

BROMSGROVE CONCERTS

ACCOUNTS

30 APRIL 2019

Registered Charity Number - 509836

BROMSGROVE CONCERTS

CONTENTS OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 APRIL 2019

	Page
Report of the Trustees	1-6
Independent Examiner's Report	7
Statement of Financial Activities	8
Balance Sheet	9
Notes to the Financial Statements	10-12
Detailed Income & Expenditure Account	13-14

BROMSGROVE CONCERTS

1.

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 30 APRIL 2019

The Trustees have pleasure in submitting their report and the financial statements for the year ended 30 April 2019.

Principal Activity

The principal activity is the promotion of the art and science of music by the presentation of concerts and other activities.

Trustees

The Trustees who served during the period were as follows:

A Moseley	Chairman
B Hall-Mancey	Secretary
J Sampson	Treasurer
B Baker	
A Cook	
C Cooke	
J Croft	
D London	
R Sugden	
J Chamberlain	(co-opted in December 2018)

At the Annual General Meeting on 26 June 2018 Janet Upward resigned and Alastair Moseley was elected as chairman. Bernard Hall-Mancey and John Sampson were re-elected as Secretary and Treasurer respectively.

Review of the Year

Introduction

This year has seen the first full season with Alastair Moseley as Chair. He has instigated a review of the activities of Bromsgrove Concerts that it is hoped will lead to the inclusion of a wider variety of concerts and engagement with youth and young musicians in future that will in turn lead to larger audiences. It has therefore been a season of reflection and review, starting with a business workshop involving the Committee and Trustees and ending with the first customer review held by Bromsgrove Concerts since 2016.

The 2018/2019 Season's programme of concerts

The season has been a very successful demonstration of the quality of artists and performers that Bromsgrove Concerts is able to attract.

**REPORT OF THE TRUSTEES (continued)
FOR THE YEAR ENDED 30 APRIL 2019**

It began with the opening concert of the season given in the splendid Routh Hall at Bromsgrove School, the venue where the featured soloist violinist Emily Sun won the prestigious Bromsgrove International Musicians Competition in 2017. Accompanying Emily in this 28th September concert was pianist Gamal Khamis. Three of the works on the programme were mainstream repertoire by Schubert, Grieg and Poulenc but following Bromsgrove Concerts' enlightened policy of mixing the old with the new we also heard *Torua*, composed in 2013 by the New Zealand-born Dame Gillian Whitehead and the Concert Fantasy on themes from Gershwin's *Porgy and Bess* by the Russian violinist Igor Frolov. Audience attendance at this concert was disappointingly low despite the high quality and international profile of the artists.

Back at Artrix the concert on 9th November brought the Atea Wind Quintet, Associate Ensemble in Residence at the Royal Birmingham Conservatoire, with a roster of pieces of which all but one originated well within the last century – Nielsen's Wind Quintet, Frank Bridge's *Divertimenti*, Bozza's *Trois Pieces pour Une Musique de Nuit* and Mike Mower's *Jazz Suite* of 2010. The exception was an arrangement of excerpts from Bach's *Goldberg Variations*, a masterpiece of the keyboard canon which has of recent years undergone transcriptions for a range of chamber ensembles.

November 30th brought the Gould Piano Trio to Bromsgrove, together with clarinettist Robert Plane. The concert-opener was striking enough in itself, Ravel's haunting and gripping Piano Trio, but there were even more riches to follow. Huw Watkins' Quartet, commissioned by the Goulds and Plane and premiered at the Three Choirs Festival in Hereford last July completed the first half. Rimsky-Korsakov's sumptuous symphonic suite *Scheherazade* re-arranged for piano trio and clarinet by Florian Noack and Benjamin Engeli formed the second half of this delightful concert.

The Zelkova String Quartet, winners of the St Martin-in-the-Fields chamber music competition, launched the New Year 2019 and boasted a line-up containing even more siblings (namely Caroline, Ed and Jonathan Pether) than that of the Eblana String Trio. The programme consisted of Haydn (his Opus 64, no 2 in the very rare key of B minor), Bartok and Beethoven (the second Razumovsky Quartet, that in E minor). Bromsgrove Concerts' encouraging contemporary thread was here continued with the String Quartet (1990) by Judith Weir, Master of the Queen's Music and previously a much-loved Composer-in-Residence with the CBSO.

Endymion presented a fascinating programme on 8th February, when violinist Krysia Osostowicz (whom devotees of Festive Classics' complete Shostakovich quartet cycle will have heard with the Dante Quartet), hornist Stephen Stirling and pianist Michael Dussek. Krysia and Michael played a Beethoven violin sonata to start the concert, followed by horn trios by Ligeti and Brahms.

**REPORT OF THE TRUSTEES (continued)
FOR THE YEAR ENDED 30 APRIL 2019**

February 22nd brought the Lawson Piano Trio with a wide-ranging programme of Andrzej Panufnik (one-time principal conductor of the CBSO), Rachmaninov, Shostakovich and Dvorak. The wild card was the Suite for Piano Trio by Paul Juon, a Russian-born Swiss composer, a novelty probably to many listeners.

Next in March came the Eblana String Trio, playing an intriguing programme of Purcell, Mozart, Finzi, Beethoven and Moeran. They also introduced us to David Matthews' String Trio No 2, Op. 89 and we were delighted to receive the composer on the stage. Bromsgrove Concerts' season ended with a programme from the Piatti String Quartet on 5th April including works by Haydn and Schubert framing the String Quartet No 1 by the much-in-demand Joseph Phibbs, commissioned and premiered by the Piatti in 2014. Their recording was released on the Champs Hill label around the time of this concert.

Finance

Bromsgrove Concerts' finances remain sustainable although they are coming under increasing pressure from continuing low audience numbers. We are hoping that, as a result of our new initiatives for 2019/2020, we will increase the visibility and popularity of our concerts and return our audience levels to above the 100 mark which we need to maintain our reserves. We will provide more information on these initiatives at the AGM in June.

We have also been stretched severely by external administrative circumstances beyond our control and outside the purview of Bromsgrove Concerts and consequently we are unable to present our accounts in advance of the AGM. Accordingly, they will be completed shortly and tabled at the AGM itself.

We are having to review our ticketing arrangements to better meet our needs as a pseudo society. We need to have ownership of our audience data with, of course, their permission. Accordingly, we will be introducing new ticketing arrangements in July 2019 that will enable us to have greater control of our income and cash flow, as well as providing a better service to our loyal subscribers and future new supporters of the society.

Audience support and Concertgoers questionnaire

The remarkable level of support and enthusiasm from virtually all the respondents to our recent survey should be seen as an extremely gratifying testimony to the continuing attraction of Bromsgrove Concerts. The origins of the respondents can be assessed from the addresses given in combination with the addresses of those who replied that they were already on our mailing list. We can safely assume that with a couple of exceptions the catchment area of our concertgoers remains the same as it was in 2016 when the last questionnaire was conducted. All live within fairly easy travelling distance of the Artrix. As the season progressed, we hoped to see the impact of enhanced online presence in regional concert listings and careful attention to targeted publicity.

**REPORT OF THE TRUSTEES (continued)
FOR THE YEAR ENDED 30 APRIL 2019**

The content of our Twitter and Facebook postings has been uncluttered and supportive. Attendance numbers have however not been increasing and some concerts, notably our opening concert was particularly disappointing with an audience of 45 at Routh Hall. The remaining concerts attracted audiences ranging from 80 to 99, a slight reduction on the previous year.

Compliance with GDPR

We have complied with the letter of the GDPR arrangements in collaboration with our partners in data control and processing, the Artrix Arts Centre.

Marketing and Publicity: review of modified arrangements

Following the 2017/2018 year's inputs from Archer Promotions, Bromsgrove Concerts is becoming more confident in the value of leveraging its website and links in order to promote its concerts to as wide an audience of classical music lovers as possible. We have benefitted from online listings, links with the Artrix website and the partnership and support of other Bromsgrove music organisations.

A full and detailed strategic review with action planning was conducted by the committee in January 2019. The marketing, customer relations, advertising and distribution processes have been carefully reviewed by the Committee and the inputs of Archer Promotions have been considered and judiciously incorporated. The Trustees were fortunate to have a workshop and review facilitated by international cellist and conductor Richard Jenkinson of the Dante Quartet and also Music Director of Orchestra of St John. The well-respected music critic, Christopher Morley, was also in attendance. The conclusions from this Review Workshop of August 2018 and the results of the end of season customer questionnaire April 2019 are being taken into consideration in the future events that Bromsgrove Concerts offers to its loyal concertgoers.

Forward planning

We will continue to source and bid for suitable grant and funding partners to support both particular concerts and the work of named composers as before in an increasingly challenging charitable funding context. We are also seeking to increase our engagement with young people and musicians through local schools and the County's principal school's music provider, Severn Arts. We are also continually grateful for the loyal ongoing support of our concertgoers and donors, committee members and trustees.

Partnerships and networks will continue to be crucially important for Bromsgrove Concerts' future. Our commitment to the practical and strategic support to be gained from mutual exchange of ideas as well as specific services whether in box office as with the Artrix or in publicity and advertising as with the Worcestershire Music Hub Arts Alive will continue to be valued.

**REPORT OF THE TRUSTEES (continued)
FOR THE YEAR ENDED 30 APRIL 2019**

As we move forward into our next 3-5 year business plan/phase, 2020 will be a year of experimentation characterised by a two-pronged approach to the development of Bromsgrove Concerts. We will continue with the enthusiastic and committed provision of a series of excellent chamber concerts of the highest quality. Alongside our main activity we will be developing parallel workshop/outreach type events both directly associated with our core events and also separately and at different locations. In his role as Deputy Chair of the Bromsgrove International Music Competition, Bromsgrove Concerts' Chairman already has a close association with this prestigious institution and we hope to build on that relationship. In addition, we believe that the other classical music and cultural interest organisations in Bromsgrove and also in Redditch and Droitwich need to be seen as part of our community of interest.

We hope also to build on our explicit objectives relating to outreach and music education. We are confident that in doing so we not only reach back to our proud history, but also are in tune with the developing trends in government initiatives and public policy.

Reserves Policy

The policy of the Trustees is to maintain reserves so far as possible at a level that approximately equates to next year's expenditure. The Trustees deem this to be necessary in view of uncertainty over the level of financial support from outside bodies. This means we need to be able to underwrite committed expenditure for booked artists and venue for the following season before we start to receive ticket income or know our grant income.

Risk Management

The Trustees actively review the major risks that the Charity faces on a regular basis and believe that maintaining reserves at current levels, combined with an annual review of the controls over key financial systems, will provide sufficient resources in the event of adverse conditions. The Trustees have also examined other operational and business risks faced by the Charity and confirm that they have established systems to mitigate the significant risks. No serious incidents have occurred.

Statement of Trustees' Responsibilities

The Trustees are required under the Charities Act 1993 to prepare financial statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year (unless the Charity is entitled to prepare accounts on the alternative receipts and payments basis).

**REPORT OF THE TRUSTEES (continued)
FOR THE YEAR ENDED 30 APRIL 2019**

In preparing financial statements giving a true and fair view, the trustees should follow best practice and:

- (a) select suitable accounting policies and apply them consistently;
- (b) make judgements and estimates that are reasonable and prudent;
- (c) state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures and explained in the financial statements;
- (d) prepare the financial statements on a going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

The Trustees are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the Charity and which enable them to ensure that the financial statements comply with applicable law and regulations. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention of fraud and other irregularities.

Approval

This report was approved by the Trustees on 12 August 2019 and signed on their behalf.

Alastair Moseley
Chairman

Bromsgrove Concerts
Sunnyhill House
Stoke Road
Wychbold
Worcestershire
WR9 0BT

**INDEPENDENT EXAMINER'S REPORT TO
THE TRUSTEES OF BROMSGROVE CONCERTS
FOR THE YEAR ENDED 30 APRIL 2019**

We report on the Financial Statements of the Charity for the year ended 30 April 2019.

Respective Responsibilities of Trustees and Examiner

As the Charity's Trustees you are responsible for the preparation of the Financial Statements; you consider that the audit is not required under Section 144 of the Charities Act 2011.

It is our responsibility to:

- examine the accounts under Section 145 of the Charities Act,
- to follow the procedures laid down in the general directions given by the Charity Commission under Section 145(5)(b) of the Charities Act and
- to state whether particular matters have come to our attention.

Basis of Independent Examiner's Report

Our examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the Charity and a comparison of the Financial Statements presented with those records. It also includes consideration of any unusual items or disclosures in the Financial Statements and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

In connection with our examination, no matter has come to our attention:

1. which gives us reasonable cause to believe that in any material respect the requirements
 - to keep accounting records in accordance with Section 130 of the Act: and
 - to prepare Financial Statements which accord with the accounting records and
 - to comply with the accounting requirements of the Act have not been met; or
2. to which, in our opinion, attention should be drawn in order to enable a proper understanding of the Financial Statements to be reached.

Name: Burman & Co.

Relevant professional qualification or body: Chartered Accountants

Address: Burman & Co
Brunswick House
Birmingham Road
REDDITCH
Worcestershire B97 6DY

Date: 12 August 2019

BROMSGROVE CONCERTS

8.

STATEMENT OF FINANCIAL ACTIVITIES

30 APRIL 2019

	Unrestricted Funds £	Restricted Funds £	Year ended 30.04.19 £	Year ended 30.04.18 £
INCOME & EXPENDITURE				
<u>Incoming Resources:</u>				
Promotion	10,293		10,293	13,011
Grants	3,800	1,500	5,300	3,300
Members' fundraising & donations	5,190		5,190	4,454
Interest	88		88	58
	<hr/>	<hr/>	<hr/>	<hr/>
Total Incoming Resources	19,371	1,500	20,871	20,823
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
<u>Resources Expended:</u>				
Promotions	20,656	1,500	22,156	24,049
Administration	531	-	531	2,115
	<hr/>	<hr/>	<hr/>	<hr/>
Total Resources Expended	21,187	1,500	22,687	26,164
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>
Net (Outgoing)/Incoming Resources	(1,816)	-	(1,816)	(5,341)
Balances brought forward @ 1 May 2018	19,200	1,263	20,463	25,804
	<hr/>	<hr/>	<hr/>	<hr/>
Balances carried forward @ 30 April 2019	17,384	1,263	18,647	20,463
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

BROMSGROVE CONCERTS

9.

BALANCE SHEET**AS AT 30 APRIL 2019**

	Notes	30.04.19		30.04.18	
		£	£	£	£
CURRENT ASSETS					
Cash at bank and in hand	4	16,375		20,913	
Debtors	5	10,127		-	
		<hr/>		<hr/>	
			26,502	20,913	
CURRENT LIABILITIES					
Creditors	6	7,855		450	
		<hr/>		<hr/>	
			7,855		20,463
NET ASSETS					
			18,647		20,463
		<hr/> <hr/>		<hr/> <hr/>	
REPRESENTED BY:					
Restricted funds	7		1,263		1,263
Unrestricted funds			17,384		19,200
		<hr/>		<hr/>	
			18,647		20,463
		<hr/> <hr/>		<hr/> <hr/>	

Approved by the Committee and signed on its behalf by:

..... A Moseley - Chairman

Dated: 12 August 2019

..... J Sampson – Treasurer

1. ACCOUNTING POLICIES

(a) Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with the Statement of Recommended Practice (SORP 2005), and applicable accounting standards.

(b) Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are those designated for a particular purpose.

(c) Capital grants and legacies

Capital grants and legacies received are credited to the income and expenditure account in the year in which they are received.

2. TAXATION

The charitable trust is exempt from taxation on its charitable activities.

3. TRUSTEES EXPENSES

During the year no payments or reimbursement of personal expenses were made to the trustees. (2018: £nil).

4. BANK & CASH BALANCES

	30.04.19	30.04.18
	£	£
Current account	4,191	4,876
Investment accounts	12,085	15,997
Shop account	99	40
	<hr/>	<hr/>
	16,375	20,913
	<hr/> <hr/>	<hr/> <hr/>

BROMSGROVE CONCERTS

11.

NOTES TO THE ACCOUNTS (Cont'd)**30 APRIL 2019****5. DEBTORS**

	30.04.19	30.04.18
	£	£
Tickets	9,088	-
Gift Aid tax recoverable	600	-
Advertising	400	-
Members' fundraising	39	-
	<hr/>	<hr/>
	10,127	-
	<hr/> <hr/>	<hr/> <hr/>

6. CREDITORS

	30.04.19	30.04.18
	£	£
Artists' fees	2,200	-
P.R.S.	338	450
Hire of hall	5,107	-
Piano tuning	210	-
	<hr/>	<hr/>
	7,855	450
	<hr/> <hr/>	<hr/> <hr/>

7. RESTRICTED FUNDS

	30.04.19	30.04.18
	£	£
Cadbury/Artrix Fund	1,263	1,263
	<hr/> <hr/>	<hr/> <hr/>

8. GRANTS

	30.04.19	30.04.18
	£	£
RVW Trust	1,000	-
Elmley Foundation	2,500	2,500
Grimmitt Trust	300	300
The Bromsgrove Institute Trust	1,500	500
	<hr/>	<hr/>
	5,300	3,300
	<hr/> <hr/>	<hr/> <hr/>

9. DONATIONS

The Committee wishes to thank everyone who donated for their support during the 2018-2019 season.

10. ARTISTS' FEES

These costs include accommodation and travel for the artists.

BROMSGROVE CONCERTS

13.

INCOME & EXPENDITURE ACCOUNT

30 APRIL 2019

	Notes	30.04.19 £	30.04.18 £
INCOME:			
Promotion:-			
Tickets		9,278	11,874
Programmes		415	487
Advertising		600	650
		<hr/>	<hr/>
			10,293
			13,011
Other Income:-			
Grants	8	5,300	3,300
Donations	9	2,426	3,874
Gift Aid Tax recovered & recoverable		1,514	-
Members' fundraising		1,250	580
Bank interest		88	58
		<hr/>	<hr/>
			10,578
			7,812
		<hr/>	<hr/>
TOTAL INCOME		20,871	20,823
		<hr/> <hr/>	<hr/> <hr/>
EXPENDITURE:			
Promotion:			
Artists' fees	10	11,884	15,318
Hire of halls		5,607	4,395
Piano tuning		210	236
Leaflets		1,165	1,321
Programmes		696	590
Young Performers Concert		-	702
Sponsorship		1,000	-
Advertising		1,314	1,037
Royalties		280	450
		<hr/>	<hr/>
			22,156
			24,049

BROMSGROVE CONCERTS

14.

INCOME & EXPENDITURE ACCOUNT (Cont'd)**30 APRIL 2019**

	30.04.19	30.04.18
	£	£
Administration:		
Postage & stationery	137	-
Subscriptions	215	287
Insurance	43	67
Training & development	-	1,600
AGM	136	159
Sundry expenses	-	2
	<hr/>	<hr/>
	531	2,115
	<hr/>	<hr/>
	22,687	26,164
	<hr/>	<hr/>
EXCESS EXPENDITURE OVER INCOME	(1,816)	(5,341)
	<hr/> <hr/>	<hr/> <hr/>