

FINANCIAL STATEMENTS FOR THE 12 MONTHS TO 31 AUGUST 2023

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Address

9 Townsend Gate
Berkhamsted
HP4 2FZ

Trustees who served during the year

David Peter Lillycrop (Chair)
Sophia Ahrel (appointed 27 March 2023)
Anne Bolton
Rev'd Canon Rosie Harper
Alexander Taylor
George Vass

Creative Director

Naomi Taylor

Objects of Chiltern Arts

To advance the education of the public in the arts in all its branches, particularly music, literature and visual arts.

To promote the arts for the benefit of the public, particularly, but not exclusively, by the establishment of an annual series of events (a Festival) that aims to advance excellence in the arts as specified above.

Chair's Report

Every year is different at Chiltern Arts. For me, 2023 was the year of innovation. Our programme in March and May, alongside the usual diverse offering of events beloved of our regulars, presented us with some much less familiar items: two fascinating talks, a Hollywood movie screening coupled with a late-night recital, and notably our first concert afloat. Judging by the reaction of their respective audiences, these new ventures were all very much appreciated, encouraging us to innovate further in years to come. Whether we will have that opportunity depends, as ever, on funding, a subject to which I return below.

The talks – one on the stories revealed by our clocks and watches, the other (in the poet Rilke's words) on 'the long experience of love' – were given by experts with a flair for bringing complex subjects alive. Dr James Nye, Chairman of the Antiquarian Horological Society, was also 2022's Master of the Worshipful Company of Clockmakers: who better to explore the significance of timepieces in our lives? As for Rainer Maria Rilke, the much-loved Austrian poet, we were delighted to persuade Dr Mark Burrows, translator, philosopher and a poet himself, to make a special trip from his native USA to appear before an enthusiastic Chiltern Arts audience in Berkhamsted.

We screened *The Red Violin*, featuring Samuel L Jackson amongst others but starring a violin that was unique in its purity of sound and its blood-red hue: we followed the instrument from its maker's workshop in 17th century Cremona to present-day Montreal via Vienna, Oxford and (during the Cultural Revolution) Shanghai. Hugely enhancing the dramatic events on-screen was a soundtrack composed by John Corigliano whose *Red Violin Caprices* were at the heart of an equally dramatic post-movie recital by BBC *Young Musician* star violinist Edward Walton and pianist John Lenehan.

I claimed earlier that our programme this season offered a *diverse* range of events, a term that is in danger of being overused; I feel though that it is justified here. Our performers in March and May included a duo of Northumbrian piper and fiddler-cum-clog dancer, Kathryn Tickell and Amy Thatcher; Matilda Lloyd's Solus ensemble featuring no fewer than five trumpets of different shapes and sizes; Endelienta Baroque, bringing themes of love, death and revenge; and the always-delightful King's Singers with works from Byrd and Disney among others! There were also two appearances by musicians from the internationally-renowned Purcell School – one in which young composers heard their work, inspired by the theme of our festival (Love, Loss and the Passage of Time), performed by the wonderful Carducci quartet, and the other in which Purcell instrumentalists accompanied famed tenor James Gilchrist and solo players Jaren Ziegler and Chloe Harrison.

The Carduccis also provided one example of something central to the work of Chiltern Arts – contextualisation. In this case we were granted access to Beethoven's thoughts, passions and frustrations as he composed his string quartets, played so beautifully by this talented foursome, by means of hearing letters he wrote at the time, read to us in translation by the inimitable Anton Lesser. In similar vein, Echor explored the 'love triangle' between Robert and Clara Schumann and Johannes Brahms in a memorable concert of music, words and images: this project had been years in the perfecting, and Echor entrusted it to Chiltern Arts for its first public airing.

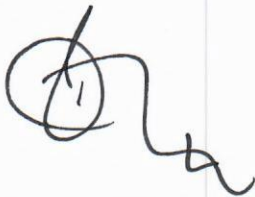
Two college choirs made memorable contributions to this year's festival. Somerville, Oxford gave us a 360 degree view of Herbert Howells: music by those who influenced him, those he influenced and the man himself. And who could forget the Choir of King's, London performing Rachmaninov's *Vespers* in the glorious setting of Dorchester Abbey? It was as if this most atmospheric of venues was working its magic on singers and audience alike.

City of London Sinfonia, regulars of our festivals, brought us full circle: their concert in Beaconsfield included a reading of the Ninth *Duino Elegy* of Rainer Maria Rilke. As for the concert on the water, this particular innovation featured the scintillating playing of guitarist Craig Ogden, enjoyed with dinner to follow, all while cruising the Thames on the *New Orleans*.

I am particularly pleased at our growing number of partnerships such as those with the Purcell School, and with the Worshipful Company of Musicians who this year supported Endelienta and Solus, all referred to above. We continue to work closely with Wycombe Abbey School – where two concerts deferred from May are due to take place soon – and are making joint plans with Chiltern Railways and others.

A marvellous season such as the one I have just described requires two key resources: people and money. As to the former, we are blessed: our doughty volunteers, ably led by Juliet Crussell, turn out in all weathers, as does the energetic team behind the box office and our event logistics. The trustees, whom I have the pleasure to chair, continue to impress me with their commitment; we were delighted this year to welcome an addition to our number, Sophia Ahrel, a marketing strategist with an international reputation. Finally, our Founder and Creative Director, Naomi Taylor, continues to lead, guide and challenge with the remarkable results that our members so enjoy.

Sadly, the financial outlook is less favourable. Like so many in our sector, Chiltern Arts is in urgent need of additional sources of income. We pay tribute this year to Scops Arts Trust and The Carrington Charitable Trust for their generous support, and indeed to our faithful members whose growing subscriptions mean so much to the charity, but we must do better at securing external finance if we are to survive and flourish. We would be delighted to hear from any individual or organisation that might like to support the very best of live music in the towns and villages of the Chilterns.



David Lillycrop

Date: 5/12/23

Independent examiner's report to the Trustees of Chiltern Arts

I report to the charity trustees on my examination of the accounts of Chiltern Arts ('the Trust') for the 12 months to 31 August 2023.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011('the Act').

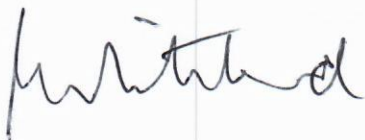
I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

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 giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the 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 confirm that there are no matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.



Christopher Glen Whitehead FCA

Date: 5.12.23


Statement of Financial Activities for the year to August 31st 2023

	Notes	1 September 2022 to 31 August 2023 £	1 April 2021 to 31 August 2022 £
Income from			
Donations & Sponsorships		23,444	28,519
Charitable activities			
Concerts		29,378	44,993
Grants		6,400	21,100
Membership Fees		5,458	5,140
		<u>41,236</u>	<u>71,233</u>
Other trading activities	2	0	(40)
Total Income		<u>64,679</u>	<u>99,712</u>
Expenditure on Charitable Activities			
Concert Costs		49,646	72,915
Publicity		6,883	6,229
Consultants & Expenses		7,118	11,952
Insurance		722	1,868
Sundries		2,545	1,558
Total Expenditure		<u>66,915</u>	<u>94,522</u>
Net Income / (Expenditure)		<u>(2,235)</u>	<u>5,190</u>

The notes on pages 8 to 11 form an integral part of these financial statements

Balance Sheet as at	Notes	31st Aug 2023 £	31st Aug 2022 £
CURRENT ASSETS			
Cash at Bank		14,195	16,430
Cash in Hand		250	250
		<u>14,445</u>	<u>16,680</u>
NET CURRENT ASSETS		<u>14,445</u>	<u>16,680</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		14,445	16,680
CREDITORS			
Amounts falling due after more than one year	5	(90,000)	(90,000)
NET ASSETS / (LIABILITIES)		<u>(75,555)</u>	<u>(73,320)</u>
FUNDS			
Unrestricted funds b/f		(73,320)	(78,510)
Surplus for Year		(2,235)	5,190
TOTAL FUNDS at year end		<u>(75,555)</u>	<u>(73,320)</u>

The financial statements were approved by the Board of Trustees on 5/12/23
and were signed on its behalf by:


.....

Anne Bolton - Trustee

The notes on pages 8 to 11 form an integral part of these financial statements

Notes to the Financial Statements for the 12 month period to 31 August 2023

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Going Concern

The accounts have been prepared on the going concern basis as the trustees consider that there are sufficient cash resources for the charity's operations to continue beyond the next 12 months. As will be seen from note 5 the substantial loan is on generous terms with an expected repayment date in excess of 5 years

Income and expenditure

The Charity's accounts are prepared on a cash basis. There are no significant debts or credits at the year end, apart from ticket sales of £1,192 for a Shakespeare day at Wycombe Abbey, which has been postponed from May 2023 to November 2023.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Plant and machinery	25% of cost
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All tangible fixed assets are completely depreciated at the balance sheet date.

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Pension costs and other post-retirement benefits

The Charity has one employee who earned less than the pensionable threshold. Consequently, the Trustees do not provide a workplace pension scheme.

2. OTHER TRADING ACTIVITIES

	1 Sep 2022 - 31-Aug-23	1 Apr 2021 - 31 August 2022
	£	£
Advertising	0	200
Prior year adjustment	0	-240
Net advertising income	<u>0</u>	<u>-40</u>

For the year ended 31 Aug 2023, advertising costs were included in Publicity and there were no prior year adjustments

3. TRUSTEES' REMUNERATION AND BENEFITS

No fees were paid to a Trustee during the period. (2022 £nil)

4. STAFF COSTS

The charity had one employee during the period (2022: 1) who has waived her right to salary and benefits.

5. LOANS

Loans repayable between 5 and 10 years

Balance at start of year	90,000	90,000
Loans made in the year	0	0
Repaid in year	<u>0</u>	<u>0</u>
Balance at end of year	<u>90,000</u>	<u>90,000</u>

The lender has confirmed their intention not to call for repayment, in whole or in part, before October 2031. If their intention should change at any time, they will endeavour to give the Charity at least 12 months' notice thereof. The loan is interest free.

6. RELATED PARTY DISCLOSURES

Donations from Trustees were:

	Year to 31-Aug-23	1 April 2021 31 August 2022
David Lillycrop	<u>15,000</u>	<u>12,500</u>
	<u>15,000</u>	<u>12,500</u>

7. GRANTS

Grants totalling £6,400 (2022 £21,100) were received during the period, from the following organisations:

Scops Arts Trust
The Worshipful Company of Musicians
The Carrington Charitable Trust