

**Company Registration Number - 01870034**

**Charity Registration Number - 290833**

**The London Mozart Players Trust**

**Report and Accounts**

**For the Year Ended**

**30 July 2019**

**The London Mozart Players Trust**

**Report and accounts for the year ended 30 July 2019**

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**THE LONDON MOZART PLAYERS TRUST**  
**(Limited by Guarantee)**

**REFERENCE and ADMINISTRATION INFORMATION**

<b>Registered Name:</b>	The London Mozart Players Trust
<b>Charity Registration no.:</b>	290833
<b>Company Registration no.:</b>	1870034
<b>Directors</b>	Nicholas Mallett - Chairman The Right Hon. Emily Benn Roanna Gibson (appointed 19 December 2019) Francis Hornak Sir Robert Lechler (appointed 4 November 2019) Roy Simpson Lady Lydia Thompson (appointed 24 September 2019)
<b>Secretary</b>	Dr. Benjamin Thomas
<b>Patron</b>	HRH The Earl of Wessex KG GCVO
<b>Accountants</b>	Chiene + Tait LLP Chartered Accountants & Independent Examiner 61 Dublin Street Edinburgh EH3 6NL
<b>Bankers</b>	Metro Bank 83-87 High Street Sutton Surrey SM1 1JF
<b>Solicitors</b>	Simmons & Simmons City Point One Ropemaker Street London EC2Y 9SS
<b>Registered address</b>	LMP At St John's St John The Evangelist Sylvan Road, Upper Norwood London SE19 2RX

**THE LONDON MOZART PLAYERS TRUST**  
**(Limited by Guarantee)**  
**CHAIRMAN'S REPORT AND REVIEW OF THE YEAR**

A report would normally begin with an overview of the year in question, albeit inevitably written at some stage in the subsequent year. In these quite exceptional times, when the coronavirus pandemic causes us all to see everything in a new perspective, it seems somehow improper to follow the usual pattern. I will, therefore, begin by expressing my concern on behalf of the Board for all those whose health has been adversely affected by the pandemic. Given the scale of the pandemic, it will likely have affected many of the large number of people for whom the London Mozart Players (the "LMP") has been important, whether as musicians, audience members, or otherwise. Our hearts go out to you.

All those who perform as members of the LMP, as well as conductors, soloists, and others, do so in a freelance capacity. The continuing lockdown has caused a wholesale postponement (at best) or cancellation of all public performances. This (coupled with the enforced cancellation of all traditional music teaching, on which practically all of these musicians depend for income) has had devastating effects on so many people.

I would like to pay tribute to the imagination and resourcefulness of so many within the LMP "family" in continuing to make music and entertain us in many novel ways.

The LMP was due to be undertaking its first-ever tour of South Korea in May 2020, following in the steps of tours to Cremona, Madrid, Dubai, Hong Kong and Germany in recent years, taking its music to an ever larger international audience. As one of the many adverse effects of the pandemic, this tour has been called off, but we hope that it can be rearranged soon.

**The Year In Brief**

I am delighted to be able to report on another year which saw the LMP going from strength to strength. The hard work put in by the orchestra's management has resulted in a further increase in its activities this year and the move to St John the Evangelist (now in its fifth season) has continued to be a transformational experience, broadening and deepening the LMP's roots in the local community, in the borough of Croydon and surrounding districts.

The 2018/19 season featured the celebration of the LMP's 70th anniversary. We are immensely happy and proud to have reached this milestone as the country's longest established chamber orchestra, especially in light of the enormous challenges we have overcome in recent years and the tough climate generally for classical music. The orchestra has capitalised on the high profile and exposure brought about by its 70th birthday, re-establishing relationships with promoters and concert halls alike.

**Our "New" Home**

At the end of the 2015/16 season, the LMP vacated its previous base of over 25 years in the Fairfield Halls, Croydon, and relocated to the church of St John the Evangelist, in Upper Norwood. The effect of this move has been wholly positive, leading to new partnerships for the LMP's education and community initiatives including extended reach to the neighbouring areas of Thornton Heath and South Norwood. The LMP has run a six-concert season each year with high profile artists at the church, enjoyed by capacity audiences and with ever greater community involvement and outreach. Through the generous and warm support of both Father John Pritchard and the members of St John's church, plans are now being drawn up to design a new church hall with large office premises for the LMP to continue their engagement and embedding within the community of Upper Norwood.

**St John's Smith Square**

2018/19 included a further season of monthly lunchtime "Piano Explored" concerts at St John's Smith Square, following the pattern of the previous seasons of "Mozart Explored" concerts. At each concert, the renowned pianist and conductor, Howard Shelley provided a short informative and illustrated introduction to a Piano Concerto and then performed the complete piece with the orchestra.

**THE LONDON MOZART PLAYERS TRUST**  
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**CHAIRMAN'S REPORT AND REVIEW OF THE YEAR (continued)**

The format of the series offers audience members a unique insight into the characteristics of the particular composer's style and has proven so popular with seasoned enthusiasts and first-time concert goers alike that the format is being repeated into the 2020/21 season with a number of different composers' works under the spotlight.

To celebrate the 70th birthday members of the LMP took to the front stage to perform concertos.

The season also included further evening concerts at St John's Smith Square with the LMP and world-renowned artists performing to capacity audiences.

**Other concerts and festivals, touring and recordings**

The LMP has a long-established tradition of community involvement in the London Borough of Croydon; this continued into 2018/19, with the third year of an Arts Council-funded "LMP on the Move". This took music to unusual venues and new audiences including libraries, festival performances (Croydon Mela), shopping centres and film workshops for Croydon students.

The orchestra continued to develop its relationship with existing regular connections such as Orchestras Live, Grayshott Concert Society, Portsmouth Grammar School, and Royal Holloway College University of London where it was involved in two projects, performing and taking part in side-by-side rehearsals and giving orchestral master classes to the students.

The LMP has continued with its regular recording work, including CDs with Howard Shelley, 'cellist Constantine Macherel and the Excelsis Choir, with more recordings planned for next season.

The development of "Podium," an offering to businesses, designed to teach leadership skills and teamwork will help to provide steady income for the orchestra.

**Fundraising**

The Trust is grateful to the many private donors who have supported it over the past year. Their generous and ongoing support has been immensely important in enabling the Trust to fulfil its objectives of furthering the public's knowledge and appreciation of music through the grants it makes to support the LMP. In particular I would like to recognise with gratitude legacies received during the year from the estates of the late William Barber, John East, Derek Waite, Carole Milne, Pat Botley and Geoffrey Shaw, all long term supporters of the LMP.

The orchestra has been awarded various grants from funds such as the Arts Council Catalyst Fund, Croydon Community grants and the Garfield Weston Foundation.

The orchestra also held a regular concert and dinner at Buckingham Palace, graciously hosted by our patron, HRH Prince Edward, which was well supported by both new and long-standing patrons.

We continue to be grateful to the "Friends" of the LMP, ably organised by Christine Robson, who have continued to provide support for the orchestra and to attend its concerts. For many years, the Friends have organised a monthly coffee morning held since the closure of the Fairfield Halls at the Old Whitgiftians' Sports Club, with guest speakers as well as day trips and an annual summer luncheon concert.

I would like to pay credit once again to the orchestra itself in particular to members of the management team of London Mozart Players Orchestra Limited (who are also members of the orchestra) under the excellent leadership of Neville Osrin, an expert in business management. Without their dedication and energy, not to mention the hours they spend on the LMP's affairs on an almost entirely voluntary basis, the work of the Trust and the orchestra would not be possible.

**THE LONDON MOZART PLAYERS TRUST**  
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**CHAIRMAN'S REPORT AND REVIEW OF THE YEAR (continued)**

All concerned with the LMP were delighted that David Wilson our manager and "fixer extraordinaire" was justifiably honoured by the Association of British Orchestras by the award of the title "Orchestral Manager of the Year" at its annual conference. David has been a devoted servant of the LMP for 35 years and this is a title he could have been awarded many times. He has well deserved his retirement although he continues to support the LMP in a voluntary capacity.

I am delighted to report that we have undertaken a successful round of recruitment of additional trustees since the year end, and the three new trustees are already making a valuable contribution.

I cannot honourably finish without paying a special tribute again to Julia Desbruslais, the Chief Executive of the LMP, who, besides being our co-principal 'cello, works tirelessly and practically ceaselessly on all aspects of the LMP's extensive range of activities, and also to Peter Wright, trumpet, who provides sterling support as Commercial Director. We are all, Patrons, Partners, Friends, Players, Staff, Trustees and audiences, hugely indebted to them both, especially in the current circumstances.

**Nicholas H K Mallett**  
**Chairman**



**THE LONDON MOZART PLAYERS TRUST**  
**(Limited by Guarantee)**

**TRUSTEE'S ANNUAL REPORT**

The Trustees present their Report and Accounts for the year ended 30 July 2019, which also comprises the Directors' Report required by the Companies Act 2006.

**OBJECTS AND ACTIVITIES**

**Purposes**

The Trust's objectives are to promote the performance and study of the works of Joseph Haydn and Wolfgang Amadeus Mozart and of other composers, in order to foster public knowledge and appreciation of music.

The LMP was founded in 1949 by Harry Blech under the auspices of Haydn-Mozart Society (which company name the Trust retained until 2006). The LMP is regarded as one of the finest chamber orchestras in Europe and one of the most versatile and adventurous in its programming and its reach into the community. In supporting the LMP, the Trust meets one of the objectives of Harry Blech in creating access to music in parts of the UK that do not have easy access to orchestral performances.

The LMP is operated by London Mozart Players Orchestra Limited ("LMPO"), a company limited by guarantee established and managed by players from the LMP. The Trust makes grants to LMPO to support the LMP's activities in furtherance of the Trust's charitable objectives.

**Main activities**

During the year under review that Trust has sought to fulfil those objectives by fundraising and making grants to support performance of orchestral and chamber works by Mozart, Haydn, and many other classical romantic and modern composers by the orchestra known as the London Mozart Players. In addition the Trust has supported programmes in the community undertaken by the LMP, including schools' concerts, workshops, and events for older people. Thereby the Trust has fostered public knowledge and appreciation of music and created access to music for young and old, particularly for those whose ability to attend performances is limited physically or geographically.

**Public benefit**

When reviewing the Trust's objectives and activities the board of directors has had regard to the charity commission's guidance on public benefit. The Trust's objectives and the activities supported by the Trust have been directed at the public at large: those who attended the LMP's concerts around the UK; visitors to the LMP's website; those who have listened to the LMP's recordings; and those who took part in its educational and community activities. Some examples include the following:

- side by side rehearsal sessions and concerts with young musicians from schools in and around Croydon and Royal Holloway College University of London;
- concerts in the church of St John the Evangelist in South Norwood, curated specifically for young children and their parents; and
- the "Piano Explored" series of concerts at St John's Smith Square, involving a narrative analysis illustrated by played examples of the compositional aspects of a concerto by Mozart and others followed by a concert performance of the same work.

The Trustees have had regard to the Charity Commission's guidance on public benefit in managing the activities of the charity.

**THE LONDON MOZART PLAYERS TRUST**  
**(Limited by Guarantee)**

**Grant making policies**

The Trust's grants are paid on a restricted basis, and the Trust has formal agreements with LMPO in place reflecting this. The Board of the Trust works closely with the management of LMPO to oversee LMPO's plans and to ensure work supported by grants from the Trust is in accordance with the Trust's charitable objects and for the public benefit.

**MAIN ACHIEVEMENTS AND PERFORMANCE**

See the Chairman's Report for achievements and performance of the Trust.

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Recruitment and appointment of trustees**

The Trust is a company limited by guarantee governed by its Memorandum and Articles and is a registered charity.

The Trustees, who are also members of the Board of Directors of the company, meet at least quarterly. Appointments to the Board are made by agreement of, and invitation by, existing members.

**Remuneration policy**

The directors consider the board of directors, who are also the trustees, as the key management personnel of the charity as they are in charge of directing, controlling and operating the charity on a day to day basis.

No director received any remuneration or expenses during the current or prior year.



**THE LONDON MOZART PLAYERS TRUST**  
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**Related parties**

Although in company law the two companies are not related parties, there is a close working relationship between the company and London Mozart Players Orchestra Limited which runs the orchestra known as The London Mozart Players and this close relationship is expected to continue.

**Financial position**

The financial position of the charity at 30 July 2019 and comparatives for the prior year, as more fully detailed in the accounts, is summarised as follows:-

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
<b>Net income</b>	195,331	131,387
	<hr/>	<hr/>
Unrestricted Revenue Funds	492,632	338,991
Restricted Funds	71,687	29,997
	<hr/>	<hr/>
<b>Total Funds</b>	<b>564,319</b>	<b>368,988</b>

Income this year was £607,338 (2018: £325,546) comprising private donations and income from Friends of the LMP totalling £228,329 (2018 - £192,068) together with legacy income totalling £326,082 (2018 - £81,533), grants received from public bodies of £36,290 (2018 - £43,290), grants received from non-public bodies of £15,400 (2018 - £7,000), other income of £1,237 (2018 - £1,655) and bank interest totalling £nil (2018 - £Nil).

Expenditure of £412,007 comprised grants to LMPO of £400,000 together with associated support costs of £12,007 (further analysed at notes 22 and 23) which included the fee of £1,428 for the independent examination of the accounts.

Overall the Trust saw a surplus for the year of £195,331.

**Reserves policies**

The Trust's grants are paid on a restricted basis, and the Trust has formal agreements with LMPO in place reflecting this.

The trust retains sufficient reserves to cover its ongoing operational costs and to make grants to LMPO as required.

The board of trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

## **THE LONDON MOZART PLAYERS TRUST**

**(Limited by Guarantee)**

### **Risks and future assumptions**

The only activity carried out by the Trust is the disbursement of funds in the furtherance of its charitable objectives. The Trust's ongoing running costs and financial commitments are minimal and so therefore are the risks to its continued existence.

The Trust's grants are paid on a restricted basis, and the Trust has formal agreements with LMPO in place reflecting this. The Board of the Trust works closely with the management of LMPO to oversee LMPO's plans and to ensure work supported by grants from the Trust is in accordance with the Trust's charitable objects and for the public benefit.

As part of the monitoring process the Trustees have implemented a risk management strategy. The Trustees consider the major risks to the company to be increased competition for support from sponsors, Trusts and foundations, and individual givers.

These risks have been reviewed and procedures have been established to manage them including maintaining regular contact with current and potential supporters.

### **Statement of the Trustees' Responsibilities**

The charity's trustees are responsible for the preparation of the accounts in accordance with the terms of the Companies Act 2006, the Charities Act 2011 and the Charities (Accounts and Reports) Regulations 2008. Notwithstanding the explicit requirement in the extant statutory regulations, the Charities (Accounts and Reports) Regulations 2008, to prepare the accounts in accordance with the FRS 102 SORP (Statement of Recommended Practice for Accounting and Reporting by Charities) 2015 (as amended by the Bulletin issued in February 2016).

In particular, the Companies Act 2006 and charity law require the Board of Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those accounts the Board is required :-

- to prepare the accounts in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law).
- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charity will continue in business;
- state whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the accounts;

The law requires that the trustees must not approve the accounts unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of the surplus or deficit of the charity for the year.

**THE LONDON MOZART PLAYERS TRUST**  
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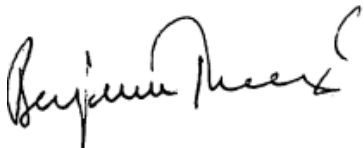
The Trustees are responsible for maintaining adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which are sufficient to show and explain the charity's transactions and enable them to ensure that the accounts comply with the Companies Act 2006 and comply with regulations made under the Charities Act. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are also responsible for the contents of the Trustees' report, and the statutory responsibility of the Independent Examiner in relation to the Trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no material inconsistencies with the figures disclosed in the accounts.

**Method of preparation of accounts - Small company provisions**

These accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006, applicable to companies subject to the small companies regime.

This report was approved by the board of trustees on **29** April 2020.

A handwritten signature in black ink, appearing to read 'Benjamin Thomas', with a stylized flourish at the end.

**Dr. Benjamin Thomas**

**Secretary**

**THE LONDON MOZART PLAYERS TRUST**  
**(Limited by Guarantee)**

**Report of the Independent Examiner to the Trustees of the charitable company on the accounts for the year ended 30 July 2019**

I report to the Trustees on my examination of the accounts of the charitable company on pages 11 to 25 for the year ended 30 July 2019.

**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**

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.

**Signed:-**



**Jeremy Chittleburgh BSc CA - Independent Examiner**

**Chartered Accountants and Independent Examiners**

61 Dublin Street  
Edinburgh  
EH3 6NL

This report was signed on 30 April 2020.

**THE LONDON MOZART PLAYERS TRUST**

(Limited by Guarantee)

## STATEMENT OF FINANCIAL ACTIVITIES

	Notes	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
		2019 £	2019 £	2019 £	2018 £
<b>Income &amp; Endowments from:</b>					
Donations & Legacies	18	564,411	41,690	<b>606,101</b>	323,891
Investments	19	-	-	-	-
Other	20	1,237	-	<b>1,237</b>	1,655
<b>Total income</b>		<b>565,648</b>	<b>41,690</b>	<b>607,338</b>	<b>325,546</b>
<b>Expenditure on:</b>					
Charitable activities	24	412,007	-	<b>412,007</b>	194,159
<b>Total expenditure</b>		<b>412,007</b>	<b>-</b>	<b>412,007</b>	<b>194,159</b>
<b>Net income for the year</b>		<b>153,641</b>	<b>41,690</b>	<b>195,331</b>	<b>131,387</b>
<b>Net income after transfers</b>		<b>153,641</b>	<b>41,690</b>	<b>195,331</b>	<b>131,387</b>
<b>Net movement in funds</b>		<b>153,641</b>	<b>41,690</b>	<b>195,331</b>	<b>131,387</b>
<b>Reconciliation of funds:-</b>					
<b>Total funds brought forward</b>		338,991	29,997	<b>368,988</b>	<b>237,601</b>
<b>Total funds carried forward</b>	16	<b>492,632</b>	<b>71,687</b>	<b>564,319</b>	<b>368,688</b>

All activities derive from continuing operations

The notes attached on pages 15 to 26 form an integral part of these accounts

**THE LONDON MOZART PLAYERS TRUST**  
**(Limited by Guarantee)**

**ANALYSIS OF PRIOR YEAR FUNDS**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total Funds</b>
	<b>2018</b>	<b>2018</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>£</b>
<b>Income from:</b>			
Donations & Legacies	293,894	29,997	<b>323,891</b>
Investments	-	-	-
Other	1,655	-	<b>1,655</b>
<b>Total income</b>	<b>295,549</b>	<b>29,997</b>	<b>325,546</b>
<b>Expenditure on:</b>			
Charitable activities	194,159	-	<b>194,159</b>
<b>Total expenditure</b>	<b>27,330</b>	<b>-</b>	<b>194,159</b>
<b>Net income for the year</b>	<b>194,159</b>	<b>-</b>	<b>131,387</b>
<b>Net income after transfers</b>	<b>101,390</b>	<b>29,997</b>	<b>131,387</b>
<b>Net movement in funds</b>	<b>79,741</b>	<b>-</b>	<b>79,741</b>
<b>Reconciliation of funds:-</b>			
<b>Total funds brought forward</b>	<b>237,601</b>	<b>-</b>	<b>237,601</b>
<b>Total funds carried forward</b>	<b>338,991</b>	<b>29,997</b>	<b>368,988</b>

All activities derive from continuing operations

**THE LONDON MOZART PLAYERS TRUST**  
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**BALANCE SHEET AT 30 JULY 2019**

	Notes	2019 £	2018 £
<b>Fixed assets</b>			
Tangible assets	8	16,832	20,198
<b>Current assets</b>			
Debtors	9	189,361	233,232
Cash at bank and in hand		383,135	172,484
<b>Total current assets</b>		572,496	405,716
<b>Creditors: amounts falling due within one year</b>	10	(25,009)	(56,926)
<b>Net current assets</b>		547,487	348,790
<b>Total net assets</b>		564,319	368,988
<b>Being:</b>			
<b>Unrestricted Funds</b>			
Unrestricted Revenue Funds	15	492,632	338,991
Restricted Revenue Funds	15	71,687	29,997
<b>Total charity funds</b>		564,319	368,988

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit in accordance with section 476 of the Act.

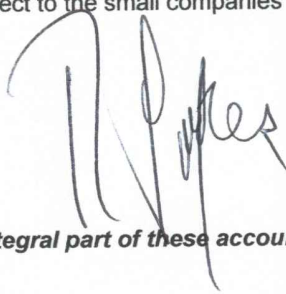
The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The charity is subject to Independent Examination under charity legislation, and the report of the Independent Examiner is on page 10.

The financial statements have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006, applicable to companies subject to the small companies regime.

**Roy Simpson**  
Trustee

Approved by the board of trustees on 29 April 2020



**The notes attached on pages 15 to 26 form an integral part of these accounts.**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

**1. Accounting policies**

**Basis of preparation and accounting convention**

The accounts have been prepared on the accruals basis, under the historical cost convention, and in accordance with the Financial Reporting Standard 102, (effective 1st January 2016) and FRS 102 SORP (Statement of Recommended Practice for Accounting and Reporting by Charities) 2015, published by the Charity Commission in England & Wales (CCEW) , effective January 2016, and in accordance with all applicable law in the charity's jurisdiction of registration.

**Nature of income**

Gross income represents grants from public bodies and charitable organisations, donations from individuals and organisations, and legacies.

**Categories of Income**

Income is categorised as income from exchange transactions (contract income) and income from non-exchange transactions (gifts), investment income and other income.

**Income recognition**

Income is recognised in the statement of financial activities (SOFA) on a receivable basis, when a transaction or other event results in an increase in the charity's assets or a reduction in its liabilities and only when the charity has legal entitlement, the income is probable and can be measured reliably.

Income subject to terms and conditions which must be met before the charity is entitled to the resources is not recognised until the conditions have been met.

All income is accounted for gross, before deducting any related fees or costs.



**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

**Accounting for deferred income and income received in advance**

Where terms and conditions relating to income have not been met or uncertainty exists as to whether the charity can meet any terms or conditions otherwise within its control, income is not recognised but is deferred as a liability until it is probable that the terms or conditions imposed can be met.

Any grant that is subject to performance-related conditions received in advance of delivering the goods and services required by that condition, or is subject to unmet conditions wholly outside the control of the charity, is accounted for as a liability and shown on the balance sheet as deferred income. Deferred income is released to income in the reporting period in which the performance-related or other conditions that limit recognition are met.

When income from a grant or donation has not been recognised due to the conditions applying to the gift not being wholly within the control of the charity, it is disclosed as a contingent asset if receipt of the grant or donation is probable once those conditions are met.

Where time related conditions are imposed or implied by a funder, then the income is apportioned to the time periods concerned, and, where applicable, is accounted for as a liability and shown on the balance sheet as deferred income. When grants are received in advance of the expenditure on the activity funded by them, but there are no specific time related conditions, then the income is not deferred.

Any condition that allows for the recovery by the donor of any unexpended part of a grant does not prevent recognition of the income concerned, but a liability to any repayment is recognised when repayment becomes probable.

**Income from legacies**

Income from legacies is recognised when the charity has sufficient evidence that a gift has been left to them, that where required, probate has been granted, the executor is satisfied that the property in question will not be required to satisfy claims in the estate, that it is probable that the amount will be received by the charity, and the amount to be received can be estimated with sufficient accuracy, and that any conditions attached to the legacy are either within the control of the charity or have been met.

Where a payment is received from an estate or is notified as receivable by the executors after the reporting date and before the accounts are authorised for issue but it is clear that the payment had been agreed by the executors prior to the end of the reporting period, then the amount concerned is treated as an adjusting event and accrued as income in the accounting period if receipt is probable.

Where the charity has established entitlement to a legacy but there is uncertainty as to the amount of the payment, details of the legacy are disclosed as a contingent asset until the criteria for income recognition are met. Where a legacy is subject to the interest of a life tenant, the legacy is not recognised as income until the death of the life tenant.

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

**Income from legacies (continued)**

If it is doubtful that full settlement of a legacy debtor will be received, then an adjustment is made to reduce the amount of the legacy debtor and legacy income rather than charging the adjustment as expenditure in the Statement of Financial Activities.

**Membership subscriptions**

The income and any associated Gift Aid or other tax refund from a membership subscription received by the charity in the nature of a gift, is accounted for on the same basis as a donation.

The income from a membership subscription received by the charity where the subscription purchases the right to services or benefits is recognised as income from charitable activities.

**Recognition of liabilities and expenditure**

A liability, and the related expenditure, is recognised when a legal or constructive obligation exists as a result of a past event, and when it is more likely than not that a transfer of economic benefits will be required in settlement, and when the amount of the obligation can be measured or reliably estimated.

Liabilities arising from future funding commitments and constructive obligations, including performance related grants, where the timing or the amount of the future expenditure required to settle the obligation are uncertain, give rise to a provision in the accounts, which is reviewed at the accounting year end. The provision is increased to reflect any increases in liabilities, and is decreased by the utilisation of any provision within the year, and reversed if any provision is no longer required. These movements are charged or credited to the respective funds and activities to which the provision relates.

**Volunteers**

In accordance with the SORP, and in recognition of the difficulties in placing a monetary value on the contribution from volunteers, the contribution of volunteers is not included within the income of the charity.

However, the trustees value the significant contribution made to the activities of the charity by unpaid volunteers and this is described more fully in Note 6.

Tangible fixed assets are measured at their original cost value, or subsequent revaluation, or if donated, as described above. Cost value includes all costs expended in bringing the asset into its intended working condition. Items of equipment are capitalised where the purchase price exceeds £500.

Depreciation has been provided at the following rates in order to write off the assets to their anticipated residual value over their estimated useful lives.

Music Library Until 30th July 2024

Debtors are measured at their recoverable amounts at the balance sheet date.

Cash held by the charity is included at the amount actually held and counted at the year end. Bank balances, whether in credit or overdrawn, are shown at the amounts properly reconciled to the bank statements.

The Trust has financial assets and financial liabilities only of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

Assets held under finance leases and hire purchase contracts, which are those where substantially all the risks and rewards of ownership of the asset have passed to the charity, are capitalised in the balance sheet and depreciated over their useful lives. The corresponding lease or hire purchase obligation is treated in the balance sheet as a liability.

The interest element of the rental obligations is charged to the profit and loss account over the period of the lease and represents a constant proportion of the balance of capital repayments outstanding.

Rentals paid under operating leases are charged to income on a straight line basis over the lease term.

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal or as implied by law.

**THE LONDON MOZART PLAYERS TRUST**  
**(Limited by Guarantee)**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

**2. Liability to taxation**

The Trustees consider that the charity satisfies the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by chapter 3 part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively on the specific charitable objects of the charity and for no other purpose. The charity is registered for VAT.

**3. Winding up or dissolution**

If upon winding up or dissolution of the charity there remain any assets, after the satisfaction of all debts and liabilities, the assets represented by the accumulated fund shall be transferred to some other charitable body or bodies having similar objects to the charity.

**4. Significance of financial instruments**

There are no significant implications of the use of financial instruments to the charity's position.

**5. Net surplus in the financial year**

	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
The net surplus in the financial year is stated after charging: -		
Depreciation of owned fixed assets	<u>3,366</u>	<u>3,366</u>

**6. The contribution of volunteers**

The charity depends on the support of its volunteers, which is much appreciated. The arrangements with volunteers are difficult to value precisely in monetary terms and have not been recognised in the Statement of Financial Activities. The volunteers and the charity accept and agree that no contract of employment is created by these arrangements.

**7. Remuneration and payments to Trustees and persons connected with them**

No trustees, who are also the key management personnel, or persons connected with them received any remuneration from the charity, or any related entity.

**THE LONDON MOZART PLAYERS TRUST**  
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**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

<b>8. Tangible fixed assets</b>	<b>Music library £</b>	<b>Total £</b>
<b>Cost</b>		
At 30 July 2018	44,299	44,299
Disposals	-	-
<b>At 30 July 2019</b>	<b>44,299</b>	<b>44,299</b>
<b>Depreciation</b>		
At 30 July 2018	24,101	24,101
Charge for the year	3,366	3,366
On disposals	-	-
<b>At 30 July 2019</b>	<b>27,467</b>	<b>27,467</b>
<b>Net book value</b>		
At 30 July 2019	<b>16,832</b>	<b>16,832</b>
At 30 July 2018	<b>20,198</b>	<b>20,198</b>

<b>9. Debtors</b>	<b>2019 £</b>	<b>2018 £</b>
Trade Debtors	5,000	4,500
Amounts owed by London Mozart Players Orchestra Limited	175,675	222,293
Accrued income	8,686	6,439
	<b>189,361</b>	<b>233,232</b>
<b>10. Creditors: amounts falling due within one year</b>	<b>2019 £</b>	<b>2018 £</b>
Accruals	25,086	56,602
VAT	(77)	324
	<b>25,009</b>	<b>56,926</b>

**11. Loans to and guarantees on behalf of trustees**

There are no loans to trustees included in debtors and the company has made no guarantees on behalf of any trustee.

**THE LONDON MOZART PLAYERS TRUST**

**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

<b>12. Financial commitments under operating leases</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>
At the year end the charity had annual commitments under non-cancellable operating leases as set out below:		
Operating leases which expire:		
within one year	533	2,800
within two to five years	-	533
	<hr/>	<hr/>
	<b>533</b>	<b>3,333</b>

**13. Related party transactions**

Although under company law the two companies are not related parties, there is a close working relationship between the company and London Mozart Players Orchestra Limited which runs the orchestra known as The London Mozart Players.

During the year, in the furtherance of its charitable objects, the company made grants to London Mozart Players Orchestra Limited totalling £400,000 (2018 - £180,000) and made various loans to that company. The amount outstanding from London Mozart Players Orchestra Limited at the year-end was £175,675 (2018 - £222,293).

**THE LONDON MOZART PLAYERS TRUST**  
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**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

**14. Funds analysis**

**At 30 July 2019**

	<b>Unrestricted Funds £</b>	<b>Restricted funds £</b>	<b>Total Funds £</b>
Tangible Fixed Assets	16,832	-	<b>16,832</b>
Current Assets	500,809	71,687	<b>572,496</b>
Current Liabilities	(25,009)	-	<b>(25,009)</b>
	<b>492,632</b>	<b>71,687</b>	<b>564,319</b>

**At 30 July 2018**

	<b>Unrestricted Funds £</b>	<b>Restricted funds £</b>	<b>Total Funds £</b>
Tangible Fixed Assets	20,198	-	<b>20,198</b>
Current Assets	375,719	29,997	<b>405,716</b>
Current Liabilities	(56,926)	-	<b>(56,926)</b>
	<b>338,991</b>	<b>29,997</b>	<b>368,998</b>

**15. Change in total funds over the year**

	<b>Funds brought forward from 2018 £</b>	<b>Movement in funds in 2019 £</b>	<b>Transfers between funds in 2019 £</b>	<b>Funds carried forward to 2020 £</b>
Unrestricted Revenue Funds	338,991	153,641	-	<b>492,632</b>
Restricted Funds	29,997	41,690	-	<b>71,687</b>
<b>Total funds</b>	<b>368,988</b>	<b>195,331</b>	<b>-</b>	<b>564,319</b>

	<b>Income 2019 £</b>	<b>Expenditure 2019 £</b>	<b>Other Gains &amp; Losses 2019 £</b>	<b>Movement in funds 2019 £</b>
<b>16. Movements in funds</b>				
Unrestricted Revenue Funds	565,648	(412,007)	-	<b>153,641</b>
<b>Restricted funds:-</b>				
Donations	41,690	-	-	<b>41,690</b>
	<b>607,338</b>	<b>(412,007)</b>	<b>-</b>	<b>195,331</b>

**THE LONDON MOZART PLAYERS TRUST**  
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**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

**17. Fund purposes**

Unrestricted Revenue Funds

These funds are held for the meeting the objectives of the charity, and to provide reserves for future activities, and, subject to charity legislation, are free from all restrictions on their use.

***Restricted funds:-***

STAND

Funding received towards Stand, the Anthem project.



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**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

**Detailed analysis of income and expenditure**

**18. Donations and Legacies**

	Current year Unrestricted Funds 2019 £	Current year Restricted Funds 2019 £	Current year Total Funds 2019 £	Prior Year Total Funds 2018 £
<b>Individuals</b>				
Small donations individually less than £1000	13,533	-	<b>13,533</b>	16,625
Patrons	78,015	-	<b>78,015</b>	48,875
Donors	45,812	-	<b>45,812</b>	11,426
STAND Individual giving	-	-	-	29,997
Gift Aid	22,146	-	<b>22,146</b>	14,877
	<b>159,506</b>	-	<b>159,506</b>	<b>121,800</b>
<b>Legacies</b>				
Anne Stoddart	-	-	-	81,483
Other	-	-	-	50
William Barber	-	-	-	-
Enid Gura	5,002	-	<b>5,002</b>	-
C Milne	321,080	-	<b>321,080</b>	-
	<b>326,082</b>	-	<b>326,082</b>	<b>81,533</b>
<b>Government and public bodies</b>				
Arts Council England	-	14,000	<b>14,000</b>	17,500
Croydon Council	-	10,000	<b>10,000</b>	13,500
Catalyst	-	12,290	<b>12,290</b>	12,290
	-	<b>36,290</b>	<b>36,290</b>	<b>43,290</b>
<b>Non-public bodies</b>				
Trust and Foundation Income	10,000	5,400	<b>15,400</b>	7,000
	<b>10,000</b>	<b>5,400</b>	<b>15,400</b>	<b>7,000</b>
<b>Corporate Income- sponsorships and donations</b>	<b>49,004</b>	-	<b>49,004</b>	<b>13,050</b>
<b>Fundraising events</b>	-	-	-	<b>50,650</b>
<b>Subscriptions as donations</b>	<b>19,819</b>	-	<b>19,819</b>	<b>6,568</b>
<b>Total</b>	<b>564,411</b>	<b>41,690</b>	<b>606,101</b>	<b>323,891</b>

**THE LONDON MOZART PLAYERS TRUST**  
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**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

<b>19. Investment income</b>	<b>Current year</b>	<b>Current year</b>	<b>Current year</b>	<b>Prior Year</b>
	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total Funds</b>	<b>Total Funds</b>
	<b>2019</b>	<b>2019</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Bank Interest Receivable	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

<b>20. Other income and gains</b>	<b>Current year</b>	<b>Current year</b>	<b>Current year</b>	<b>Prior Year</b>
	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total Funds</b>	<b>Total Funds</b>
	<b>2019</b>	<b>2019</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Royalties from the exploitation of intellectual property rights	781	-	781	319
Sundry other income	33	-	33	136
Ticket Sales	423	-	423	1,200
	<u>1,237</u>	<u>-</u>	<u>1,237</u>	<u>1,655</u>

**21. Expenditure on charitable activities- Grant funding of activities**

	<b>Current year</b>	<b>Current year</b>	<b>Current year</b>	<b>Prior Year</b>
	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total Funds</b>	<b>Total Funds</b>
	<b>2019</b>	<b>2019</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Grants made to LMPO	400,000	-	400,000	180,000
Support costs	10,579	-	10,579	12,786
	<u>410,579</u>	<u>-</u>	<u>410,579</u>	<u>192,786</u>

<b>Grants made</b>	<b>Current year</b>	<b>Current year</b>	<b>Current year</b>	<b>Prior Year</b>
	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total Funds</b>	<b>Total Funds</b>
	<b>2019</b>	<b>2019</b>	<b>2019</b>	<b>2018</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>London Mozart Players Orchestra Limited</b>	<b>400,000</b>	<b>-</b>	<b>400,000</b>	<b>180,000</b>

The Trust's grants are paid on a restricted basis, and the Trust has formal agreements with LMPO in place reflecting this. The Board of the Trust works closely with the management of LMPO to oversee LMPO's plans and to ensure work supported by grants from the Trust is in accordance with the Trust's charitable objects and for the public benefit.

**THE LONDON MOZART PLAYERS TRUST**  
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**NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 JULY 2019**

22. Support Costs	Current year	Current year	Current year	Prior Year
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2019	2019	2019	2018
	£	£	£	£
Sundry expenses	7,213	-	7,213	9,420
Bank charges	-	-	-	-
Depreciation	3,366	-	3,366	3,366
	<u>10,579</u>	<u>-</u>	<u>10,579</u>	<u>12,786</u>

***Less support costs reallocated to specific activities***

To grant making costs	<u>(10,579)</u>	<u>-</u>	<u>(10,579)</u>	<u>(12,786)</u>
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The basis of allocation of costs between activities is described under accounting policies

23. Governance costs	Current year	Current year	Current Year	Prior Year
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2019	2019	2019	2018
	£	£	£	£
Independent Examiner's fees	<u>1,428</u>	<u>-</u>	<u>1,428</u>	<u>1,373</u>

**24. Total Charitable expenditure**

	Current year	Current year	Current year	Prior Year
	Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
	2019	2019	2019	2018
	£	£	£	£
Total grant making costs	410,579	-	410,579	192,786
Total governance costs	1,428	-	1,428	1,373
	<u>412,007</u>	<u>-</u>	<u>412,007</u>	<u>194,159</u>

**25. Subsequent events**

Subsequent to the year-end the Directors are aware of material uncertainties related to events or conditions, in particular the effects of Covid-19, that may cast significant doubt upon the entity's ability to continue as a going concern. However, the Directors are developing and implementing mitigating actions and processes to ensure that the Trust continues to function and manage future operations.