



REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

FOR

MUSIC IN THE ROUND LIMITED

Registered company (England and Wales): 1880734

Registered Charity: 326811

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REFERENCE AND ADMINISTRATION INFORMATION

Registered Company No.

1880734 (England and Wales)

Registered Charity No.

326811

Registered Office

4th floor
Sheffield Central Library
Surrey Street
Sheffield S1 1XZ

Trustees

Jan Bonar – Vice Chair
John Cowling – Chair (resigned 27 April 2020)
Judith Ennis
Ellen Gallagher
Prof Jane Ginsborg – Chair (from 11 June 2021)
Christopher Glynn
Mary Heyler – Chair (from 27 April 2020; resigned 11 June 2021)
Prof Pat Kendall-Taylor
Dr Stella Mascarenhas-Keyes
Dr Sarah Price
Mark Sutherland (appointed 11 June 2021)
Chloë Wennersten

Chief Executive

Jo Towler

Independent Examiner

Philip Allsop FCA
BHP LLP
2 Rutland Park
Sheffield
S10 2PD

Objectives and aims

The objectives of Music in the Round, as stated in its Articles of Association, are to promote, maintain, improve and advance education particularly by the organisation and presentation of programmes, festivals and occasions of a similar kind, which will encourage the arts in general with special reference to the art of string, chamber and other music, singing and related arts.

"Music in the Round has revolutionised the way people listen to music" In Tune, BBC Radio 3

Mission Statement

Since its formation in Sheffield in 1984, Music in the Round's mission has been to 'get people closer to the music'. We do this through audiences experiencing live music while sat 'in the round'; by musicians introducing themselves and the music they're playing; and contextualising talks, participatory events and online resources that form part of our programme. The 'in the round' is most explicitly defined through a physical arrangement of the audience sitting around the musicians, just a few metres away from amazing artists playing spine-tingling music with their heart and soul; but fundamentally it is about connecting people to each other through music in a way that lives on long after the event. We present chamber music – ie music performed by a small group of musicians in an intimate space – that is characterised by passion, excellence and proximity, through

- a world-class resident group of musicians, Ensemble 360
- outstanding visiting artists in varying stages of their careers
- a range of brilliant chamber musicians from a variety of musical genres
- sharing our learning and participation expertise
- a commitment to supporting the development of young audiences and musicians
- delivering unique live music experiences to thousands of people each year

Achievements and Performance

Music in the Round has a target of delivering over 100 income-generating concerts each year. In 2020/21 this was not possible due to the Covid-19 pandemic. We were fortunate to present five hour-long live concerts in Sheffield and Doncaster in autumn 2020, featuring our resident musicians, Ensemble 360.

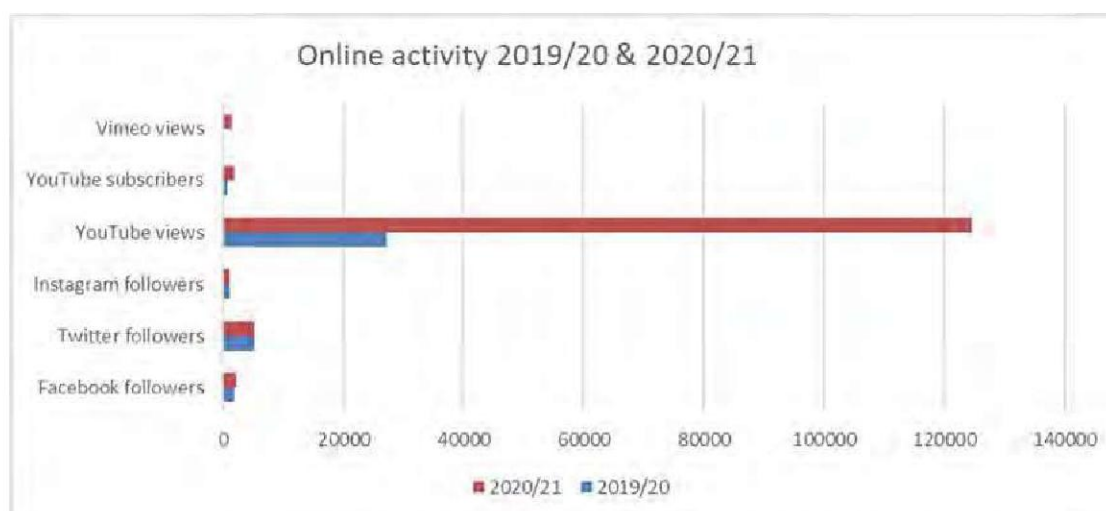
Like many arts organisations, we transferred events online during 2020. In the space of just six weeks we created, recorded, promoted and launched SCMF@home, an online version of the Sheffield Chamber Music Festival. Working closely with Ensemble 360 and guests who were due to appear in the Festival, we created 19 videos that were shared with audiences over two days in May. With musicians recording themselves at home, the Festival featured performances from Ensemble 360, Craig Ogden, Miloš Milivojević and Fay Hield, Q&As with musicians, including Paul Lewis, and events for families and young people. It was a huge success, with over 50,000 views from people across the world.

A planned live autumn season was curtailed, and we performed just four live concerts over two days in Sheffield at Upper Chapel, and one in Cast, Doncaster during October. Having to go back online in November, members of Ensemble 360 recorded one planned concert from their home, which we were able to broadcast later online. Unexpectedly not being allowed audiences into concerts in December, although professional musicians were allowed to rehearse and record together, we took the opportunity to broadcast our first live-streamed concert from Upper Chapel on 5 December. Collaborating with Soundhouse Media and a sound engineer to create a high quality, up close experience for those watching online, this first foray into a live concert broadcast was a success and popular with audiences.

A spring season of live concerts was planned, which again had to be cancelled due to lockdown. Instead, in March, we spent a week recording music in our home Crucible Studio, preparing concerts for the online 2021 Sheffield Chamber Music Festival as well as presenting a live-streamed a concert from Cast, Doncaster. In addition, we recorded three pieces in 360 degrees using virtual reality and binaural sound, enabling audiences watching online to be in full control of how they wanted to see the performance. One of these pieces, Beethoven's Grosse Fuge, had over 13,000 views within a week of going online.

We also launched a series of six podcasts, featuring music, chat and insights from Ensemble 360 and guests, including Bernard Gregor-Smith, founding member of The Lindsays, local composers and musicians from our Bridge scheme.

As a result, our online views and social media followers hugely increased during 2020 with us presenting many digital concerts:



Most of the impact was on YouTube, with the number of views increasing by 458% and number of subscribers by 262%. Increases were also seen on social media platforms, and we used Vimeo for the first time for live-streaming, reaching around 1,500 views for our online concert on 5 December.

Learning & Participation

During 2020/21, all our planned activity with children and young people was postponed. An online project with Sheffield Music Hub and composer Andy J Smith to create a 'Song for Sheffield' written and performed by young musicians from across the city was started, but due to the ongoing lockdown situation we hope it will be possible to complete it in 2022.

Members of Ensemble 360 performed outside several South Yorkshire Housing Association (SYHA) settings on many occasions during 2020, inviting residents to request pieces and dance along. This was hugely popular and has led to a new relationship with SYHA and its Age Better programme, developing a new participatory music project in one of their residential settings, which finally began in summer 2021.

We continued to create our new Early Years storybook commission, *Izzy Gizmo*, with Children's Composer-in-Residence Paul Rissman and Polly Ives, so that it was complete and ready to be premiered as soon as we were able to present such events to families and schools.

Emerging stronger from the COVID-19 pandemic

Music in the Round maintained a dialogue and continued our relationships with artists and organisations across Sheffield and nationally during 2020/21, putting plans in place to continue activity as soon as circumstances allowed. In addition, new potential partnerships and collaborations were discussed and began to be formed as part of how we want the organisation to emerge stronger from the challenges of 2020/21. These include:

- **Young Concert Artists Trust (YCAT):** one of their young musicians will be given a platform for concert opportunities each year, as well as the opportunity to be part of our Learning & Participation activity, developing their skills by working alongside our team and musicians.
- **Royal Philharmonic Society:** Music in the Round is now the regular presenter of the annual RPS Chamber Music commission, and we will give the composer the opportunity to meet, work with and alongside Ensemble 360 as they write the piece, providing insight and encouragement to the creative process.
- **Black Lives in Music:** with the Black Lives Matter movement highlighting issues facing people of colour across the world, it has become clear that arts organisations need to do more and better to increase their diversity and reflect modern British society. As part of this we became Founder Members of Black Lives in Music in early 2021, and are partnering with them for the next iteration of our Bridge scheme for emerging musicians, focusing on wind players of colour.
- **Leeds Conservatoire:** initial discussions have taken place with Leeds Conservatoire regarding future collaborations and performance/masterclass opportunities for their students.
- **Classical Sheffield:** leading the development of this membership organisation (as Chair) that reaches dozens of musical groups in the city and thousands of music-makers, encouraging them to collaborate and take music into more places across Sheffield to more people.
- **Sheffield Music Hub:** we have a long-standing partnership with the Hub, having helped it develop from a Music Service, and are key to its aims of engaging all 70,000 young people in Sheffield with making music through creative composition projects, involvement in its Future Talent scheme and providing access to our concerts and musicians.
- **Sheffield Music Academy:** a growing relationship that will see Ensemble 360 musicians visiting the Centre for Advanced Training on a regular basis, establishing stronger links between the organisations, with the aim of providing high-quality coaching for their students as well as free tickets to our concerts while giving us access to engage with the musicians of the future.
- **The University of Sheffield:** Music in the Round contributed to The University of Sheffield's UK Research and Innovation (UKRI) project examining the impact of COVID-19 on arts organisations

in the city during 2020/21. The only such survey being funded by UKRI in the UK, this insight will not only help Sheffield organisations and freelance artists plan for the future, but information will be shared nationally to benefit arts organisations across the county. We regularly collaborate with their Music Management students as well as the Department of Music.

- **South Yorkshire Housing**

Association: following performances from Ensemble 360 outside their residential settings in 2020, we have now developed a relationship that sees us working with SYHA on a regular basis.

- In support of emerging musicians during the pandemic, Music in the Round signed up to '**Momentum**', an international initiative investing in the future of classical music, with a young baritone featuring in a concert alongside baritone Roderick Williams in autumn 2021.



Matt Hunt from Ensemble 360 performing at a SYHA setting

We are also discussing formalising a relationship with Ryedale Festival and Leeds Lieder, and conversations continue with other organisations, such as the Leeds International Piano Competition, Buxton International Festival and Chineke! Foundation.

Other networks

Music in the Round is also represented on the boards of Create Sheffield (Sheffield's Local Cultural & Education Partnership), Sheffield Music Education Hub, South Yorkshire Music Board and the Sheffield Culture Consortium (Chair for the year beginning Sept 2021). Projects and activity in partnership with Sheffield Music Education Hub, Sheffield Academy, Sheffield Theatres and The University of Sheffield continue to evolve, as do our collaborations with The Leadmill and the Sensoria Festival of Music, Film and Digital Media. We hope this joint working will continue with these organisations into the future, alongside embryonic partnerships with local promoters Flying Donkey and Opus. Our connections with Sheffield Jazz enable them to give their musicians the opportunity to perform in the Crucible Studio.

Funding Development & Income Generation

We received a total of £187,594 (2019/20: £210,723) from Arts Council England and trusts and foundations, including our funding agreement for two years (2021-2023) with Mayfield Valley Arts Trust to support Learning & Participation activity in Sheffield and South Yorkshire.

Earned income from activity was just £5,964, a drop of around 97% compared to previous years, which contributed only 2% towards our total income for the year.

The Learning & Participation Producer submitted several applications to trusts and foundations in early 2020 for our latest storybook commission from Children's Composer-in-Residence Paul Rissman, Izzy

Gizmo, which generated £5,500, once we had reassured funders that the project would go ahead as soon as we were able to present it.

An application to the European Regional Development Fund SME Business Recovery Fund was successful in early 2021, enabling us to kick-start the creation of a new microsite for presenting digital content.

During the year a significant number of people joined our Friends' scheme, around half at our new, higher level of membership (E360 Friend), leading to a huge increase in income to £23,223 (32% higher than 2019/20).

We received a significant number of donations as people supported us and Ensemble 360 during such a difficult year. As in 2020/21, all of this income was placed in our designated Future Festivals Fund to support live activity in the future, which grew to £228,733 (2019/20: £205,978) in the year. This gives us a strong financial base from which we can plan future Festivals and activity while audience capacity for concerts, and thus box office income, remain below pre-pandemic levels. We also created a new designated Digital Future Fund with the aim of futureproofing the organisation by supporting the ongoing creation of digital resources and activity to complement live events.

We continue to enjoy a positive relationship with Arts Council England, regularly updating them with our activity, and have applied to retain our status as a National Portfolio Organisation for an Extension Year, 2022/23, before planning to apply for regular funding from 2023 onwards.

Sheffield City Council currently provides free office space and utilities (approximate value around £20,000) as support in kind, for which we are very grateful. We are actively seeking to retain this support due to the possible redevelopment of the Graves / Central Library Building in which the office is based, and are in discussion with the Council and other organisations in the city about alternative accommodation.

Environmental Responsibility

From March 2020 until June 2021 staff worked from home due to the pandemic. Meetings took place via video call, including meetings of Trustees and sub-committees. Working practice has now permanently changed for staff and other stakeholders, with more meetings held online and staff working from home more often. This means we have reduced our travel as an organisation, and thus a permanent reduction of impact on the environment.

Arts organisations are being encouraged to take environmental responsibility across all their work. Music in the Round already collects data on our carbon footprint, where possible when occupying a tiny office in a large Council-owned building. We continue to recycle office materials and collect data on touring by all the musicians we work with to track carbon emissions and focus on reductions. We want to work with Sheffield Theatres and other venues to gather information about our audiences and their carbon footprint, and add it to the data we already collect for musicians and their travel to give us an idea of the environmental impact of presenting concerts. This will give us a benchmark from which we can mark our progress, and we can share this with audiences to educate and encourage them (with the support of Ensemble 360) to work with us on changing their behaviour to reduce the carbon footprint of a concert by, for example, changing how they travel to concerts or look at carbon off-setting.

Electronic communications are an important part of our marketing strategy as well as providing environmental savings. We continue to add to the audio and video content on our website and on social media, creating new content based on our activity.

Staff and Operational Structure

During 2020/21 there were a few changes to the staffing team. These were linked to the departure of the Learning & Participation Manager in late 2019 and the outcome of decisions by the trustee-led Artistic Committee, which was formed to look at the future of the organisation and how we could evolve to best meet our aim of getting people closer to the music and offer a coherent multifaceted programme that combines performance and engagement. As part of this process, the freelance Artistic Director stepped down in May 2020, and a new role was created, Head of Programmes, that would embody this integrated vision by overseeing all our activity on- and off-stage in South Yorkshire and across the country. In addition, one of the Programme Managers (National) left in summer 2020, which provided a further opportunity to refresh the staffing structure. As a result, a full-time Head of Programmes was appointed in late 2020.



Staff and trustees prepare for hosting our first live concert in October 2020 at Upper Chapel

The trustees also agreed to the creation of the new position of a Development Manager to oversee the Friends of Music in the Round and build on recent successful fundraising initiatives to maximise the potential of people willing to donate to us. This post was recruited in late 2020.

The current staff team comprises nine people, led by the Chief Executive, of whom seven are part-time. Many staff were placed on the CJRS (furlough) for much of 2020 and into early 2021, but by April 2021 nearly all members of the team had returned to their contracted hours. In addition, a Remuneration Policy was created and agreed by trustees in 2021 that reflected the shift in responsibilities given the changes in staffing structure. This saw some staff having an increase in remuneration and the Executive Director being given the new title of Chief Executive.

Future Plans

In the face of many changes brought by the COVID-19 pandemic, Music in the Round remains positive and flexible and is planning for a range of potential future scenarios that include online activity.

We are fortunate that our financial reserves remain healthy and are aware of the need to protect reserves for the future of the organisation. Having recruited a Development Manager, we see this role as key to retaining all our new Friends gained in 2020/21 as well as seeking new donors, supporters and local sponsorship to boost voluntary income for Music in the Round.

Following on from the success of Sheffield Chamber Music at home (SCMF@home) digital festival in 2020, we decided to keep SCMF 2021 online given the uncertainty of lockdown. In addition to the content filmed in March 2021 we held series of live concerts in the Crucible Studio from 11-15 May, enabling the musicians to perform together and present music to our audiences from our home venue. Although it did not receive as many views as SCMF 2020, which we anticipated, it was still a huge success with hundreds of people tuning in to the 25 events and significant donations being made.



Ensemble 360 performing a live-stream concert in the Crucible Studio for SCMF 2021, presented by MitR staff

Public concerts recommenced in Upper Chapel August 2021, with audiences remaining socially-distanced with appropriate hygiene and other safety measures. Capacity is around 30% for each concert, but as in 2020 the venue is cost-effective, the concerts are being repeated twice each day, and fewer musicians are performing to minimise the financial impact of reduced audiences. Crucible Studio concerts in October-December are also reduced capacity at 50%, but this approach feels appropriate given the continued nervousness from audiences about attending indoor events and we want them to feel safe at our concerts. We hope to be back to 100% capacity concerts in Spring 2022.

The autumn also sees the premiere in the Crucible Theatre of our new storybook concert for 3-7 year-olds, *Izzy Gizmo*, which provides musical accompaniment to the tale of an intrepid young female inventor. It will be presented at four schools' concerts and two family concerts before touring the country in 2022.

The Sheffield Chamber Music Festival in May 2022 will for the first time have a Guest Festival Curator to work with our resident musicians to create a nine-day feast of musical activity to enjoy in person after two years of being online. We are delighted that **Helen Grime** is our first curator, and that SCMF will feature a female composer in every concert as well as a focus on introducing new music to audiences.

In 2022 we also launch three new strands of activity:

Sounds of Now

This new music series, supported by funding from an Arts Council England Project Grant, is for people who are curious experience-seekers and will engage with contemporary music relevant to 21st century Britain. Launching in March 2022 with Elaine Mitchener and Apartment House, Sounds of Now will feature performers and music from a variety of backgrounds, which we will present in venues with a more relaxed listening atmosphere. Collaborations with local organisations such as Site Gallery and Sensoria will help us promote the series more widely to people who are not aware of or engage with Music in the Round. Each event will also include online resources that complement the concert, inviting people to participate in debates and increase interest and involvement in the experience.

Bridging the Gap

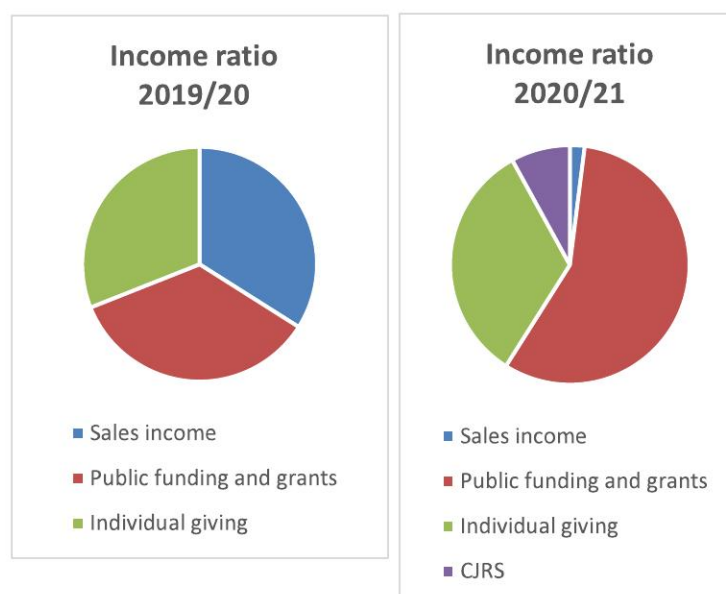
Building on the success of Bridge schemes 1 (Marmen String Quartet) and 2 (four young string players of colour) this third iteration will be a two-year programme, beginning in Easter 2022, to support a wide pool of young instrumentalists (aged 20-28) with the aim of establishing a new wind ensemble comprising young musicians from backgrounds under-represented in chamber music. Black Lives in Music has agreed to be our partner for this scheme, supporting us with designing the programme, the application process and promoting the opportunity to their networks, to deliver a scheme that will meet the specific needs of musicians with experience of racism to create a truly diverse ensemble comprising majority musicians of colour based in the north of England.

WeCompose & MySound

We are planning for two new composition projects to begin in 2022 for KS3 and KS4 students to unlock creativity in young people through music. WeCompose will introduce young people in KS3 from diverse backgrounds to classical music, inspire them to become music-makers and realise their full creative potential through composition, whatever their ability or musical interest. MySound is based on our long-running project with Sheffield Music Hub, Powerplus, which supported KS4 students by workshopping their compositions with Ensemble 360, which were then recorded for GCSE submissions.

Financial Review 2020/21

Total income for the year was £330,054 (2019/20: £602,689). Our Business Plan states our target of achieving an income ratio of 40% sales income / 35% public funding and grants / 25% individual giving. Although we were in receipt of the Coronavirus Job Retention Scheme (CJRS), the impact of the pandemic on our activity was such that this target shifted the ratios to 2% sales income / 57% public funding and grants / 33% individual giving / 8% CJRS.



Underlying core expenditure was subject to tight budgetary control, overseen by the Finance & Fundraising Committee to ensure we made the most of the furlough scheme and only bringing staff back to work on a gradual basis as activity increased. Use was made again of the CJRS in early 2021 with the second lockdown, and other expenditure also kept to a minimum. Total expenditure for the year was £262,406 (2019/20: £502,061). Although this means a net income for the year of £67,648, we are aware that challenging times still lay ahead, so this gives us a strong financial base from which to face the future and plan ahead for different scenarios. We have therefore designated much of this income into appropriate funds to serve that purpose, which includes the creation of a designated Digital Future Fund to ensure we can present activity online at a high quality. £45,000 was placed into this fund during 2020/21, with £5,000 being spent in year on creating a microsite on which to host SCMF2021, and £40,000 being carried forward into 2021/22.

Some of the Andrew McEwan Fund, which supports young people who wouldn't otherwise have the opportunity to experience high quality live music-making, was used to support our new storybook commission *Izzy Gizmo*, which premieres in October 2021, leaving a balance of £47,348 (2019/20: £57,285). Successful in-year fundraising for Learning & Participation projects due to take place in the future means that £31,960 is carried forward into 2021/22 (2019/20: £25,260). Our Bridge Fund supporting young musicians of colour stands unchanged at £24,400, and will be used in 2022/23 to address their significant under-representation in classical music through the third iteration of our Bridge scheme, Bridging The Gap. The Lindsay Foundation, a designated fund that supports specific activities to encourage learning and participation in classical music by children and young people in school, nursery and family settings, also remains unchanged at £31,099.

The net book value (NBV) of the charity's piano is now a designated fund from which depreciation costs are met, in recognition of the fact that the value of this asset is not part of the liquid general funds readily available for use at the discretion of the Trustees. After depreciation charges for the year of £6,388, the fund stands at £19,160.

The overall net position of income over expenditure shows a small increase in unrestricted general funds of £9,268, with a year-end balance of £179,292 (2019/20: £170,024), which is in line with our reserves policy. There is a net underlying increase in restricted and designated funds of £58,380, which puts us in a strong financial position at the start of 2021/22, and careful management during the year will ensure that we are also a going concern in 2022/23 and beyond.

The Finance and Fundraising Committee and full board each met six times during 2020/21, keeping a close monitor on the organisation's financial health. The Risk Register was regularly reviewed throughout 2020, with a significant update in early 2021. Some sections continue to be reviewed on a quarterly basis during 2021/22 in light of the ongoing pandemic.

Financial plans for 2021/22

- The budget for 2021/22 has been adjusted in-year to take into account reduced earned income for autumn 2021, which has been off-set by the successful application for a Cultural Recovery Fund 2 Award of £42,200.
- Funders continue to be flexible with the use of their grants, enabling us to access the funding we need to present concerts and Learning & Participation events.

- Planned activity, such as the creation of the Early Years storybook commission, will draw down restricted funding already raised and to be used for such a purpose.
- Contingency is not being reduced on a quarterly basis, as would usually be the case, to ensure we are prepared for any further financial setbacks through more lockdowns or similar.

Reserves Policy

It is the policy of the charity to maintain unrestricted general funds, which are the free reserves of the charity. Music in the Round needs reserves in the short term to cover possible cash flow problems caused by having to commit to expenditure in advance of income or the late payment of significant box office income or grants. Funds may also be required to reduce the impact of risks from the external environment, for example a cut in funding from a key funder such as Arts Council England.

The charity's aim is to maintain unrestricted funds as working capital to a level that represents approximately four months' core costs of future expenditure (£160,000-£200,000) to aid cash flow during the quieter months and finance its fundraising activities. The trustees have assessed the company's needs and determined that this minimum is desirable given the uncertainties that currently exist around public funding. This will be reviewed annually against changes to the company's circumstances and activity.

Unrestricted general funds held by the charity at 31 March 2021 were £179,292. This comprised fixed assets of £2,053 and cash and net current asset reserves of £177,239. In addition, the charity had £299,832 of designated funds associated with the Lindsay Foundation, Future Festivals Fund and Digital Future Fund; the designated fund for piano depreciation of £19,160; and restricted funds of £108,958 relating to the Andrew McEwan Fund, Mayfield Valley Arts Trust and specific Learning & Participation activity and projects.

Designated Funds

Unrestricted funds may be classed as 'designated' and set aside by the trustees for a specific charitable purpose, for example for a specific activity or project. Such decisions are made at board meetings and minuted. Any designated funds are in addition to those required for four months' cost of future expenditure. Trustees can also remove the designation of funds to release them back to unrestricted funds should circumstances indicate this is appropriate.

Restricted Funds

Funds provided to Music in the Round as grants or charitable donations for a specific purpose will be identified separately in the accounts. Care will be taken to ensure that such funds are only used for the purpose for which they were provided, or renegotiated with the grant-making body should any project adaptations be required in exceptional circumstances, such as a pandemic.

Risk Management

The trustees and staff team of Music in the Round Limited have worked together to identify the major risks to which the charity is exposed, reviewed the current systems and policies that mitigate the risks

and implemented a number of changes to further reduce the risks. The Finance & Fundraising Committee regularly reviews the risk register, at least twice each year, and seeks to constantly improve the management of the charity. The specific risks associated with the COVID-19 pandemic have been considered, planned for and added to the risk register.

Governance, Organisational Structure and Management

Governing document

Music in the Round is a company limited by guarantee governed by its Memorandum and Articles of Association as amended on 11 February 2013. It is registered as a charity with the Charity Commission. Members each agree to contribute £1 in the event of the charity winding up.

Trustee Appointments and Resignations

The directors of the company are the trustees of the charity. The trustees are all members of the company. New directors of the company are appointed by the members. Trustees serve a three-year term of appointment and may be re-appointed up to a further two consecutive terms of three years but must then resign. There must be no fewer than three trustees but with no upper limit. Trustees are appointed to maintain an appropriate balance of knowledge, skill and diversity.

In February 2021 two Vice Chairs, Jan Bonar and Jane Ginsborg, were appointed to support the Chair, Mary Heyler, and when Mary had to resign from the board for personal reasons in June 2021 Jane agreed to step up to be interim Chair to support the organisation through the ongoing situation and future application to ACE for NPO funding for 2023 onwards. A new, permanent Chair is being sought for the organisation in spring 2022. We are very grateful to Mary for the time and support she gave to Music in the Round as Chair, and continues to do so at a distance. We are also hugely appreciative of Jane agreeing to step up as interim Chair in such a crucial year for the organisation. A new trustee, Mark Sutherland, was appointed in June 2021 to replace Mary on the board. Having been an external advisor to the Finance & Fundraising Committee, Mark was able to swiftly support Music in the Round with his expertise at a time when it was needed.

Induction and training of new trustees

New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the current Business Plan and the financial affairs of the Music in the Round. Prospective trustees meet the Chair, Chief Executive and staff, and are invited to attend a Board meeting as observers before joining.

Organisational structure and management

The Board of Trustees administers the charity. The Board comprises 10 trustees, of whom 80% are female and 30% do not identify as White British, and are aged from early 30s to early 80s. The Board meets at least four times a year (six in 2020/21), with other meetings to discuss particular issues arranged as required. The advisory Finance & Fundraising Committee usually meets quarterly, but met

six times in 2020/21, with other significant discussions taking place throughout the year. Trustees are members of these committees and work with the management team.

The Board appoints the Chief Executive, and delegates the role of appointing the staff to the Chief Executive, who is responsible for the day-to-day management of the charity. The Chief Executive Director reports to the Board on the financial and strategic position of Music in the Round, supported by the Head of Programmes.

Organisational developments during the year

In 2020/21 we held four formal board meetings with two supplementary ones, including an extended board meeting in November to review the past few months and consider future plans. Music in the Round continues to be engaged in an ongoing process of self-evaluation, in which we examine our vision, practice, communication strategies, financial health, partnerships and governance.

Our Business Plan is the mechanism by which we articulate our values, ambitions, objectives and targets for a given period, and is revised on an annual rolling basis to always be looking at least three years ahead. Due to the ongoing pandemic, the current plan only covers April 2021 – March 2022, with a draft one for April 2022 – March 2023 in place that will be updated during autumn 2021. A Board Away Day in September 2021 has helped to plan further ahead to 2023 and beyond.

In response to ACE's Four Investment Principles as part of its 10-year strategy, four groups comprising trustees and staff were formed during the summer of 2021 to focus on the Four Principles. Each led by a trustee, these groups will develop and evolve into permanent committees to support Music in the Round's development and ensure it responds to the ACE 2021-24 Delivery Plan.

Public Benefit

When reviewing Music in the Round's objectives and activities and devising its future programme, the Board of Directors confirms that it has referred to the Charity Commission's general guidance on public benefit and complied with its duty under the Charities Act 2011.

The charity's aims and objectives are directed at the public at large: those who attend concerts around the UK; visitors to the website; and those who are part of our many learning & participation activities.

Our concerts in Sheffield and Barnsley are open to the public without restriction, and also include offers for tickets for those aged under 35 as well as first-timers, students and disabled people with carers.

Directors' responsibilities

The Directors, being the trustees of the charity, are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (UK GAAP).

Company law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the state of the charitable

company's incoming resources and application of resources, including its income and expenditure, during the period.

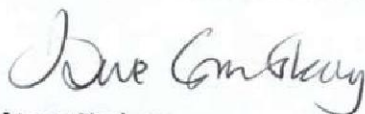
In preparing those statements the directors are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and breaches of law and regulations.

The financial statements have been prepared in accordance with the special provisions of part VII of the Companies Act 2006 relating to small entities.

By order of the board on 10 December 2021



Prof Jane Ginsborg
Trustee and Chair of the Board

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2021 which are set out on pages 18 to 29.

Responsibilities and basis of report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no 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 company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.


Philip Allsop (Dec 16, 2021 12:28 GMT)

Philip Allsop FCA
BHP LLP

2 Rutland Park
Sheffield
S10 2PD

Dated: Dec 16, 2021
.....

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2021

		Unrestricted funds £	Restricted income funds £	Total 2021 £	Total 2020 £
	Note				
Income					
Donations and legacies	2	258,030	38,550	296,580	398,995
Income from charitable activities	3	5,964	-	5,964	198,376
Other trading activities	4	41	-	41	4,507
Investments	5	175	-	175	811
Other income	6	27,294	-	27,294	-
Total Income		291,504	38,550	330,054	602,689
Expenditure					
Charitable activities	7	217,043	36,550	253,593	499,534
Raising funds	10	8,813	-	8,813	2,527
Total expenditure		225,856	36,550	262,406	502,061
Net Income		65,648	2,000	67,648	100,628
Reconciliation of funds:					
Total funds brought forward		432,649	106,945	539,594	438,966
Total funds carried forward		498,297	108,945	607,242	539,594

All income and expenditure derive from continuing activities.

The company has no recognised gains or losses other than those shown above.

Music in the Round Limited

Statement of Financial Position

Year ended 31 March 2021



	Note	2021 £	2020 £
Fixed Assets			
Tangible assets	12	21,213	28,285
		<u>21,213</u>	<u>28,285</u>
Current assets			
Stock		4,705	4,592
Debtors	13	11,944	40,036
Cash at bank and in hand		602,220	539,758
		<u>618,869</u>	<u>584,386</u>
Current Liabilities			
Creditors : amounts falling due within one year	14	32,840	73,077
		<u>32,840</u>	<u>73,077</u>
Net current assets		586,029	511,309
Total Assets Less Current Liabilities		607,242	539,594
Net assets		<u>607,242</u>	<u>539,594</u>
The Funds of the Charity			
Restricted funds	15	108,958	106,945
Unrestricted funds:			
Designated funds	15	318,992	262,625
General funds	15	179,292	170,024
		<u>607,242</u>	<u>539,594</u>

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of the accounts.

These accounts which have been prepared in accordance with the special provisions relating to small companies subject to the small companies regime within Part 15 of the Companies Act 2006, were approved and authorised for issue by the board on 10th December 2021.

A handwritten signature in black ink, appearing to read "Prof Jane Ginsborg".

Prof Jane Ginsborg
Director

Company registration number: 1880734

Music in the Round Limited

Statement of Cash Flows

Year ended 31 March 2021



	Note	2021 £	2020 £
Cash flow from operating activities	18	62,287	141,232
Cash flows from investing activities:			
Interest received		175	811
Purchase of fixed assets		-	(536)
Net cash used in investing activities		175	275
Net increase in cash and cash equivalents		62,462	141,507
Cash and cash equivalents at 1 April		539,758	398,251
Cash and cash equivalents at 31 March		602,220	539,758
Cash and cash equivalents consists of:			
Cash at bank and in hand		602,220	539,758

1 Summary of significant accounting policies

(a) General information and basis of preparation

Music in the Round is a registered Charity and a company limited by guarantee in England. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are set out in the Trustees' Annual Report.

The charity constitutes a public benefit entity as defined by FRS102. The financial statements have been prepared in accordance with 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) issued in October 2019 and the Companies Act 2006 and UK Generally Accepted Accounting Practice. Assets and liabilities are initially recognised at historical cost unless otherwise stated in the accounting policies.

The financial statements are prepared on a going concern basis under the historical cost basis.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

(b) Tangible fixed assets and depreciation

Tangible assets are depreciated by annual instalments over their estimated useful lives at the following rates:

Musical Instruments	-	10% straight line
Fixtures and fittings	-	25% reducing balance
Office equipment	-	25% reducing balance

(c) Income and deferred Income

All income is included in the Statement of Financial Activities (SoFA) when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

Income received for restricted funds is subject to specific conditions imposed by the donor or has been raised by the company for particular purposes. Designated funds comprise unrestricted funds that have been set aside by trustees for particular purposes.

(d) Expenditure

Expenditure is accounted for in the accounting period which it is incurred.

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and overall costs of the central function are borne by the unrestricted fund.

1 Summary of significant accounting policies continued

(e) Stocks

Stock is valued at the lower of cost and net realisable value.

(f) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

(g) Cash and cash equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks.

(h) Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in exchange for that service.

(i) Going Concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

The directors have considered the impact of COVID-19 on the charity's activities as well as the wider economy. The Trustees are confident that they have in place plans to deal with the financial losses that may arise.

The board have prepared forecasts and subjected these to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income and take appropriate action.

2 Income from donations and legacies

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Gifts	108,936	50	108,986	188,272
Arts Council England NPO grant	145,594	-	145,594	142,963
Other grants (see note 20)	3,500	38,500	42,000	67,760
2021 total	258,030	38,550	296,580	398,995
2020 total	326,054	72,941	398,995	

3 Income from Charitable activities

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Ticket sales & venue fees	5,797	-	5,797	192,880
Education income	167	-	167	5,496
2021 total	5,964	-	5,964	198,376
2020 total	198,376	-	198,376	

4 Other income

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Sponsorship & merchandising	41	-	41	4,507
2021 total	41	-	41	4,507
2020 total	4,507	-	4,507	

5 Income from investments

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
Interest receivable	175	-	175	811
2021 total	175	-	175	811
2020 total	811	-	811	

6 Other income

	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
HMRC Coronavirus Job Retention Scheme income	27,294	-	27,294	-
2021 total	27,294	-	27,294	-
2020 total	-	-	-	

7 Expenditure on charitable activities

	2021	2021	2021	2020
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Artists, venue and instrument hire	17,063	24,050	41,113	188,824
Artistic direction	9,817	-	9,817	23,030
Marketing	23,299	-	23,299	43,099
Learning & participation activities	575	12,500	13,075	52,991
Staff	143,720	-	143,720	157,063
Governance (note 8)	2,891	-	2,891	3,162
Administration	11,890	-	11,890	13,193
Operational costs	716	-	716	10,870
Depreciation	7,072	-	7,072	7,302
2021 total	217,043	36,550	253,593	499,534
2020 total	446,856	52,678	499,534	

Restatement of prior year expenditure figures

Expenditure figures for 2020 have been restated to show £46,632 of expenditure within 'Learning & Participation activities', having previously been included under 'Artists, venue and instrument hire'.

8 Governance costs and Independent Examiner's remuneration

The independent examination fee for the year is £2,843 including irrecoverable VAT (2020: £2,760). Other Governance costs total £48. (2020: £402)

9 Trustees' and key management personnel remuneration and expenses

The Trustees consider the Key Management Personnel to comprise the Trustees, Chief Executive, Artistic Director (until May 2020) and Head of Programmes (new post from January 2021)

No trustees had travel expenses reimbursed during the year (2020: 1 trustee reimbursed £167).

The total amount of all employee benefits received by key management personnel, including amounts paid on a self-employed basis is £66,809 (2020: £69,494)

10 Costs of raising funds

	2021	2020
	Unrestricted	Unrestricted
	£	£
Fundraising staff / freelance fees	5,661	2,061
Fundraising costs	3,152	466
	8,813	2,527

11 Staff costs and employee benefits

	2021	2020
	£	£
Wages and salaries	140,732	147,150
Social Security	6,186	7,107
Pension	2,463	2,806
	149,381	157,063

The average monthly number of employees during the year was 8 (2020: 9)

Music in the Round Limited
Notes to the Financial Statements
Year ended 31 March 2021



12 Fixed Assets - Tangible

	Piano £	Fixtures & fittings £	Office equipment £	Total £
Cost				
At 1 April 2020	63,875	9,087	21,673	94,635
Additions	-	-	-	-
At 31 March 2021	63,875	9,087	21,673	94,635
Depreciation				
At 1 April 2020	38,327	9,075	18,948	66,350
Charge	6,388	3	681	7,072
At 31 March 2021	44,715	9,078	19,629	73,422
Net book value				
At 31 March 2021	19,160	9	2,044	21,213
At 31 March 2020	25,548	12	2,725	28,285

13 Debtors	2021 £	2020 £
All amounts falling due within one year		
Trade debtors	259	12,602
Other debtors	1,538	-
Prepayments and accrued income	10,147	27,434
	11,944	40,036

14 Creditors: Amounts falling due within one year	2021 £	2020 £
Trade creditors	7,544	32,174
Accruals	22,638	36,693
Taxation and social security	1,526	3,109
Deferred Income - relating to events in 2021/22	408	-
Other creditors	724	1,101
	32,840	73,077

15 Movement in Funds

	At 1 April 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2021 £
Unrestricted					
General	170,024	223,736	(214,468)	-	179,292
Designated - Piano Depreciation	25,548	-	(6,388)	-	19,160
Designated - Lindsay Foundation	31,099	-	-	-	31,099
Designated - Future Festivals Fund	205,978	22,755	-	-	228,733
Designated - Digital Future Fund	-	45,000	(5,000)	-	40,000
Total unrestricted funds	432,649	291,491	(225,856)	-	498,284
Restricted					
Andrew McEwan Fund	57,285	63	(10,000)	-	47,348
Bridge 2 Fund	24,400	-	-	-	24,400
Learning & Participation Fund	25,260	8,500	(1,800)	-	31,960
Mayfield Valley Arts Trust	-	30,000	(24,750)	-	5,250
Total restricted funds	106,945	38,563	(36,550)	-	108,958
Total funds	539,594	330,054	(262,406)	-	607,242

	At 1 April 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2020 £
Unrestricted					
General	209,027	380,673	(387,741)	(31,935)	170,024
Designated - Piano depreciation			(6,387)	31,935	25,548
Designated - Lindsay Foundation	30,399	700	-	-	31,099
Designated - Future Festivals Fund	112,858	148,375	(55,255)	-	205,978
Total unrestricted funds	352,284	529,748	(449,383)	-	432,649
Restricted					
Andrew McEwan Fund	57,104	181	-	-	57,285
Bridge Fund	29,578	-	(5,178)	-	24,400
Learning & Participation Fund	-	42,760	(17,500)	-	25,260
Mayfield Valley Arts Trust	-	30,000	(30,000)	-	-
Total restricted funds	86,682	72,941	(52,678)	-	106,945
Total funds	438,966	602,689	(502,061)	-	539,594

15 Movement in Funds continued

Designated Funds

The Piano Depreciation Fund is a designated fund from which depreciation costs are met, in recognition of the fact that the value of this asset is not part of the liquid general funds readily available for use at the discretion of the Trustees.

The Lindsay Foundation funds Learning & Participation activity.

The Future Festivals Fund underwrites and supports Music in the Round festivals in the longer term to enable forward planning in the event of any significant fluctuation of ticket revenue.

The Digital Future Fund was established by Trustees during the year using individual donations received, including in response to concert cancellations as a result of lockdown. The fund aims to futureproof the organisation by supporting the ongoing creation of digital resources and activity.

Restricted Funds

The Andrew McEwan Fund represents donations received from the Estate of Andrew McEwan and in his memory to provide disadvantaged children living in Sheffield the opportunity to be introduced to music and music education.

The Bridge fund represents income received towards our development scheme that provides performance opportunities, training and business development for young musicians.

The Learning & Participation Fund represents income received to support work including projects in schools, with families and children, and audience development activity. Activity during the year included work with a music group for refugees and asylum seekers in the Barnsley area, and with Age Better in Sheffield.

Mayfield Valley Arts Trust represents income received from the Trust to support work with children and young people, and which this year also included creating digital work for audiences during lockdown, and payment of cancellation fees to musicians for Sheffield Chamber Music Festival 2020.

General funds

The general fund comprises monies that can be used in accordance with the charitable objects of the Charity at the discretion of the Trustees.

16 Analysis of net assets between funds

	Unrestricted		Restricted	2021
	General	Designated		Total
	£	£	£	£
Fixed Assets	2,053	19,160	-	21,213
Cash at bank and in hand	196,468	296,807	108,946	602,220
Other current assets/(liabilities)	(19,229)	3,025	13	(16,191)
	179,292	318,992	108,958	607,242

	Unrestricted		Restricted	2020
	General	Designated		Total
	£	£	£	£
Fixed Assets	2,737	25,548	-	28,285
Cash at bank and in hand	198,286	234,540	106,932	539,758
Other current assets/(liabilities)	(30,999)	2,537	13	(28,449)
	170,024	262,625	106,945	539,594

17. Related Party Transactions

The Chair, Mary Heyler (resigned 11 June 2021), was also on the board of Sheffield Theatres Trust. The Trust runs the box office function on behalf of Music in the Round and provides performance spaces. Mary Heyler did not receive any remuneration from either organisation during the year.

Trustee Christopher Glynn is Artistic Director of the Ryedale Festival, which intended to programme Music in the Round events during 2020/21, although this did not take place due to the impact of Covid 19. Christopher Glynn did not receive any remuneration from Music in the Round during the year.

18. Reconciliation of operating (deficit)/surplus to cashflows from operating activities

	2020	2021
	£	£
Income for the year	67,648	100,628
Depreciation and amortisation	7,072	7,302
Interest received	(175)	(811)
(Increase)/decrease in debtors	28,092	55,951
Increase/(decrease) in creditors	(40,237)	(21,682)
(Increase)/decrease in stock	(113)	(156)
Net cash flow from operating activities	62,287	141,232

19. Analysis of changes in net debt

	At 1 April		At 31 March
	2020	Cashflows	2021
	£	£	£
Cash at bank and in hand	539,758	62,462	602,220

Music in the Round Limited
Notes to the Financial Statements
Year ended 31 March 2021



20. Grant income	2021	2020
	£	£
Arts Council England National Portfolio Organisation funding	145,594	142,963
Other grants:		
The National Lottery Awards for All	-	9,960
ERDF grant: SME Restart & Recovery and Kickstarting Tourism package	3,000	-
Church Burgesses Educational Foundation	2,000	2,500
Cutlers Company Charitable Trust	-	2,000
Freshgate Trust Foundation	-	2,000
Hugh Neill Charity	-	300
J G Graves Charitable Trust	-	3,000
Mayfield Valley Arts Trust	30,000	30,000
R Walker Charitable Trust	1,500	1,500
Shaw Lands Trust	1,500	1,000
Sheffield Bluecoat & Mount Pleasant Education Foundation	1,000	-
Sheffield City Region Combined Authority	-	2,000
Sheffield Grammar School Exhibition Foundation	-	2,000
Sheffield Town Trust	2,500	8,500
South Yorkshire Community Foundation AESSEAL Charitable Trust	-	3,000
UKRI-funded COVID response study grant	500	-
	42,000	67,760
Total Grants included in income	187,594	210,723