



REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

FOR

MUSIC IN THE ROUND LIMITED

Registered company (England and Wales): 01880734

Registered Charity: 326811

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REFERENCE AND ADMINISTRATION INFORMATION

Registered Company No.

01880734 (England and Wales)

Registered Charity No.

326811

Registered Office

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

Trustees

Sughra Begum DL (appointed 10 June 2022)
Jan Bonar – Vice Chair
Jenny Dibden Stevens – Chair (appointed 10 June 2022)
Judith Ennis (resigned 10 June 2022)
Ellen Gallagher
Prof Jane Ginsborg – Vice Chair (Chair from 11 June 2021-10 June 2022)
Christopher Glynn
Mary Heyler (resigned 11 June 2021)
Prof Pat Kendall-Taylor
Cara McAleese (appointed 10 June 2022)
Dr Stella Mascarenhas-Keyes (resigned 10 June 2022)
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

Music in the Round (MitR) was established in Sheffield in 1984 by Peter Cropper and the renowned Lindsay String Quartet, who pioneered the idea of music performed and listened to 'in-the-round'. When The Lindsays retired in 2005, we formed Ensemble 360, a group of 11 highly talented musicians who are at the core of all our activity.

We are now the leading national promoter of chamber music, presenting hundreds of events in partnership with venues across the country for audiences of all ages, particularly in areas where there is little provision of professional live classical music, including Doncaster, Barnsley, Portsmouth and Barking & Dagenham. Our annual programme includes the nine-day Sheffield Chamber Music Festival in the Crucible Theatre each May, as well as activity across the city in unusual venues.

Our mission has always been to 'get people closer to the music'. Audiences do this by experiencing live music while seated in the round; musicians introduce themselves and the music they're playing; and we also provide contextualising talks, participatory events and online resources as part of our programme. Although 'in the round' is defined through the 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, 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 that is characterised by passion, excellence and proximity, through:

- Ensemble 360, a world-class resident group of musicians
- outstanding visiting artists from a diverse range of musical genres
- a varied learning and participation programme for Early Years to Later Years
- a commitment to supporting the development of young audiences and musicians
- delivering hundreds of live music experiences in a collaboration with different venues and organisations across the country 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 2021/22 this was again not possible due to the Covid-19 pandemic. We held the Sheffield Chamber Music Festival online again, with 25 events presented both live online and pre-recorded broadcast from our Crucible Studio home onto YouTube, and from August onwards we presented live concerts, albeit

with a greatly reduced audience capacity. In total we gave **62 live performances in 13 venues** across the country, of which 8 were in South Yorkshire, with the rest in London, Portsmouth, Bolsover, Milton Keynes and Leamington Spa. Most of the concerts featured our resident musicians, Ensemble 360, but we were delighted to present top quality guest artists such as **Paul Lewis, Roderick Williams, Craig Ogden, Julian Joseph, Mishka Rushdie Momen and Elaine Mitchener.**



Tim Horton performing online in the Crucible Studio in SCMF 2021

Sheffield Chamber Music Festival

2021 ran over five days (11-15 May) instead of its usual nine. It featured a variety of concerts broadcast online from the Crucible Studio as well as pre-recorded events. These included our first ever videos created in 360 degrees with binaural sound, enabling audiences to listen from literally within the ensemble and able to choose whom they look at and listen to at any time during the video. Of the three such films made, one (Beethoven Grosse Fuge) achieved over **14,000 views on YouTube.**

The autumn season in Sheffield began with hour-long concerts at Upper Chapel that were repeated at lunchtime and evening due to the audience capacity being limited to only 18%. During the autumn we were allowed to increase the audience capacity of venues, which meant we could return to the Studio and full-length concerts and perform to more people. In total we performed to just under **11,000 people** during 2021/22, and we really enjoyed being able to present live music to appreciative audiences again.

Supporting new music

Our relationship with the **Royal Philharmonic Society** sees us present the world premiere of their annual Chamber Music commission, part of their programme supporting emerging composers. In October 2021 Ensemble 360 performed this PRS commission, a new work by **Rūta Vitkauskaitė**, at our first concert back in the Crucible Studio since February 2020.

Through funding from Arts Council England we were able to begin a new strand of concerts, **Sounds of Now**, in spring 2022. Launching with a fantastic event with **Elaine Mitchener** and **Apartment House** in March to a hugely appreciative audience, Sounds of Now continues throughout 2022 with the aim of providing a platform for musicians who are pioneering some of the most exciting artistic ideas today, inspiring new thinking and provoking debate.

Other contemporary composers featured during the year include **Rebecca Clarke, Katalin Ladik, Jeanne Lee, Benjamin Patterson, Archie Shepp, Ian Venables** and **Judith Weir** as well as compositions from performers **Jon Boden, Julian Joseph, Tony Kofi** and **Elaine Mitchener.**

Events for two significant figures associated with Music in the Round took place during the year. A celebration of the life of **Tony Thornton**, one of the original backers and long-term supporters of Music in the Round since its beginnings in 1984, took place in July 2021 in the Crucible Studio. Performers included The Gesualdo Six, Sarah Fox and Ensemble 360, who performed for an audience of invited friends and family. **Ronnie Birks**, second violin in the Lindsay String Quartet, had passed away in December 2020, but we were not able to present a concert for his friends, family and Friends of Music in the Round until March 2022. Featuring former members of The Lindsays Robin Ireland and Bernard Gregor-Smith, along with Martin Cropper, Peter Hill and other guests, it was a wonderful celebration of his life and favourite music.

Learning & Participation

During 2021/22 we were still restricted regarding our learning & participation activity due to COVID-19 restrictions, but we still engaged with **8,605 people** of all ages, including 5,537 in Sheffield and over 3,000 nationally. Despite the restrictions, in October we gave the world premiere of our brand new storybook project for Early Years, based on the popular children's book **Izzy Gizmo** by Pip Jones, which tells the tale of a young female inventor who puts her talents to work to rescue a crow.

Ensemble 360 and Polly Ives presented *Izzy Gizmo* to **2,038 young people** and **317 adults** from **34 different schools** and EY settings in Sheffield's Crucible Theatre. This included a continuation of our valued collaboration with the Sheffield South East Learning Partnership (SSELP). SSELP is a partnership of 18 schools in south east Sheffield, an area of Sheffield that has historically not engaged with cultural activity. Ten primary schools from SSELP signed up for the *Izzy Gizmo* project, and they brought 491 young people from low socio-economic backgrounds to the Crucible, many for the first time.



As a group we have found that our children have become more vocal and more confident to take part in group activities, and children who may have suffered with their confidence in the past have become some of the loudest singers in the group!

Elmore Kindergarten

The children have a love for music, which has been enhanced by the immediate start of Izzy Gizmo when they started school.

Holt House Infant School

We are a partner of **Sheffield Music Hub**, and regularly organise opportunities for their students to attend our concerts and perform with our musicians. Alongside this we have been supporting the Hub's 'Futuring Talent' programme, created to give opportunities to students who face barriers to their musical development. An important aim of the scheme is for the students to meet professional musicians and to see the music profession as an achievable goal. Many groups of students from the scheme attended our concerts in spring 2022, often with family members who themselves have never

been to a concert or even into the Crucible Theatre before, and we also arranged for them meet members of Ensemble 360 after a performance.

We continued our nascent relationship with South Yorkshire Housing Association and its 'Moments of Joy' initiative, visiting their residential settings during summer and autumn 2021. This project brought music to life for their resident vulnerable adults in which they became singers, composers and songwriters, co-devising two new pieces supported by musicians from Music in the Round.

CASE STUDY: FLOWERS OF DOE LEA

In February and March 2021 we collaborated with Orchestras Live, Bolsover District Council, Doe Lea Centre and Bramley Vale Primary School on a composition project, 'The Flowers of Doe Lea', led by composer Duncan Chapman, artist Martyn Stonehouse and three of our musicians (Naomi Atherton, horn; Raye Harvey, violin; Jamie Manson, bass). Doe Lea is an ex-mining village, and by the side of its entrance road is a RIBA East Midland award-winning sculpture set in a bed of wild flowers. It comprises curved metal tubes that spell out the name of the village from a certain angle, and 16 students from the school worked with Duncan and the musicians over a couple of weeks to generate their own creative responses to the sculpture. The pieces were performed by the students and musicians, interspersed with short pieces of chamber music by the MitR musicians, to an invited audience of friends, family and guests in the Doe Lea Centre. After this live event, Martyn created an interactive online resource based on content created during sessions at the school that can be available to anyone and everyone.



A student from Bramley Vale Primary School using Raye's violin sound as part of the creation of an improvised piece inspired by the sculpture

I find that identifying a creative process is much easier to introduce people into the arts in a community. The journey of making can be just as rewarding as the end product... Possibility is something we all need more of. Making art accessible, affordable, inclusive, unbiased, challenging, exciting and fun are all with the realms of anyone's possible future.

– Daniel Oakley, Community Arts Development Officer at Bolsover Council

'Coming Together' events now form a regular part of our programme, and we have committed to delivering these events a couple of times a year in Sheffield to give a local community a chance to come together and make music, with the support and guidance of professional musicians. In March we held a large-scale community event as part of our postponed Beethoven 250 celebrations from spring 2020, inviting instrumentalists of any age, instrument and ability to come together and perform one of his most famous works, the opening movement of Symphony No.5. For this event, we worked in conjunction with Ensemble 360, local orchestra Hallam Sinfonia and composer and educator Andrew J.

Smith, who created an arrangement of the piece for us that enabled anyone to take part, with two difficulty levels for participants to choose from as well as writing new parts for non-orchestral instruments such as extended brass, guitar and piano. The event was immensely popular, selling out well in advance, with over 70 people taking part. The afternoon was directed and conducted by Graham Ross (Director of Music, Clare College, Cambridge) with Ensemble 360's violinist Claudia Ajmone-Marsan leading the orchestra.

Music in the Round is an Artsmark Partner, and during the year we engaged with Create Sheffield, our Local Cultural Education Partnership, and worked with 37 schools with Artsmark status.

Concerts Plus

Embracing our mission of getting people 'closer to the music', our aim is for 90% of Music in the Round concerts to have an additional activity by 2024, ranging from a pre- or post-concert conversation with guest artists to having the opportunity to try the tabla. Ongoing social-distancing restrictions during the year limited our ability to develop this area, but pre-concert talks and post-concert Q&As have been part of our programme for many years, and we keep refreshing the format to see how we can best engage with our audiences. In 2021-22 we aimed to give the events more of a focus on a specific area of the performance:

- Pianist **Libby Burgess** gave insights into her 'Project 48', between and during her four concerts in one day, which involved her playing all 48 of Bach's preludes and fugues 48 times, one in each of the 48 counties of England
- RPS Chamber Music Commission composer **Rūta Vitkauskaitė** and Ensemble 360 cellist **Gemma Rosefield** gave a Q&A after the world premiere of Rūta's piece that focused on the cello, looking at writing for the instrument and their close collaboration on the new piece
- Pianist **Tim Horton** and Music in the Round's Sheffield Programme Manager and BBC Radio 3 presenter **Tom McKinney** hosted a post-concert Q&A about his performance, the first of six in a new cycle focusing on Chopin, his influences and impact
- During a performance of two of Bach's Cello Suites **Gemma Rosefield** talked about Bach and the context of the Suites, and took questions from the audience, in a mid-concert event, which

meant people didn't have to arrive early/stay late to be part of it

- Pianists **Mishka Rushdie Momen** and **Julian Joseph** both met young musicians from local Music Hubs (Sheffield and Doncaster) after their recitals, chatting with them, talking about their music-making and answering questions from the young people.



Mishka Rushdie Momen talks to the audience during her piano recital in January 2022

Networks, partnerships and collaborations

Music in the Round is represented on the boards of Sheffield Music Education Hub, Create Sheffield (Sheffield's Local Cultural & Education Partnership), Classical Sheffield (Chair), Sheffield Culture Consortium (Chair for the year Sept 2021-22), Sheffield Culture Collective, South Yorkshire Music Board and Orchestras Live. 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, Sensoria, Festival of Debate and other organisations in the local area. Our connections with Sheffield Jazz enable them to give their musicians the opportunity to perform in the Crucible Theatre, and for Classical Sheffield member groups to perform as part of the annual Sheffield Chamber Music Festival.

Relationships 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:** we are Founder Members of Black Lives in Music, supporting them since early 2021, and are partnering with them for the next iteration of our Bridge scheme for emerging musicians, focusing on wind players currently under-represented in chamber music
- **Leeds Conservatoire:** students from Leeds Conservatoire were part of the Sheffield Chamber Music Festival in 2022, with possible 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, hundreds of music-makers and thousands of audiences, 40% of whom are new to classical music, by encouraging its members to collaborate and take music into more places 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.
- **Harmony Works:** The Music Hub and Music Academy are purchasing a building in central Sheffield to create a centre for music education in the heart of the city, Harmony Works. We are a partner in this endeavour, working together to make Sheffield an amazing place for young music-makers, with the aim of it opening in 2025/26, and it being our new base.
- **The University of Sheffield:** Music in the Round regularly collaborates with the University on research projects, such as one examining the impact of COVID-19 on arts organisations and into Health & Wellbeing in the city. We regularly collaborate with the Music Management

department, offering volunteering and research opportunities, as well as students studying at the Department of Music.

- **South Yorkshire Housing Association:** following a successful project, 'Moments of Joy', in 2021, we are looking to continue to develop our relationship working with vulnerable adults in their residential settings.

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 the Royal Over-Seas League Music Competition.

Funding Development & Income Generation

We received a total of £234,077 (2020/21: £187,594) from Arts Council England (ACE) 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 happily significantly increased to £118,454, from just £5,964 in 2020/21, as live activity began to take place during the year.

We received £42,200 from the UK government's Culture Recovery Fund administered by the DCMS and ACE, and were also awarded a Project Grant of £28,978 for our new Sounds of Now series from ACE, £14,489 of which was received in this year.



Elaine Mitchener launches Sounds of Now

During the year we continued to receive significant support from Friends current and new, with income increasing to £26,187, smashing our 2018-22 Business Plan target of raising £25,000 by 2021/22 (income from Friends just £14,780 in 2017/18; an increase of 77%). We were delighted to receive a significant legacy from Tony Thornton's estate, which will contribute towards our WeCompose project, as agreed with his family.

With restrictions remaining in place for much of 2021, we received very welcome support from donors as people and audiences continued to support us and Ensemble 360. As in 2020/21, we ensured income was placed in our designated Future Festivals Fund to support live activity and SCMF in the future, which grew to £246,145 (2020/21: £228,733) in the year. This gives us a strong financial base from which we can plan future Festivals, especially our forthcoming 40th anniversary in 2024, while audience capacity for concerts, and thus box office income, continues to remain below pre-pandemic levels.

We continue to enjoy a positive relationship with Arts Council England, retaining our status as a National Portfolio Organisation for the Extension Year, 2022/23, and remain in the portfolio from 2023-26.

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 seeking to retain this support due to the possible redevelopment of the Graves / Central Library Building in which the office is based, although in the future we will be based in Canada House as part of Harmony Works.

Staff and Operational Structure

The current staff team comprises nine people, led by the Chief Executive, of whom seven are part-time.

The refresh of the team structure during 2020/21 has been working successfully, with the first Guest Festival Curator for Sheffield Chamber Music Festival, Helen Grime, working well with Ensemble 360, the Head of Programmes and other staff to create a fantastic nine days of events in May 2022. One staffing change during the year led to the Participation & Learning Coordinator position changing to Events & Participation Coordinator to better reflect the tasks of the role.

Future Plans

We are fortunate that our financial reserves remain healthy despite the impact of several lockdowns and thus hugely restricted activity over the last two years, but are even more aware of the need to protect reserves for the future of the organisation now all government support has ceased. Having recruited a Development Manager, we see this role as key to retaining all our new Friends gained in 2020-22 as well as seeking new donors, supporters and local sponsorship to boost voluntary income for Music in the Round.

Following on from two online festivals, one from the musicians' homes and one broadcast from the Crucible Studio, Sheffield Chamber Music Festival 2022 was open to the public for the first time since 2019, and was also the first with a Guest Curator. Composer **Helen Grime** programmed a fantastic line-up over the nine days, with at least one female composer being performed in each of the 25 events, which included music from Mozart, Beethoven and Chopin to Clarke, Meredith and Weir. Grime's music also featured, introducing audiences to her music, alongside some rarely-performed composers including Akira Nishimura, Grażyna Bacewicz, Britta Byström and Arlene Sierra.



Ensemble 360 performing the final piece in the Crucible Studio for SCMF 2022

The Sheffield autumn season began in September 2022, with audiences still lower than hoped, but gradually recovering, especially for more popular programmes, and this trend is continuing for box office

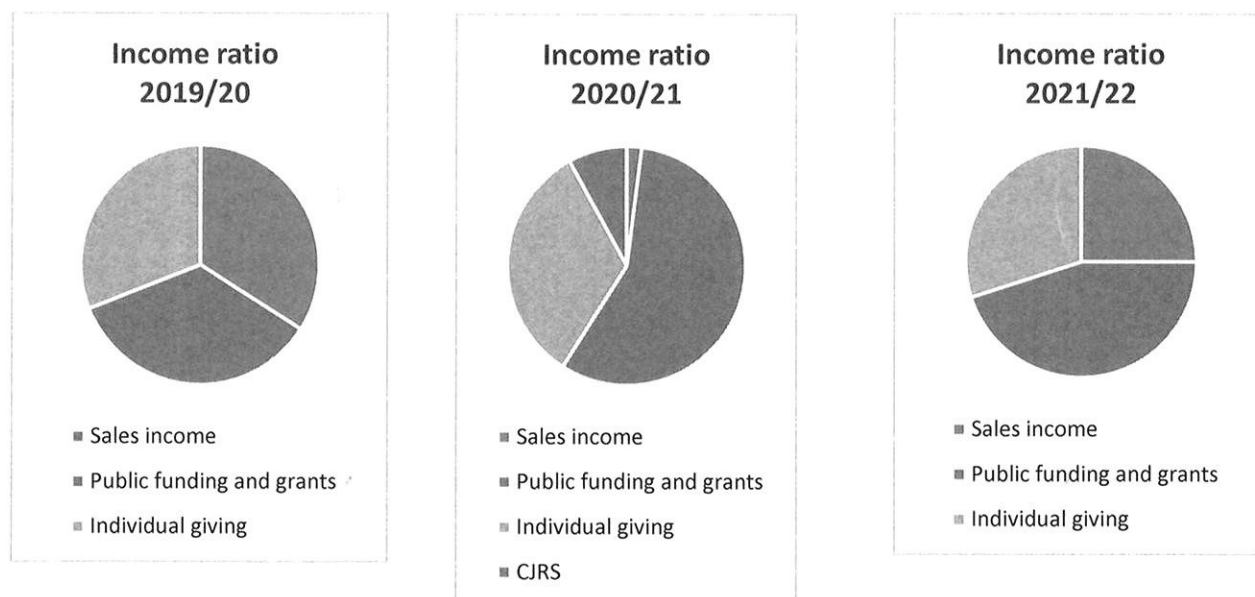
sales for the spring 2023 season. Concerts in venues across the country are also starting to pick up again, including exciting new relationships with **The Junction in Goole** and **Stoller Hall, Manchester**. Some partner venues are also embracing the opportunities offered to engage more with their local communities, including schools' and family concerts in their programming. Our strand of experimental music, **Sounds of Now**, also continues in partnership with other organisations.

Sheffield Chamber Music Festival 2023 sees pianist **Kathryn Stott** join with Ensemble 360 for a fantastic nine days of music, including some four-hand and two-piano pieces with Tim Horton. In 2024, we are delighted that cellist **Steven Isserlis** will be the Guest Curator.

Learning & Participation activity also resumes, with our composition project for year 8s, WeCompose, beginning during 2022/23, and we have also selected five wind players mostly from backgrounds under-represented in chamber music for **Bridging the Gap**. We will be working with them during 2023-24 on WeCompose as well as providing support through coaching and personal development to each musician as we aim to change the face of chamber music and create a truly diverse ensemble that represents modern-day Britain.

Financial Review 2021/22

Total income for the year was £514,583 (2020/21: £330,054). Our Business Plan states our target of achieving an income ratio of 40% sales income / 35% public funding and grants / 25% individual giving. The continuing impact of the pandemic on our activity, with live concerts with the public not beginning until August 2021, was such the ratios were 25% sales income / 45% public funding and grants / 30% individual giving. It is anticipated that sales income will form a higher percentage of income in 2022/23.



Underlying core expenditure remains subject to tight budgetary control, overseen by the Finance & Fundraising Committee, with expenditure kept to a minimum. Total expenditure for the year was £468,906 (2020/21: £262,406). Although this means a net income for the year of £45,677, we are still in challenging times, with audiences being slower to return to live events than hoped, so this gives us a

strong financial base from which to face the future and plan ahead. We have designated much of this income into appropriate funds to serve that purpose, with £15,000 being placed into the Lindsay Foundation fund to support learning & participation, and £30,000 into the Future Festivals Fund.

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 premiered in October 2021, leaving a balance of £37,481 (2020/21: £47,348). Successful fundraising for the Learning & Participation Fund meant that after in-year expenditure £65,468 is carried forward into 2022/23 (2020/21: £31,960), which will be spent on projects in the next couple of years that have been postponed due to the COVID-19 restrictions. Our Bridge Fund supporting young musicians under-represented in chamber music had some expenditure as we recruited for a pilot weekend in early April 2022, with £20,900 to be used in 2022-24. The Lindsay Foundation now stands at £46,099, which in 2022/23 will support learning and participation activity.

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 £12,772.

The overall net position of income over expenditure shows a small increase in unrestricted general funds of £9,762, with a year-end balance of £189,054 (2020/21: £179,292), which is in line with our reserves policy. There is a net underlying increase in restricted and designated funds of £35,915, which puts us in a strong financial position at the start of 2022/23, and careful management during the year will ensure that we are also a going concern in 2023/24 and beyond.

The Finance and Fundraising Committee and full board each met four times during 2021/22, keeping a close monitor on the organisation's financial health. The Risk Register was regularly reviewed throughout 2021, with a significant update in early 2021, and an overhaul of all Governance documentation is taking place in autumn 2022.

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' 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 2022 were £189,054, which is in line with this aim.

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. Specific risks associated with the COVID-19 pandemic were considered, planned for and added to the risk register, and these remain under review.

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. There are currently 11 members.

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 June 2021 the Chair, Mary Heyler, had to resign from the board for personal reasons. Vice Chair Jane Ginsborg agreed to step up to be interim Chair to support the organisation through the ongoing situation and application to ACE for NPO funding for 2023 onwards. A new, permanent Chair, Jenny Dibden Stevens, was appointed in June 2022, with Jane reverting to her previous position of Vice Chair.

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 would like to note our huge appreciation of Jane for agreeing to step up as interim Chair at such a crucial time for the organisation, and thank her for her dedication and support for that year. 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.

In June 2022, Stella Mascarenhas-Keyes stepped back as a trustee, but is still involved with Music in the Round as a volunteer at concerts and on an ACE Investment Principle Group. We also said farewell to Judith Ennis after many years as a trustee, and we would like to offer a huge thanks for her support of the organisation, especially her expertise on safeguarding and staff appraisals. Three new trustees, Jennifer Dibden Stevens, Cara McAleese and Sughra Begum DL, joined the board at the same time, making 11 trustees in total at the date of signing this report.

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. As at 31 March 2022 the Board comprised 10 trustees, of whom 80% are female, 10% identify as disabled, 10% are neuro-divergent, 50% are under the age of 50, 30% do not identify as White British and 60% identify as heterosexual. 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, chaired by trustee Jan Bonar, which comprises three trustees, two members of the management team and an external advisor.

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 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 2021/22 we held four formal board meetings, including an extended board meeting in September 2021 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 2022 – March 2023, and a Board Away Day in December 2022 will help to plan from 2023-26 and further ahead.

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 are evolving into permanent committees to support Music in the Round's development and ensure it responds to the ACE 2023-26 NPO requirements.

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 as well as those in receipt of Universal Credit and PIP. In Sheffield we also liaise with Tickets for Good, enabling NHS staff to attend concerts for very little cost.

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 9 December 2022

Jennifer Dibden Stevens

Jennifer Dibden Stevens
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 2022 which are set out on pages 19 to 28.

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 FCA
BHP LLP
2 Rutland Park
Sheffield
S10 2PD

Dated: 16 December 2022 .

Music in the Round Limited

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2022

		Unrestricted funds £	Restricted income funds £	Total 2022 £	Total 2021 £
	Note				
Income					
Donations and legacies	2	318,690	72,365	391,055	296,580
Income from charitable activities	3	118,454	-	118,454	5,964
Other trading activities	4	4,301	-	4,301	41
Investments	5	508	-	508	175
Other Income	6	265	-	265	27,294
Total Income		442,218	72,365	514,583	330,054
Expenditure					
Charitable activities	7	387,319	57,474	444,793	253,593
Raising funds	10	24,113	-	24,113	8,813
Total expenditure		411,432	57,474	468,906	262,406
Net Income		30,786	14,891	45,677	67,648
Reconciliation of funds:					
Total funds brought forward		498,284	108,958	607,242	539,594
Total funds carried forward		529,070	123,849	652,919	607,242

+

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 2022

	Note	£	2022 £	2021 £
Fixed Assets				
Tangible	12		15,092	21,213
			15,092	21,213
Current assets				
Stock		5,040		4,705
Debtors	13	73,978		11,944
Cash at bank and in hand		616,937		602,220
		695,955		618,869
Current Liabilities				
Creditors : amounts falling due within one year	14	58,128		32,840
Net current assets			637,827	586,029
Total Assets Less Current Liabilities			652,919	607,242
Net assets			652,919	607,242
The Funds of the Charity				
Restricted funds	15	123,849		108,958
Unrestricted funds:				
Designated funds	15	340,016		318,992
General funds	15	189,054		179,292
			652,919	607,242

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.

Jennifer Dibden Stevens

Jennifer Dibden Stevens
Director

Date: 9 December 2022

Company registration number: 1880734

Music in the Round Limited

Cashflow Statement

Year ended 31 March 2022

	Note	2022 £	2021 £
Cash flow from operating activities	18	15,249	62,287
Cash flows from investing activities:			
Interest received		508	175
Purchase of fixed assets		(1,040)	-
Net cash used in investing activities		(532)	175
Net increase in cash and cash equivalents		14,717	62,462
Cash and cash equivalents at 1 April		602,220	539,758
Cash and cash equivalents at 31 March		616,937	602,220
Cash and cash equivalents consists of:			
Cash at bank and in hand		616,937	602,220

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2022

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.

Music in the Round Limited

Notes to the Financial Statements (continued)

Year ended 31 March 2022

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 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.

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2022

2 Income from donations and legacies

	2022	2022	2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Gifts	114,407	42,571	156,978	108,986
Arts Council England NPO grant	145,594	-	145,594	145,594
Other grants (see note 20)	58,689	29,794	88,483	42,000
2022 total	318,690	72,365	391,055	296,580
2021 total	258,030	38,550	296,580	

3 Income from Charitable activities

	2022	2022	2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Ticket sales & venue fees	105,512	-	105,512	5,797
Education income	12,942	-	12,942	167
2022 total	118,454	-	118,454	5,964
2021 total	5,964	-	5,964	

4 Other income

	2022	2022	2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Sponsorship	2,600	-	2,600	-
Merchandising	1,701		1,701	41
2022 total	4,301	-	4,301	41
2021 total	41	-	41	

5 Income from investments

	2022	2022	2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Interest receivable	508	-	508	175
2022 total	508	-	508	175
2021 total	175	-	175	

6 Other Income

	2022	2022	2022	2021
	Unrestricted	Restricted	Total	Total
	£	£	£	£
HMRC Coronavirus Job Retention Scheme	265	-	265	27,294
2022 total	265	-	265	27,294
2021 total	27,294	-	27,294	

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2022

7 Expenditure on charitable activities

	2022	2022	2022	2021
	Unrestricted	Restricted		
	£	£	£	£
Artists, venue and instrument hire	153,503	39,587	193,090	41,113
Artistic direction	-	-	-	9,817
Marketing	39,341	-	39,341	23,299
Learning & participation activities	-	17,887	17,887	13,075
Staff	168,868	-	168,868	143,720
Governance (note 8)	3,650	-	3,650	2,891
Administration	11,541	-	11,541	11,890
Operational costs	3,255	-	3,255	716
Depreciation	7,161	-	7,161	7,072
2022 total	387,319	57,474	444,793	253,593
2021 total	217,043	36,550	253,593	

8 Governance costs and Independent Examiner's remuneration

The independent examination fee for the year is £3,013 including irrecoverable VAT (2021: £2,843). Other Governance costs total £637.

9 Trustees' and key management personnel remuneration and expenses

The Trustees consider the Key Management Personnel to comprise the Trustees, Chief Executive and Head of Programmes.

One trustee was paid £1,000 for evaluation of a Learning & Participation project and another had travel expenses reimbursed totalling £32 (2021: £nil)

The total amount of all employee benefits received by key management personnel is £90,612 (2021: £66,809)

10 Costs of raising funds

	2022	2021
	+	£
Fundraising staff	18,000	5,661
Fundraising consultancy	200	-
Fundraising costs	5,913	3,152
	24,113	8,813

11 Staff costs and employee benefits

	2022	2021
	£	£
Wages and salaries	173,226	140,732
Social Security	9,733	6,186
Pension	3,908	2,463
	186,867	149,381

The average monthly number of employees was 8 members of staff, FTE 6 (2021: 8 staff, FTE 5).

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2022

12 Fixed Assets - Tangible

	Piano £	Fixtures & fittings £	Office equipment £	Total £
Cost				
At 1 April 2021	63,875	9,087	21,673	94,635
Additions	-	-	1,040	1,040
At 31 March 2022	63,875	9,087	22,713	95,675
Depreciation				
At 1 April 2021	44,715	9,078	19,629	73,422
Charge	6,388	2	771	7,161
At 31 March 2022	51,103	9,080	20,400	80,583
Net book value				
At 31 March 2022	12,772	7	2,313	15,092
At 31 March 2021	19,160	9	2,044	21,213

13 Debtors

	2022 £	2021 £
All amounts falling due within one year		
Trade debtors	7,270	259
Other debtors	-	1,538
Prepayments and accrued income	66,708	10,147
	73,978	11,944

14 Creditors: Amounts falling due within one year

	2022 £	2021 £
Trade creditors	4,747	7,544
Accruals	48,040	22,638
Taxation and social security	3,896	1,526
Deferred Income	-	408
Other creditors	1,445	724
	58,128	32,840

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2022

15 Movement in Funds

	At 1 April 2021 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2022 £
Unrestricted					
General	179,292	442,218	(387,456)	(45,000)	189,054
Designated - Piano Depreciation	19,160	-	(6,388)	-	12,772
Designated - Lindsay Foundation	31,099	-	-	15,000	46,099
Designated - Future Festivals Fund	228,733	-	(12,588)	30,000	246,145
Designated - Digital Future Fund	40,000	-	(5,000)	-	35,000
Total unrestricted funds	498,284	442,218	(411,432)	-	529,070
Restricted					
Andrew McEwan Fund	47,348	63	(9,930)	-	37,481
Bridge 2 Fund	24,400	-	(3,500)	-	20,900
Learning & Participation Fund	31,960	42,508	(9,000)	-	65,468
Mayfield Valley Arts Trust	5,250	29,794	(35,044)	-	-
Total restricted funds	108,958	72,365	(57,474)	-	123,849
Total funds	607,242	514,583	(468,906)	-	652,919

	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

Music in the Round Limited
Notes to the Financial Statements
Year ended 31 March 2022

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 2020/21 and aims to futureproof the organisation by supporting the ongoing creation of digital resources and activity, as an additional programme strand.

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

The Learning and Participation Fund represents income received to support work including projects in schools, with families and children, and audience development activity.

Mayfield Valley Arts Trust represents income received from the Trust to support work with children and young people.

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.

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2022

16 Analysis of net assets between funds

	Unrestricted General £	Designated £	Restricted £	2022 Total £
Fixed Assets	21,949	12,772	-	34,721
Cash at bank and in hand	203,267	289,834	123,836	616,937
Other current assets/liabilities	18,467	2,410	13	20,890
	243,683	305,016	123,849	672,548

	Unrestricted General £	Designated £	Restricted £	2021 Total £
Fixed Assets	2,053	19,160	-	21,213
Cash at bank and in hand	196,468	296,807	108,945	602,220
Other current assets/liabilities	(19,229)	3,025	13	(16,192)
	179,292	318,992	108,958	607,242

17. Related Party Transactions

There are no related party transactions in the year other than those payments to Trustees disclosed in note 9. (2021: nil)

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

	2022 £	2021 £
Income for the year	45,677	67,648
Depreciation and amortisation	7,161	7,072
Interest received	(508)	(175)
(Increase)/decrease in debtors	(62,034)	28,092
Increase/(decrease) in creditors	25,288	(40,237)
(Increase)/decrease in stock	(335)	(113)
Net cash flow from operating activities	15,249	62,287

19. Analysis of changes in net debt

	At 1 April 2021 £	Cashflows £	At 31 March 2022 £
Cash at bank and in hand	602,220	14,717	616,937

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2022

20. Grant income	2022	2021
	£	£
Arts Council England National Portfolio Organisation funding	145,594	145,594
Other grants:		
Arts Council England Culture Recovery Fund	42,200	-
Arts Council England project grant (Sounds of Now)	14,489	-
ERDF grant: SME Restart & Recovery and Kickstarting Tourism Packa	-	3,000
Church Burgesses Educational Foundation	-	2,000
Mayfield Valley Arts Trust	29,794	30,000
R Walker Charitable Trust	1,500	1,500
Shaw Lands Trust	-	1,500
Sheffield Bluecoat & Mount Pleasant Education Foundation	-	1,000
Sheffield Town Trust	-	2,500
University of Sheffield Cultural Ecology Survey Grant	500	500
	88,483	42,000
Total Grants included in income	234,077	187,594