptions - BACS	16450.85	16450.85
	Ticket Sales	7000.00	7644.65
	Projects	200.00	950.00
Merchandise	Refreshments	450.00	329.78
	Programmes	0.00	0.00
	Merchandise / Raffle	0.00	0.00
Funding Bodies	Grants	34800.00	35400.00
	Sponsorship	0.00	0.00
	Trusts	0.00	0.00
	Donations	0.00	1781.06
Advertising	Adverts	0.00	0.00
Other	Trip	4496.00	4496.00
	Gift Aid	3500.00	3852.15
	Fundraising	580.00	765.18
	Choir	0.00	1175.00
	Piano appeal	0.00	6996.63
	Supertonic	0.00	626.50
	OOPS	0.00	2851.07
	Misc./Float	0.00	743.68
		67476.85	84062.55
EXPENDITURE			
Artistic	Directors Fees	21805.00	20975.00
	Directors Fees - Concerts & Projects	3970.00	3925.00
	Theory	0.00	0.00
	Supertonic	1575.00	1506.00
	Minimusic	0.00	0.00
	Choir	4275.00	4772.11
	Community Music Programme	550.00	0.00
	Music Purchase / Hire	500.00	136.47
	Equipment Hire/Purchase	0.00	194.20
Production	Venue Hire - Bradbury	0.00	0.00
	Venue Hire - Glossopdale	1762.00	1860.00
	Venue Hire - Victoria Hall	2080.00	2210.00
	Venue Hire - Chinley	0.00	180.00
	Venue Hire - Concerts	1100.00	1250.00
	Programmes	0.00	0.00
	Refreshments	210.00	0.00
	Other eg. Van	0.00	0.00
Marketing	Brochure/Web	500.00	267.46
	Posters	0.00	0.00
	Merchandise/Raffle	0.00	0.00
Administration	Fees - Administrator/Auditor	7500.00	7000.00
	Bank	100.00	88.40
	Office expenses	200.00	758.42
	Expenses (eg. Refreshments / Gifts)	0.00	541.64
Transport	Coach	0.00	0.00
Other	NCBF	570.00	470.00
	Insurance	0.00	0.00
	OOPs	0.00	2858.32
	Misc./Float	0.00	2531.79
	Trip	4354.92	4354.92
	Other	0.00	873.02
		51051.92	56752.75
	Profit/Loss		
	Year Start Balance	16718.40	16718.40
	Current Balance	33143.33	44028.20
	Surplus for the year	16424.93	27309.80

ACCOUNTANT STATEMENT - MAIN BUDGET

I certify that I have examined these accounts and compared them to the charity's bank statements. I confirm that they are an accurate record of the charity's financial position.

Signed



Date

08 February 2026

Name

Sheila Strong (MAAT)

Address

4 Brook Fold

Brooklands

Chapel-en-le-Frith

High Peak, Derbyshire

SK23 0BB

~~2024-25~~

OOPS Account

TOTAL

INCOME		Budget	Actual
Earned Income	Subscriptions	0.00	0.00
	Subscriptions - BACS	3360.00	5053.75
	Ticket Sales	800.00	750.04
	Patrons - Friends	0.00	0.00
Merchandise	Refreshments	360.00	0.00
	Programmes	0.00	0.00
	Merchandise / Raffle	0.00	617.53
Funding Bodies	Grants	0.00	0.00
	Sponsorship	0.00	0.00
	Trusts	0.00	0.00
	Donations	0.00	0.00
Advertising	Adverts	0.00	0.00
Other	Trip	0.00	0.00
	Gift Aid	1600.00	1600.51
	Fundraising	0.00	0.00
	Misc./Float	0.00	0.00
		6120.00	8021.83
EXPENDITURE			
Artistic	Directors Fees	2790.00	3083.51
	Directors Fees - Concerts & Projects	280.00	0.00
	Music Purchase / Hire	0.00	127.74
	Equipment Hire/Purchase	0.00	0.00
Production	Venue Hire - VH DPCO	700.00	660.00
	Venue Hire - Concerts	400.00	400.00
	Programmes	0.00	0.00
	Refreshments	0.00	0.00
	Other eg. Van	0.00	0.00
Marketing	Brochure/Web	0.00	0.00
	Posters	0.00	0.00
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Transport	Coach	0.00	0.00
Other	Insurance	0.00	0.00
	To DPMF	0.00	500.00
	Misc./Float	0.00	0.00
	Trip	0.00	0.00
	Other	0.00	0.00
		4170.00	4882.75
	Profit/Loss		
	Year Start Balance	3692.76	3692.76
	Current Balance	5642.76	6831.84

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Accounts

Principal Musical Director's Review of the Year April 2025

2024-25 has seen some great highlights for DPMF, most notably the tour to Leipzig in August. With 68 students and 8 staff the group gave performances in three fantastic venues and visited interesting sights including the Monument to the Battle of the Nations in Leipzig, Colditz Castle and the City of Dresden. Our concerts in Old Glossop Parish Church and the Octagon have all been exhilarating events with packed audiences and a terrific fun-filled atmosphere. All the groups have continued to flourish, in particular the choir which has now differentiated into two groups with age-appropriate repertoire. It is very heartening to see a pyramid structure continuing to develop with our training level groups outnumbering the senior groups, and once again the Octagon Concert gave us the chance to showcase the full progression from new starters through to our most accomplished players.

Other noteworthy achievements have been our Intermediate Wind Band under the direction of Sarah Hind winning a Gold Award at the National Concert Band Festival in November.

Two new initiatives which are worth mentioning are the percussions programme and the Media Interns Scheme.

The percussion programme is part of our instrumental development strategy, We have now run two Beat That projects with Laszlo Palko leading African and Brazilian drumming sessions. Both have been very well attended and this year's project culminated in a performance in the Octagon Concert. The aim is to inspire a new generation of percussionists and the programme has already led to us having 8 new players in our junior and intermediate wind bands. I'd like to acknowledge the input of senior percussionist Matt Baynham (now a student at the Royal Welsh College of Music) who was the driving force behind this project and formulated much of the plan. Matt even set up and ran percussion workshops in the Victoria as a follow-on and coached the percussion in the Intermediate Wind Band last year.

The Media Interns (Mints) scheme was set up to give a stronger student voice to our public-facing platforms. We wanted the social media to become primarily the students talking in the first person about themselves and creating their own network of engagement rather than staff talking about them in the third person we/us/our rather than they/them/their. A total of 5 students have set up and are running our Instagram account with guidance from creative industry professional Steven Dexter. This has been made possible with financial assistance from Derbyshire Music Partnership.

As I said last year the Concert Band reached a very high level over the past few years, taking on repertoire that we could not have dreamed of a few years ago. However it will become a much younger band next year as players move on. This will require a recalibration of the repertoire and rehearsal style as a new generation of players rise to the hot-seats. We have a lot of very talented and motivated emerging youngsters and I look forward to them making the band their own over the next couple of years. The atmosphere of groups is very much made by the characters within them and it is lovely to see the children growing up and stamping their personality on the group, musically and socially.

It seems that music centres are taking on a more central role with the ongoing decline of music in senior schools, providing a much-needed space for musical experience and training. It is very striking that the local senior schools seem to show less and less interest in developing instrumental music in their departments. Where in years past teachers have been keen to encourage uptake of instruments in the transition from year 6 to 7, often recruiting new students during the open days, it seems that very little effort is spent on this now. School ensembles have declined and in some schools there is considerably less instrumental teaching. The emphasis is on guitars and drums but the orchestral instruments are not being pushed to any degree in schools. This means that all recruiting needs to take place in primary schools.

However one huge ray of sunshine has been Emma's appointment as NW Derbyshire. Leader of Instrumental Development. As well as being a great career step for Emma, this is fantastic news for Dark Peak and the future of instrumental development in the area. Having a leader who is deeply embedded in the musical community and understands the needs of the area at first hand will I am sure have a very positive influence on everything from class instrumental learning and school engagement through to youth voice and development projects. I'm sure we'd all like to congratulate Emma on her new role and I am delighted that she has agreed to stay on as Vice-Principal Musical Director of DPMF, continuing to give us the benefit of her experience, skill and enthusiasm.

Moving to our community orchestra, which has recently rebranded to Orchestra of the Peaks (OOPs), the orchestra has continued to grow both in numbers, confidence and standard of playing. The ensemble is undertaking major works from the popular classics repertoire and gradually forging its own identity within the community. It is developing a following and creating an event style which is not too formal and includes a wide range of musical styles, mostly on the lighter side and great for people who want a relaxed and enjoyable afternoon or evening. A unique feature of the concerts has been Gordon Gange's illuminating and entertaining introductions to pieces (and anecdotes from his time as a player in the BBC Philharmonic Orchestra). Gordon was known for his pre-concert talks on the BBC when he was a member of the Phil. The orchestra's next

ambition is to attract more players, in particular cellos, double basses and lower brass to complete the line-up.

In terms of organisation we have a superb team of Trustees and Friends who provide the brains, arms and legs that make the whole set up work. However there have been occasions this year when we have struggled to find enough helpers for moving heavy gear to and from the Victoria Hall. A number of stalwarts have moved on as their children have grown up and we have on occasions found ourselves with the weight falling on a few shoulders. I suggest we should review this situation as it could pose problems in the future if we can't find enough help.

To summarise I'd like to thank everyone who makes this large and vibrant organisation tick. The Trustees and Friends; the amazing team of Ensemble Directors and assistants who put so much thought, creativity and effort into their respective ensembles, guiding and nurturing children with such professionalism; Derbyshire Music Partnership for their unwavering support; our community leaders especially Paul Hardy, Peter Inman and Damien Greenhalgh who support us not only financially but as advocates. I'd also express our deep thanks to Clare Hennessy who has recently stepped down as Treasurer after many years of fantastic service. However we are very pleased to welcome Clare Savory who instantly stepped into the role and has taken it over without us feeling a bump.

But the last word must go to the real stars of the show, the 200 plus children and 40 adults in OOPs who keep us inspired, entertained and motivated every week. For all their beautiful playing, their dedication, commitment, determination, thoughtfulness, funniness, cheekiness, banter ... this is what we do it all for! Music changes lives for everyone who engages with it, whether it be teachers, audiences or players and our mission is to make it accessible for everyone whatever their level. In the words of Paul Harris "Performing is an act of giving. If you play with commitment and generosity at any level, everyone is better for it."

Main Account

This year, the Dark Peak Music Foundation reported a total income of **£105,270**. The main sources were the **concert tour ('Trip'), which brought in over £61,000**, and **subscriptions**, contributing around **£18,260**. Additional income came from **ticket sales (£7,615)**, **donations (£1,127)**, and **Gift Aid (£4,294)**. Other smaller streams included fundraising activities, choir contributions, and the Supertonics programme.

Total expenditure for the year amounted to approximately **£117,895**, with the **largest single cost being the concert tour at just over £60,000**. Artistic costs formed a significant portion, including **Directors' Fees of nearly £26,000**, and a further **£5,330 allocated to the choir**. Modest spending also supported the community music programme and music hire. Venue hire across multiple locations totalled around **£6,700**, and administrative expenses—including staffing and office costs—accounted for just under **£7,800**. Marketing activities were supported by brochure and poster design at around **£1,730**.

Additional activity after the year end (notably the late payment of the DCC Grant) brought in a net figure of £13,181.08

Taking this into account the year ended with a net surplus of £556.27

Balances: taking into account the late payments the Main Account held a balance of £29,899.48, which is viewed as a healthy reserve to hold in challenging times.

OOPS Account (DPLO)

For the 2023–24 year, the OOPS account recorded total income of just over **£5,100**. The majority came from **subscriptions (£3,423)** and **ticket sales (£1,225)**, with a modest contribution from **refreshments and merchandise (£460)**.

Total expenditure for OOPS in 2023–24 was just over **£4,285**. The bulk of this was directed towards **Directors' Fees**, which totalled approximately **£3,070**, supporting both weekly sessions and project-based activity. Venue hire costs made up a further **£1,100**, with events held at Victoria Hall and other concert locations.

A small amount was spent on refreshments and stationery, while most other categories—including transport, marketing, equipment, and admin—recorded no expenditure this year,

Consequently the year ended with a net surplus of £823.12, and a balance in the account of £4515.88

Dark Peak Main Account 2023-24
Summary for AGM

INCOME		Actual
Earned Income	Subscriptions	-
	Subscriptions - BACS	18,258.85
	Ticket Sales	7,615.06
	Projects	4,990.60
Merchandise	Refreshments	256.45
	Programmes	-
	Merchandise / Raffle	-
Funding Bodies	Grants	-
	Sponsorship	-
	Trusts	-
	Donations	1,126.80
Advertising	Adverts	-
Other	Trip	61,847.12
	Gift Aid	4,294.17
	Fundraising	466.88
	Choir	3,228.61
	Theory	-
	Supertonics	1,150.00
	Minimusic	-
	Misc./Float	2,035.44
Total		105,269.98

EXPENDITURE		Actual
Artistic	Directors Fees	25,963.95
	Directors Fees - Concerts & Projects	1,259.93
	Theory	-
	Supertonics	-
	Minimusic	-
	Choir	5,329.90
	Community Music Programme	218.50
	Music Purchase / Hire	19.49
	Equipment Hire/Purchase	2,401.81
Production	Venue Hire - Bradbury	-
	Venue Hire - Glossopdale	3,670.00
	Venue Hire - Victoria Hall	1,805.00
	Venue Hire - Chinley	231.00
	Venue Hire - Concerts	1,030.00
	Programmes	-
	Refreshments	284.47
	Other eg. Van	-
Marketing	Brochure/Web	1,235.01
	Posters	497.83
	Merchandise/Raffle	-
Administration	Fees - Administrator	6,666.00

	Bank	82.40
	Office expenses	791.82
	Expenses (eg. Refreshments / Gifts)	302.37
Transport	Coach	3,235.00
Other	NCBF	-
	Insurance	-
	Storage	-
	Misc./Float	-
	Trip	60,697.09
	Other	2,173.22
Total		117,894.79

Profit/Loss	
Year Start Balance	29,343.21
Current Balance	16,718.40
Surplus/(Loss)for the year	(12,624.81)
Uncleared	
Leipzig out	(4,354.92)
Leipzig in	136.00
DCC Grant	17,400.00
Total	13,181.08
Reconciled year end balance	29,899.48
Reconciled surplus	556.27

OOPS 2023-24

INCOME		Actual
Earned Income	Subscriptions	-
	Subscriptions - BACS	3,423.00
	Ticket Sales	1,225.20
	Patrons - Friends	-
Merchandise	Refreshments	460.36
	Programmes	-
	Merchandise / Raffle	-
Funding Bodies	Grants	-
	Sponsorship	-
	Trusts	-
	Donations	-
Advertising	Adverts	-
Other	Trip	-
	Gift Aid	-
	Fundraising	-
	Misc./Float	-
Total		5,108.56
EXPENDITURE		
Artistic	Directors Fees	2,980.00
	Directors Fees - Concerts & Proje	90.00
	Music Purchase / Hire	-
	Equipment Hire/Purchase	-
Production	Venue Hire - VH DPCO	700.00
	Venue Hire - Concerts	400.00
	Programmes	-
	Refreshments	75.94
	Other eg. Van	-
Marketing	Brochure/Web	-
	Posters	-
	Merchandise/Raffle	-
Administration	Fees - Administrator	-
	Postage	-
	Stationery / photocopying	39.50
	Expenses (eg. Refreshments / Gifts)	-
Transport	Coach	-
Other	Insurance	-
	Storage	-
	Misc./Float	-
	Trip	-
	Other	-
		4,285.44

Profit/Loss	
Year Start Balance	3,692.76
Current Balance	4,515.88
Surplus for the year	823.12



Section A

Independent Examiner's Report

Report to the trustees

DARK PEAK MUSIC FOUNDATION

On accounts for the year
ended

31 AUGUST 2024

Charity no (if any)

1167654

Set out on pages

3 AND 4

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 August 2024.

Responsibilities and
basis of report

As the charity's trustees, 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 Trust'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

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable 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.

Signed:

Date:

02 FEBRUARY 2025

Name:

SHEILA STRONG MAAT

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

ASSOCIATION OF ACCOUNTING TECHNICIANS

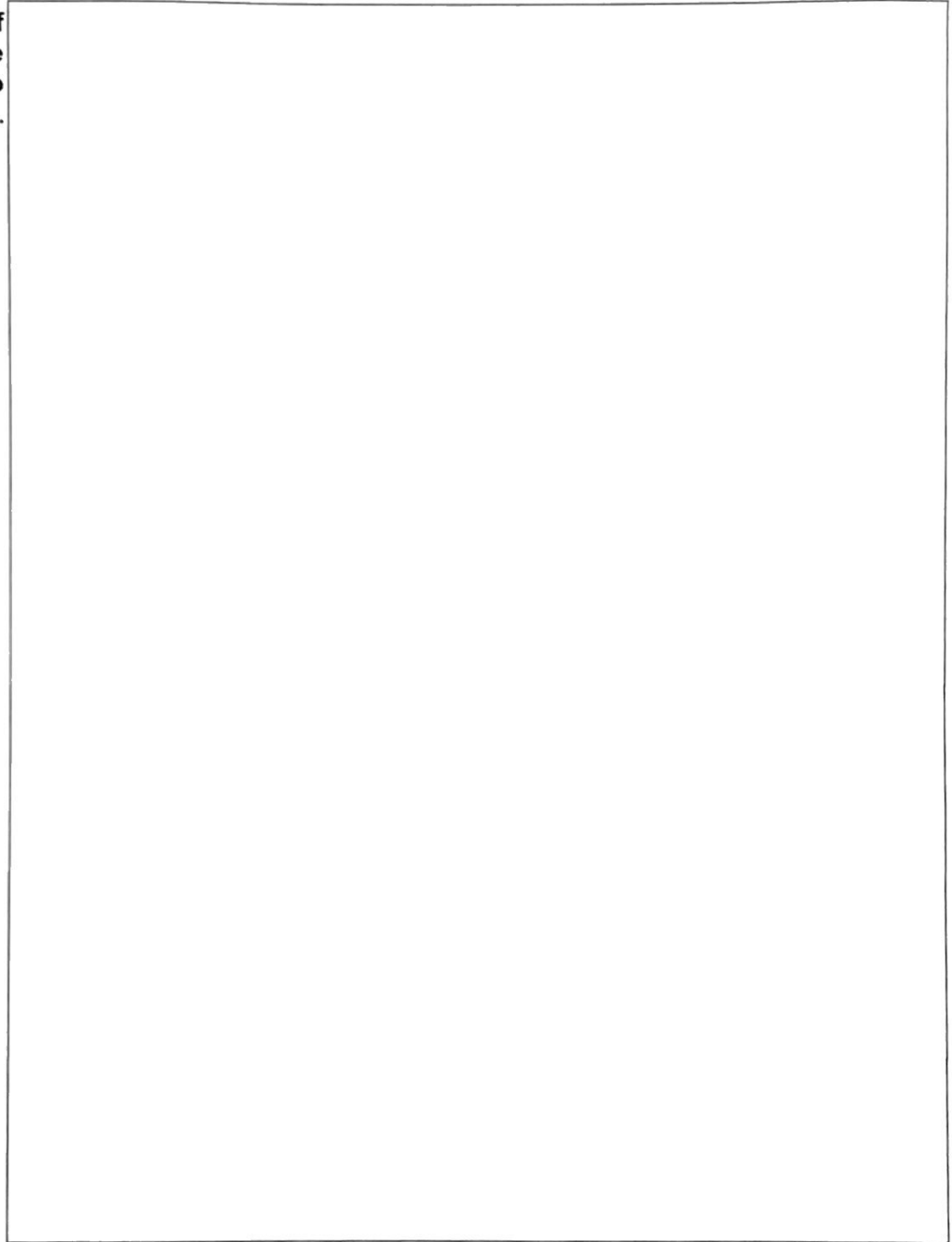
Address:

4 BROOK FOLD, BROOKLANDS,
CHAPEL-EN-LE-FRITH, HIGH PEAK
SK23 0BB

Section B**Disclosure**

Only complete if the examiner needs to highlight material matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.



Main Account

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Taking this into account the year ended with a net surplus of £556.27

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	Sponsorship	-
	Trusts	-
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Advertising	Adverts	-
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	Gift Aid	4,294.17
	Fundraising	466.88
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	Theory	-
	Supertonics	1,150.00
	Minimusic	-
	Misc./Float	2,035.44
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Artistic	Directors Fees	25,963.95
	Directors Fees - Concerts & Projects	1,259.93
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Production	Venue Hire - Bradbury	-
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	Venue Hire - Concerts	1,030.00
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	Insurance	-
	Storage	-
	Misc./Float	-
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Earned Income	Subscriptions	-
	Subscriptions - BACS	3,423.00
	Ticket Sales	1,225.20
	Patrons - Friends	-
Merchandise	Refreshments	460.36
	Programmes	-
	Merchandise / Raffle	-
Funding Bodies	Grants	-
	Sponsorship	-
	Trusts	-
	Donations	-
Advertising	Adverts	-
Other	Trip	-
	Gift Aid	-
	Fundraising	-
	Misc./Float	-
Total		5,108.56
EXPENDITURE		
Artistic	Directors Fees	2,980.00
	Directors Fees - Concerts & Proje	90.00
	Music Purchase / Hire	-
	Equipment Hire/Purchase	-
Production	Venue Hire - VH DPCO	700.00
	Venue Hire - Concerts	400.00
	Programmes	-
	Refreshments	75.94
	Other eg. Van	-
Marketing	Brochure/Web	-
	Posters	-
	Merchandise/Raffle	-
Administration	Fees - Administrator	-
	Postage	-
	Stationery / photocopying	39.50
	Expenses (eg. Refreshments / Gifts	-
Transport	Coach	-
Other	Insurance	-
	Storage	-
	Misc./Float	-
	Trip	-
	Other	-
		4,285.44

Profit/Loss	
Year Start Balance	3,692.76
Current Balance	4,515.88
Surplus for the year	823.12

DARK PEAK MUSIC FOUNDATION

England & Wales - Charity number 1167654

Accounts

Principal Musical Director's Review of the Year

May 2024

As this is a late AGM for 2022-23 and the last year has seen so many significant developments I have written this report to reflect the current year as well.

The last couple of years will surely be remembered as one of the high-water marks for the Dark Peak Music Foundation. Not least because after years of steady development our flagship ensemble, the Dark Peak Concert Band achieved the ultimate recognition of being selected to play in the Music for Youth Proms in the Royal Albert Hall. The news of this came to me while I was on holiday in August and I was sworn to secrecy for a week which was fairly agonising. The experience of playing in the world's most iconic concert hall to an audience of 5000 seems like a dream now, but it will always be a major landmark in the history of Dark Peak.

Across its many branches the Foundation has developed in leaps and bounds throughout the year. Our new website, crafted by our great friend Gareth Widdowson has already given a fresh and professional public-facing platform for all our ventures.

Dark Peak is run as a "round-table" organisation where each ensemble's director has autonomy over their group's artistic and educational planning, whilst working within the progressive structure of the whole. We like to think that individuals, both staff and students, can find within the structure the freedom to develop their artistic vision and aspirations, to develop their own creative, leadership and directing skills and to take ownership of their respective ensembles. I'd particularly like to give our thanks to Isobel Wren who has stepped down from the Junior Strings after many years devoted work in the area. Also to welcome India Merrett as a new member of the string team, and of course we are so happy to welcome Simon back to the helm of the Glossop Junior Wind Band after his enforced absence.

In terms of numbers we are growing rapidly, with all the training ensembles flourishing and a virtually complete pyramid structure in place. The recent Octagon concert was a fantastic showcase for the full progression, and it was particularly great to see our junior groups growing to record size and producing such amazing performances. For me one of the highlights of this event was to see how much the choir has developed in its short existence – a confident, rousing and totally committed performance of the music from Mamma Mia. I am sure this is just the beginning for this choir, which could be recognised on a national stage sooner than we think.

Our community orchestra which is now in its third year, is a well-established and cohesive group, aspiring to far more ambitious musical levels than we ever imagined. We remain true to the original mission of being open to all players at any level (although in practice this has self-selected to be around Grade 3+ entry). With careful choice of repertoire and some simplifying of parts I think we have successfully integrated players from a wide range of abilities in a happy harmony. The community orchestra is more than just an orchestra – it underpins our commitment to music in the wider society; its role in wellbeing, friendship and the social health. Last year's Action Together funding which saw a series of musical projects in social and care and settings has led to a lasting legacy with smaller ensembles spontaneously setting up performances in community centres, dementia groups and care homes. The ambition of this orchestra is now to recruit more players and continue exploring a wide range musical styles to the best of our abilities.

Our Joint Instrumental Development Strategy continues to be a live and ongoing project to take a pro-active role in encouraging instrumental uptake from entry level and a balance of instruments for ensembles. This year we are focussing on percussion and have started with a successful series of African and Brazilian Drumming workshops – the "Beat That!" Project, which we intend to develop into a broader percussion programme. This has been supported by Derbyshire Music Partnership and the aim is to bring forward a new generation of percussionists.

Our work has been recognised by our community leaders and we are always grateful for the support we receive from Councillors Paul Hardy and Damien Greenhalgh. This year we have been especially honoured to have been nominated by the Mayor of High Peak, Cllr. Peter Inman, as one of his chosen charities. This endorses the work we

do not only in providing opportunities for musicians to play in ensembles, but also our role in the wider community which we are keen to continue.

The last couple of years have seen the culmination of years of work with the Concert Band, tackling some very ambitious repertoire which we would never have dreamed of doing a few years ago. It only seems yesterday that it was a very young band and in between we have had the pandemic, but they stayed together and have achieved great things – a real testimony to their dedication and commitment. The cycle now goes round again, and the next few years will see the Concert Band becoming once again a young band. It will be our challenge to nurture them and manage their progression, calibrating the choice of music accordingly. But from the talent I see amongst our very young players I am confident that the best is yet to come.

As we approach the end of the year we are preparing for the Summer Concert and the Garden Party. It's always a joyous occasion, but also a little sad as we say farewell and bon voyage to some players who have become the beating heart of the music centre time for the next generation to step up to the podium!

But the fun doesn't end there! In August we will be going on our next European tour – always a highlight of Dark Peak life. Since 2014 the biennial concert tours have taken us all over Europe. This year we will be pointing the coach to Germany with 70 young musicians visiting the beautiful region of Saxony, with its rich cultural and musical heritage - the home of some of our greatest composers. The tour will include a concert in one of Germany's finest cathedrals at Halberstadt and visits to Colditz Castle and Dresden, including a river cruise down the Elbe with an evening meal on the boat.

Orchestras and bands are not just musical entities. They are first and foremost a social phenomenon. It's the individuals who create the character of the ensembles and the best of them leave an indelible impression which shapes the group for generations to come. We have seen amongst our senior players an incredible commitment and they have made an invaluable contribution to the development of the Foundation with their ideas and enthusiasm. We will be very sorry to see some of them leaving us at the end of the year but hope they will continue to stay in touch and be involved in some way.

Each ensemble, each performance, each piece of music is in itself a fleeting experience. It exists just in that moment of time – a small work of art that is here and gone, only left in the memory and inspiration that it leaves in its wake. But in that moment is a magic that resonates throughout a person's life and will always bring back those happy memories. I'd like to finish by thanking everyone involved in Dark Peak for their dedication, expertise and commitment to creating those unforgettable moments for so many of our young people.

Jeff Snowdon

3rd May 2024

DPMF Main Account Summary 2022-23

INCOME	
Earned Income	Subscriptions
	Subscriptions - BACS
	Ticket Sales
	Projects
Merchandise	Refreshments
	Programmes
	Merchandise / Raffle
Funding Bodies	Grants
	Sponsorship
	Trusts
	Donations
Advertising	Adverts
Other	Trip
	Gift Aid
	Fundraising
	Choir
	Theory
	Dalcroze
	Minimusic
	Misc/Float
TOTAL INCOME	
EXPENDITURE	
Artistic	Directors Fees
	Directors Fees - Concerts & Projects
	Theory
	Supertonic
	Mini Music
	Choir
	Community Music Programme
	Music Purchase / Hire
	Equipment Hire/Purchase
Production	Venue Hire - Bradbury
	Venue Hire - Glossopdale
	Venue Hire - VH
	Venue Hire - Chinley
	Venue Hire - Concerts
	Programmes
	Refreshments
	Other eg. Van
Marketing	Brochure/Web
	Posters
	Merchandise/Raffle

Administration	Fees - Administrator
	Bank
	Office expenses
	Expenses (eg. Refreshments / Gifts)
Transport	Coach
Sundry	NCBF
	Insurance NMFS
	Storage
	Misc./Float
	Trip
	Misc./Float
TOTAL EXPENDITURE	
Surplus for the year	
Opening Balance	
Closing Balance	

TOTAL
100.00
14073.00
5943.27
220.00
418.22
0.00
0.00
10400.00
0.00
0.00
1785.00
0.00
5156.00
3401.25
532.95
4900.00
80.00
1302.00
1517.61
3310.53
53139.83
17884.95
3052.20
0.00
1305.00
1305.00
5506.98
5714.00
298.47
1261.60
1222.00
1313.50
1655.00
330.00
1000.00
0.00
364.21
30.00
116.66
0.00
0.00

3000.00
75.60
332.71
228.94
895.00
760.00
0.00
0.00
100.00
2140.46
2476.09
52368.37
771.46
28571.75
29343.21

Dark Peak DPLO Cashflow 2022-23

INCOME	
Earned Income	Subscriptions
	Subscriptions - BACS
	Ticket Sales
	Patrons - Friends
Merchandise	Refreshments
	Programmes
	Merchandise / Raffle
Funding Bodies	Grants
	Sponsorship
	Trusts
	Donations
Advertising	Adverts
Other	Trip
	Gift Aid
	Fundraising
	Misc/Float
TOTAL INCOME	
EXPENDITURE	
Artistic	Directors Fees
	Directors Fees - Concerts & Projects
	Music Purchase / Hire
	Equipment Hire/Purchase
Production	Venue Hire - VH DPCO
	Venue Hire - Concerts
	Programmes
	Refreshments
	Other eg. Van
Marketing	Brochure/Web
	Posters
	Merchandise/Raffle
Administration	Fees - Administrator
	Postage
	Stationery / photocopying
	Expenses (eg. Refreshments / Gifts)
Transport	Coach
Sundry	Insurance NMFS
	Storage
	Misc./Float
	Trip
	Misc./Float

TOTAL EXPENDITURE	
Surplus for the year	
Opening Balance	
Closing Balance	

TOTAL
0.00
3830.00
845.94
0.00
181.40
0.00
0.00
0.00
0.00
0.00
209.86
0.00
0.00
825.00
0.00
315.00
6207.20
2790.00
240.00
180.19
0.00
620.00
400.00
0.00
173.26
0.00
0.00
0.00
0.00
0.00
0.00
20.00
0.00
0.00
0.00
0.00
0.00
0.00
489.00

Accountants Report

"In my opinion, the annual accounts give a true and fair view, in accordance with the provisions of the Companies Act 2006, of the financial position of the charity as at 31st August then ended"



K Crellin FCCA

17th May 2024

4912.45
1294.75
2398.01
3692.76

accounts for Dark Peak Music Foundation, (charity number 1167654), give
in accordance with generally accepted accounting practice, of the state of affairs
at 31st December 2023 and of the income and expenditure of the charity for the year

Merged for Charity Commission Return		
DPMF Main Account Summary 2022-23		
INCOME		TOTAL
Earned Income	Subscriptions	100.00
	Subscriptions - BACS	14073.00
	Ticket Sales	5943.27
	Projects	220.00
	Merchandise	Refreshments
	Programmes	0.00
	Merchandise / Raffle	0.00
Funding Bodies	Grants	10400.00
	Sponsorship	0.00
	Trusts	0.00
	Donations	1785.00
Advertising	Adverts	0.00
Other	Trip	5156.00
	Gift Aid	3401.25
	Fundraising	532.95
	Choir	4900.00
	Theory	80.00
	Dalcroze	1302.00
	Minimusic	1517.61
	Misc/Float	3310.53
	TOTAL INCOME	

Artistic	Directors Fees	17884.95
	Directors Fees - Concerts & Projects	3052.20
	Theory	0.00
	Supertonics	1305.00
	Mini Music	1305.00
	Choir	5506.98
	Community Music Programme	5714.00
	Music Purchase / Hire	298.47
	Equipment Hire/Purchase	1261.60
	Production	Venue Hire - Bradbury
Venue Hire - Glossopdale		1313.50
Venue Hire - VH		1655.00
Venue Hire - Chinley		330.00
Venue Hire - Concerts		1000.00
Programmes		0.00
Refreshments		364.21

	Other eg. Van	30.00
Marketing	Brochure/Web	116.66
	Posters	0.00
	Merchandise/Raffle	0.00
Administration	Fees - Administrator	3000.00
	Bank	75.60
	Office expenses	332.71
	Expenses (eg. Refreshments / Gifts)	228.94
Transport	Coach	895.00
Sundry	NCBF	760.00
	Insurance NMFS	0.00
	Storage	0.00
	Misc./Float	100.00
	Trip	2140.46
	Misc./Float	2476.09
TOTAL EXPENDITURE		52368.37
Surplus for the year		771.46
Opening Balance		28571.75
Closing Balance		29343.21

Dark Peak DPLO Cashflow 2022-23	
INCOME	
Earned Income	Subscriptions
	Subscriptions - BACS
	Ticket Sales
Merchandise	Refreshments
	Programmes
	Merchandise / Raffle
Funding Bodies	Grants
	Sponsorship
	Trusts
	Donations
Advertising	Adverts
Other	Trip
	Gift Aid
	Fundraising
	Misc/Float
TOTAL INCOME	

Artistic	Directors Fees
	Directors Fees - Concerts & Projects

	Music Purchase / Hire
	Equipment Hire/Purchase

Production	Venue Hire - VH DPCO
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	Venue Hire - Concerts
	Programmes
	Refreshments

	Other eg. Van
Marketing	Brochure/Web
	Posters
	Merchandise/Raffle
Administration	Fees - Administrator
	Postage
	Stationery / photocopying
	Expenses (eg. Refreshments / Gifts)
Transport	Coach
Sundry	Insurance NMFS
	Storage
	Misc./Float
	Trip

	Misc./Float
TOTAL EXPENDITURE	
Surplus for the year	
Opening Balance	
Closing Balance	

			Charity Comm Categories		
TOTAL	Combined			Donations	Charitable
0.00	100.00			100.00	
3830.00	17903.00			17903.00	
845.94	6789.21				
	220.00				
181.40	599.62				
0.00	0.00				
0.00	0.00				
0.00	10400.00			10400.00	
0.00	0.00				
0.00	0.00				
209.86	1994.86			1994.86	
0.00	0.00				
0.00	5156.00				
825.00	4226.25			4226.25	
0.00	532.95				
	4900.00				4900.00
	80.00				80.00
	1302.00				1302.00
	1517.61				1517.61
315.00	3625.53				
6207.20	59347.03		0.00	34624.11	7799.61

Payroll

2790.00	20674.95	20674.95
240.00	3292.20	3292.20
	0.00	
	1305.00	
	1305.00	
	5506.98	
	5714.00	
180.19	478.66	
0.00	1261.60	
	1222.00	
	1313.50	
620.00	2275.00	
	330.00	
400.00	1400.00	
0.00	0.00	
173.26	537.47	

0.00
0.00
0.00
0.00
0.00
0.00
20.00
0.00
0.00
0.00
0.00
0.00
0.00
0.00

30.00
116.66
0.00
0.00
3000.00
75.60
352.71
228.94
895.00
760.00
0.00
0.00
100.00
2140.46

489.00
4912.45
1294.75
2398.01
3692.76

2965.09
0.00
57280.82
2066.21
30969.76
33035.97

23967.15

Income received during the financial period of this return from:

Information to complete this section will generally be found in the income section of your charity's

accounts. If you receive income from one or more of these sources, you should enter zero.

Accounts may not necessarily represent the Gross Income of the charity.

Accounts may have, for example, been prepared to the nearest thousand.

Income generated from:

Income receivable including legacies

received under gift aid

Income which is or are of a general nature

Income from sponsorships where these are, in substance, donations

Income from premises and facilities.

Income from:

Income from charitable activity

Income provided by the charity's beneficiaries

Income from property in furtherance of the charity's objects

Income from the provision of goods or services as part of charitable services or services to beneficiaries (including performance-related grants)

Income from the above.

Income from trading activities that specifically raise funds for the charity for

Income from raffle sales, firework displays and concerts

Income from activities which are not pure donations

Income from traded goods and bought-in goods

Income from activities other than for the benefit of the charity's beneficiaries

Income from activities held mainly for functional use but temporary surplus to requirements.

Income from investment assets, including dividends, interest receivable and unrealised investment gains and losses.

Income from Endowments Received

Accountants Report

“In my opinion, the annual accounts for Dark Peak Music Foundation, (charity number 1167654), give a true and fair view, in accordance with generally accepted accounting practice, of the state of affairs of the charity as at 31st August 2023 and of the income and expenditure of the charity for the year then ended”

A handwritten signature in black ink, consisting of a stylized 'K' followed by a flourish, enclosed within a hand-drawn oval.

K Crellin FCCA

17th May 2024

DARK PEAK MUSIC FOUNDATION

England & Wales - Charity number 1167654

Accounts

Dark Peak Music - Accounts 2021-2022 -Summary

INCOME		Young Players		DPLO	Total
Earned Income					
	Suscriptions Total	13,958	Subscriptions	3,552	17,510
	Ticket Sales	3,994	Ticket Sales	900	4,894
	Projects	441			441
Merchandise	Refreshments	5	Refreshments	186	191
Funding Bodies	Grants	16,930			16,930
	Donations	953	Donations	700	1,653
Other	Trip	35,499			35,499
	Gift Aid	3,223	Gift Aid	701	3,924
	Fundraising	299			299
	Theory	1,266			1,266
	Dalcroze	816			816
	Minimusic	1,503			1,503
	Misc/Float	3,087	Misc/Float	30	3,117
TOTAL INCOME		81,974		6,069	88,043
EXPENDITURE					
Artistic					
	Fees Total	25,411	Fees Total	2,490	27,901
	Music/Equipment Total	2,042			2,042
Production					
	Venue Hire total	6,091	Venue Hire total	1,020	7,111
	Refreshments	9	Refreshments	131	140
	Other eg. Van	70			70
Marketing	Brochure/Web	257			257
Administration	Fees - Administrator	3,000			3,000
	Bank	348			348
	Office expenses	460			460
	Expenses (Refreshments / Gifts)	219			219
	Misc./Float	68			68
	Trip	52,094			52,094
	Misc./Float 2	2,984	Misc./Float	1,430	4,414
TOTAL EXPENDITURE		93,052		5,071	98,124
Opening Balance		39,651		1,400	41,051
Closing Balance		28,572		2,398	30,970
Surplus/(Deficit)		(11,079)		998	(10,081)
Check: Inc- Exp		(11,079)		998	(10,081)

Excluding trip note	Income Total	81,974
	Income Trip	35,499
	Income minus trip	46,475
	Exp total	93,052
	Exp trip	52,094
	Exp minus trip	40,959
	Balance excluding trip	5,516

Commentary

Dark Peak Music Foundation's Expenditure for 2021-2022 is shown in the spreadsheet above.

The Accounts are segmented into the Youth and Adult wings of the organisation, and there is no cross-subsidy between the two parts.

DPLO is self-sufficient now, showing a surplus of £998 over the year, with expenditure of £5,071 on Artistic fees and Venue Hire. Misc Income/expenditure relates to small items and transfers between accounts. DPLO is funded entirely from members' subscriptions, donations and concert income.

The Youth Wing, the larger part of the organisation, shows expenditure of £93,502 over the year, more than half of which (£52,094) was for our bi-ennial trip abroad. This trip was delayed due to Covid, so payments totalling £16,595, made by students in previous years were carried forward in the opening balance.

Income was largely from Subscriptions (£13,958) and Grants (£16,930.) We are, as ever, grateful to Derbyshire Music Education Hub for our core funding, and this year to Tameside Action Together for supporting our Music in the Community Programme.

Other than the trip, expenditure was largely on Artistic Fees (£25,411) and Venue Hire (£6,091). Other items of expenditure shown in the spreadsheet include Administrator Fee (£3,000). Misc Income/Expenditure relates to small items and transfers between accounts.

The in-year deficit of £11,079 becomes a surplus of £5,516 when the carry forward of trip monies is taken into account.

Please note we are still waiting for auditor to send in report.

Will send revised version when they do

Thank you

A Zuntz

Chair 20/6/23

Principal Musical Director's Review of the Year

October 2022

We reach the end of our first complete and un-interrupted year since the pandemic and it's great to see how well all our ensembles are doing. It is in no small part down to our maxim of flexibility and positive thinking through the pandemic, coupled with an extraordinary effort by our team of directors, that we have not lost any players and indeed have even been able to grow our numbers. The Concert Band in particular has bounced back as strong, if not stronger than ever. The year concluded with the concert tour to **Spain**, which must go down as one of the highest points in our history. With 68 young musicians and 6 staff crammed onto a bus for 30 hours we gave three concerts in stunning venues, receiving standing ovations at all three performances. The trip has bonded the ensemble socially and musically and we are well-placed now to enter both the Intermediate and Concert Band for the National Concert Band Festival and National Festival of Music for Youth.

I'd like to start with a massive thankyou to all involved in making last year a success. Our brilliant and creative team of directors and teachers, including all the extended family of instrumental tutors in the area, our steadfast team of Trustees and of course our parent helpers. But I must give a special mention to three key figures, our amazing Chair, Andy Zuntz, our Vice-Chair Emma Blaney (who has spearheaded the community orchestra) and our Treasurer Clare Hennessey, who has been so efficient with everything. I'd also like to extend many thanks on behalf of us all to Carole Reed who is stepping down as a Trustee after many years. Carole has been a tremendous support, always willing to turn out and help in any way possible.

As we start another year it feels very much as though we are entering a new era. Speaking to the young people they have a very strong sense of ownership and a real feeling of belonging to Dark Peak. There is an air of optimism and a sense of pride and identity which I think is the mark of a successful organization.

Over the last year we have added two new strands to our activities, the Community Orchestra which has already attracted 40 players and continues to grow, playing music to a standard that I never dreamed we would in the first year. Also we have the new Mini-Music classes for toddlers and parents run by Helen Parkes, and soon to add a new group for babies. We hope this will in time create a pathway through to Supertronics and then onward to instrumental learning, with "Gateway" instrumental lessons hopefully starting very soon. Our strategy is to develop all possible access routes to instrumental learning rather than relying solely on the whole-class primary school route. Both projects are independently financed as they do not involve young people in full-time education.

This year we are also introducing a **community music programme** which will involve small ensembles taking music into a variety of social and care settings outside the normal performance space. These will include projects for elderly people, people with dementia, children with autism and ADHD, people with sight-loss, a youth club in Gamesley and a host of other settings. There will be a total of nine projects, each tailored to the individual groups and led by one of our team of professional directors. The project is funded through Tameside Health Authority through a scheme called Action Together and is being planned in association with Glossop Bureau (which coordinates all sorts of social and well-being activities in the area).

Connected with this is our flagship project for the year, the formation of a new **Youth Choir**. Under the expert direction of professional opera singer Claire Surman, with Emma Dixon as project director and Rachel Steadman as accompanist, the venture is funded by Platform 3 (Buxton Festival and Opera House education and outreach programme), Derbyshire Music Partnership and through the Action Together programme. Phase one will see a series of workshops in schools leading to a sharing event and a Christmas Tea-Party for elderly people and people from the Sight Loss Group. In the Spring term it will meet weekly in preparation for a performance in the Octagon Concert in April. The choir will initially be open to children from ages 9 to 13.

Looking forward to the general strategy for next year, we would like to continue our focus on both **quantity and quality**, building our numbers and also looking at every aspect of our musical and social delivery, as well as our governance and marketing.

With our **Project 201** we have set ourselves the ambitious target of getting our membership over 200 for the first time. This will give us an entirely new economy of scale, attracting a substantially higher level of funding, which will open up many possibilities to offer an even richer experience for our players and to develop new strategies for further development.

In terms of our practical planning we would like to increase and strengthen our pool of parents and supporters, forming the **Dark Peak Action Team** to help at events, eg. with the transportation of equipment, setting up, clearing up and front of house duties. If anyone can volunteer for this please do come forward as it is a crucial role, particularly for our larger and more ambitious events – many hands make light work.

Another area of our management which we would like to strengthen is our **social media and press** presence. Again we would love to hear from anyone who could take on a role in either or both of these areas.

Our ensembles are all run by professionals with a vast pool of backgrounds and experience, and I believe we have exactly the right balance of skills for each level. Our introductory groups aim primarily to build confidence and enjoyment in playing together, with music and games that focus on the most basic skills. At the other end of the learning curve with the senior ensembles we aim to select rewarding and often quite demanding repertoire, reflecting on what the group needs to develop their musicianship to the highest level. As Directors we are also in many ways challenging ourselves as well as the players, questioning our own assumptions and expectations of what we think they can achieve and trying to develop our own skills to help them as much as we can.

To strike a word of caution, we are strong and confident at the moment, but we will inevitably feel the shockwaves of the pandemic in a couple of years when there may be a drop-off in numbers and a gap in standards. Some children have been unsettled by the experience of the lockdown and I suspect the effects may continue to ripple for some years in a drop in confidence and less willingness to engage in activities. Many may be nervous about their academic exam prospects after two years of disruption to their education and may drop out of extra-curricular activities. I hope they won't, and we should do all we can to encourage them to continue their creative and social activities. The evidence is that these things actually help to reduce stress and achieve better in academic studies. The financial climate may also have some impact on people's willingness to pay for music, although hopefully this won't have too much impact. We have a bursary scheme, but we may need to make this more generous in the future. We must always be aware of the tides. We can plan ahead, redoubling our efforts to introduce more children to music lessons, expanding all first access avenues and steering children onto the full range of instruments so we have complete groups and can continue providing full ensemble experience.

I hope that over the next year we can continue to build the opportunities for children to play music in this area, and that everyone will feel that they have a role in the bigger picture. Whether you are close family (ie. directing ensembles or leading projects for DPMF), the extended family of tutors working in the area, parents of children or players in the groups we want everyone to feel part of this very big musical family and to have a stake in its ongoing success.

To conclude I just wanted to share some of the moving comments we received from leavers this year who have said how important Dark Peak has been to them through their childhood. At the final concert in Spain there was a palpable emotion as several players gave their last official concert with us. I thought I would share just a few of the quotes from the card they gave us: "It has helped shape me into the player and person I am", "I wouldn't be who I am without it", "It has been a lifeline for me", "It has created many of my best memories and friendships", "It is a special place".

That card will certainly have a special place on our shelves and in our hearts.

Jeff Snowdon

25th September 2022

DARK PEAK MUSIC FOUNDATION

England & Wales - Charity number 1167654

Accounts

Principal Musical Director's Review of the Year October 2021

Before the new academic year had even officially started, Dark Peak was off the starting block with a frenetic programme of activities, heralding the beginning of a new chapter in our story.

Having barely drawn breath from our online Summer Celebration Concerts and the Young Musician of the Year, we were into our first ever Summer Music Camp. Funded by the Bureau Wellbeing Fund, 30 young people from across of our age spectrum enjoyed playing together, learning circus skills, samba drumming and the crazy "Dark Peak Olympics". And when the heavens opened on the last day (putting pay to our planned open-air performance!) Rachel Whibley set up a full-size cinema screen and they were treated to an impromptu private viewing of "Wallace and Gromit in Concert". The whole thing was such an uplifting experience that we resolved to run similar events every two years.

This was followed almost immediately by a "House-Warming" reception to mark our move to the Victoria Hall. After 20 happy years at Bradbury House, we were sad to leave, but looking forward to the excellent rehearsal facilities of the new venue, as well as playing a more prominent role in the broader picture of arts development in the town. Some of our senior players provided musical interludes for a champagne reception attended by the Mayor of High Peak, Councillor Paul Hardy and representatives of the Friends of Victoria Hall and Glossop Creates.

Now, five weeks into the year, all our ensembles are thriving. We feel very at home in our new rehearsal studio at the Victoria Hall, with much more space, ample storage facilities and a great acoustic to practice in. We are also back to a full programme at Glossopdale School, which gives us plenty of space for distanced rehearsals for our strings, orchestra and chamber groups. All our ensembles are back to their pre-pandemic configuration and preparing for the Christmas performances on December 12th, the Octagon Concert on 8th April and of course the big event of the year, Poland 2022. A whole generation of players has moved on and new players are rising to the challenge of leading roles, but amazingly many of our ensembles are actually larger than they were.

This year we have launched two new initiatives, each extending opportunities to different age groups. Mini Music is a parents and toddlers music class run by Helen Parkes on Tuesday mornings at Bradbury House. It builds on our successful Dalcroze Eurhythmics classes (run by Emma Dixon) to engage children at an even earlier stage in their musical development. We see this as an investment in the future of music education in the area, giving children grounding in basic musical skills prior to playing instruments.

At the other end of the age-range we have started the Dark Peak Light Orchestra - an ensemble for players of all ages and standards, extending our activity even more into the wider community. The community orchestra is a set up as a free-standing organisation with its own funding stream so that there is no conflict with our educational purposes for school-age children.

In the spring we are delighted that Carl Raven will be running a Big Band project leading up to a performance in the Octagon concert. This will be open to all instruments and levels and builds on the innovative ideas developed through the Biggest Big Band online projects.

Whilst we are aiming to be economically thrifty, Dark Peak has a policy of investing in the future of music in the area. Through our Joint Instrumental Development Strategy with Derbyshire Music Partnership, which we are currently reviewing, we aim to play our role in preparing the ground for a healthy music education scene in the years to come, working with the Music Partnership to build on good practice and to increase opportunities for children to learn instruments and play together.

The past two years have been tough, but we are thrilled to be back and as strong as ever. The pandemic has tested the resilience of many organisations and I am so pleased that we have passed the test with flying colours. As a relatively new organisation we have never been afraid to evolve and react to changing circumstances, often breaking new ground and regularly reviewing our practices as the educational and musical scene changes.

The pandemic has shown us the importance of teamwork and creating an environment where everyone's creative strengths can be maximised. It has shown us what a talented and creative team of directors we are so lucky to have, each bringing their own specialisms and diverse professional back-story to the organisation. It has shown us how important it is to have strong leadership. Our trustees under the professional guidance of Andy Zuntz have given nothing but positive support, whilst always emphasising the need for flexible planning to ensure everyone's safety and well-being. It has shown us how vital it is to communicate and to keep everyone engaged, providing activities in whatever form and by whatever means possible.

But above all we have come to realise more than ever how important it is to play together – to be part of something bigger than ourselves – and why we enjoy working with young musicians so much; their enthusiasm, dedication and the support and encouragement they give to each other is the most crucial thing which secures this music centre for future generations. When we come to look back, this period will be seen as a time that brought out the best in everyone and I would like to thank all involved, directors, tutors, trustees, parent helpers and most importantly the children for their support and dedication.

Music is important not just as an entertainment or pastime. It is not just about passing exams or having an impressive CV. In the evolution of mankind, it was never a luxury to indulge the better off – although it may seem to have been hijacked at some points in history by society elites. I believe the instinct of music evolved early in human development as a vital form of communication, a means of transmitting culture from one generation to another, a bonding social experience and a way of enjoying each other's company through shared expression. It enables us to grow and develop as individuals. It is a visceral

communication which goes deeper than the verbal, and as such music speaks to everyone, audience and participants alike.

As we look forward to the next chapter in the story of Dark Peak Music Foundation we should carry with us the lessons from this difficult period and redouble our efforts to provide the best we can for our young people, whilst also extending the enjoyment of music to the whole of our community.

Jeff Snowdon

October 2021

DARK PEAK MUSIC FOUNDATION
ANNUAL ACCOUNTS SUMMARY 2020/21

Income and expenditure for 2020/2021

INCOME		
A	Subscriptions	11554.00
B	Theory/Supertonic	917.00
C	Ticket Sales	1175.00
D	Grants/Donations	13781.75
E	Gift Aid	2636.25
F	Fundraising	255.41
G	Other	584.81
H	TRIP	1268.00
I	Total (Sum A to H)	32172.22
EXPENDITURE		
L	Directors/Administrator Fees	27302.70
M	Venue/Storage	3952.05
N	Supplies/Merchandise	1720.81
O	Misc	954.65
P	TRIP	3915.00
Q	Total (Sum L to P)	37845.21
SURPLUS		
R	Surplus on Year (I minus Q)	-5672.99
V	Trip Account Balance (H minus P)	-2647.00
	Year Surplus/LOSS(-) Excluding Trip (R minus V)	-3025.99
BANK POSITION		
	Opening Balance	46752.39
	Closing Balance	41079.40
	Surplus	-5672.99

In summary, there was an expenditure of £37,845.21 against an income of £32,172.22. Within these figures is the balance for the Poland trip.

Taking this into account, The Foundation made a loss of £3,025.99. Fortunately, last year's surplus of £3,197 has assisted with this year's loss. However, this isn't a sustainable situation.

We are grateful to our members for their subscriptions in another difficult year and to The Derbyshire Music Hub for their continuing support, financial (£12,380) and otherwise.

It is recommended that the AGM Notes and Accepts these Accounts.

“In my opinion, the annual accounts for Dark Peak Music Foundation, (charity number 1167654), give a true and fair view, in accordance with generally accepted accounting practice, of the state of affairs of the charity as at 31st August 2021 and of the income and expenditure of the charity for the year then ended”

Guy Hurst FFA

24th March 2022