

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 Supertronics 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	-
	Supertonic	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	-
	Supertonic	-
	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.

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