



REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2020

FOR

MUSIC IN THE ROUND LIMITED

Registered company (England and Wales): 1880734

Registered Charity: 326811

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REFERENCE AND ADMINISTRATION INFORMATION

Registered Company No.

1880734 (England and Wales)

Registered Charity No.

326811

Registered Office

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

Trustees

Jan Bonar (appointed 4 November 2019)
David Brown (resigned 20 January 2020)
John Cowling – Chair (resigned 27 April 2020)
Judith Ennis
Ellen Gallagher (appointed 29 April 2019)
Jane Ginsborg – Deputy Chair
Christopher Glynn (appointed 20 January 2020)
Mary Heyler – Chair (appointed 20 January 2020; Chair from 27 April 2020)
Simon Keefe (resigned 20 January 2020)
Pat Kendall-Taylor (appointed 20 January 2020)
Stella Mascarenhas-Keyes
Sarah Price (appointed 20 January 2020)
Chloe Wennersten (appointed 29 April 2019)

Artistic Director

Angus Smith

Executive Director

Jo Towler

Independent Examiner

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

Objectives and aims

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

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

Mission Statement

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

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

Achievements and Performance

Music in the Round has a target of delivering over 100 income-generating concerts each year. In 2019/20 we presented 97 performances in 19 venues across the country, with 10 concerts postponed/cancelled between 17 and 31 March. This includes events for families, schools, children and young people as well as our concert series and annual Sheffield Chamber Music Festival. Of these, 67 were by members of our resident musicians, Ensemble 360, and 30 featured top-quality guest artists such as James Gilchrist, Benjamin Grosvenor, Steven Hough, Tasmin Little, Laura van der Heijden and the Dover, Marmen, Maxwell and Piatti string quartets.

In total, we presented 166 events throughout the year, with 121 taking place in South Yorkshire. The rest of our activity ranged across England, from Portsmouth and London to Scarborough and Bradford on Avon. From 10-18 May, the 35th Sheffield Chamber Music Festival took place in our Crucible Studio home, focusing on the rich chamber music repertoire of Brahms. With over 4,600 tickets sold for the 28

events, Ensemble 360 performed in 20 concerts, while the roster of guest artists included pianist Stephen Hough, journalist Tom Service and actor Henry Goodman. In autumn 2019 a CD was launched of music by Howard Skempton, featuring Ensemble 360, singer-in residence Roderick Williams and tenor James Gilchrist, which received positive reviews in the press.



Ensemble 360 in the Crucible Studio during SCMF 2019

Concert activity: reshaping for the future

Music in the Round has a history of presenting amazing, high-quality concerts with internationally-renowned musicians. While acknowledging this, we are also aiming to diversify our activity, seeking collaborations and projects that will enable us to engage with new audiences, support music by emerging, female and rarely-heard composers, and provide a platform for young musicians.

During the Sheffield Chamber Music Festival we showcased music by Anna Meredith, Roxanna Panufnik, Clara Schumann and Thea Musgrave as well as Thomas Adès and Stephen Hough. Turntablist Shiva Feshareki used LPs of classical and pop music to demonstrate her music manipulation creations. Other events included Dr Stella Mascarenhas-Keyes telling the story of Noor Inayat Khan and an introduction to Indian classical violin with Kamalbir Singh.

Our autumn season opened with pianist Philip Thomas playing pieces by Morton Feldman, alongside screenings of documentaries that featured Feldman's music. Other music programmed during the year included pieces by female composers Nadia Boulanger, Madeleine Dring, Louise Farrenc and Carmen

Ho; living composers James Francis Brown, Howard Skempton and Jörg Widmann; and African-American composer William Grant Still. Renowned qanun player Maya Youssef was due to appear with us in April 2020, and a collaboration with Sheffield Jazz also saw the Jeff Williams Quintet and Jean Toussaint Quartet perform as part of our programme.

Underpinning our 2019/20 season were our celebrations of the 250th anniversary of Beethoven, which we marked by presenting his chamber music and Harmoniemusik. The string members of Ensemble 360 started an 18-month-long cycle of playing all Beethoven's string quartets in November, due to finish in spring 2021. These concerts included an introduction from the musicians about the pieces, putting them in the context of Beethoven's life, as well as readings from his letters, in line with our aim of getting people closer to the music.

Learning & Participation

Our current Business Plan for 2019-22 recognises the increased importance of our Learning and Participation activities and the routes to attracting wider audiences, and is therefore a vital and intrinsic part of our overall programme. The aim is for every Music in the Round concert to have an additional activity, ranging from a pre- or post-concert conversation with guest artists to having the opportunity to try the tabla, by 2022. This sits alongside our other events, such as projects and composition workshops in schools, training for Early Years practitioners, and masterclasses with young musicians.

During 2019/20, Music in the Round reached more than 14,000 people through over 100 events as part of our Learning & Participation programme, of which over 10,000 were aged 0-19 years. Activity ranged from Concerteenies, aimed at children aged 0-3 and their families; schools' and family concerts across the country; and hosting pre- and post-concerts events to give audience members a chance to quiz the musicians and get closer to the music.

We have a strong relationship with Sheffield Music Hub, and collaborate on and deliver a wide range of projects and concerts. We also work closely with the other music hubs in South Yorkshire and with National partner venues to present concerts and events for young people. In October we facilitated a massed event for over 400 young musicians from the four South Yorkshire music hubs, including commissioning a piece from Andy J Smith (BBC Ten Pieces) to be played by everyone involved in the concert in Doncaster Dome.



A celebration of music in South Yorkshire at Doncaster Dome

Music in the Round is an Artsmark Partner, and we developed our Artsmark offer in partnership with IVE, our Bridge Organisation, and Create Sheffield, our Local Cultural Education Partnership, during 2019/20, working with 49 schools with Artsmark status.

Early Years practitioner training took place all year round through regular INSET sessions and as part of our Early Years/KS1 storybook concert projects that took place around the country. We now have a full menu of Early Years training that is being rolled out as part of our developing relationships with national partner venues. We are involved in initiatives to better link the four South Yorkshire Music Hubs and are co-ordinating major projects with them focusing on composition.

CASE STUDY: CONCERTTEENIES IN LIBRARIES

In May 2020 we piloted a new strand of activity for families led by a partnership between Music in the Round, Concertteenies and Sheffield City Council Libraries Team (SCCLT). As part of the Sheffield Chamber Music Festival the partners delivered informal family concerts in libraries with low cultural engagement across Sheffield, exploring children's books through music. Professional musicians from western classical and world genres performed alongside Early Years music expert Polly Ives. CPD and bespoke resources for library staff provided tools to empower them to deliver high-quality musical activity beyond the project. This tested a new approach for us and built new partnerships in order to inform and shape prospective larger-scale work across South Yorkshire and nationwide.

Aims of the project

1. Engage new family audiences in cultural activities in libraries
2. Upskill library staff, who will become confident practitioners able to deliver musical activity
3. Initiate a relationship between MitR and SCCLT, leading to future collaborations that engage more people across the city
4. Test ideas that help to inform and shape approaches in libraries elsewhere
5. Support children's development (communication; social and motor skills) and facilitate their bonding with adults

The pilot

The concerts took place in five libraries across Sheffield: Crystal Peaks, Firth Park, Manor, Parson Cross and Darnall. These are all areas that receive little or no cultural provision from the SCCLT, and Music in the Round struggles to engage families in these localities with its usual activity. All five face difficulties in terms of deprivation, being above the national average for children eligible for free school meals, and four being in the 10% most deprived neighbourhoods in the country. Manor faces particular challenges, being ranked the 713th (out of 32,844) most deprived area in the country. In Darnall 55% and Firth Park 67% of pupils in schools have English as a second language.

Each session was an hour long and included:

- Classical repertoire including Bach, Bartok, Tchaikovsky, Smetana, Halvorsen and Paul Rissmann so that the audience could experience a concert-style environment
- Free improvisation where the musicians reacted to sections of the storytelling and responded to the children's ideas
- Lots of opportunities to participate, with children and their grown-ups playing percussion instruments, using sensory props, singing and discussing the stories.

Outcomes

The events had a significant positive impact on children. Sessions were enjoyable, being described as “a new experience that brought a story to life, developing listening and attention that engaged [the children]”. For many it was their “first time seeing live music up close”, and they offered a chance to learn about social interactions, with parents commenting that they “loved seeing the children from different cultural backgrounds being together and completely enjoying themselves”.

Staff took part in two training sessions, which were described as “useful, interesting, informative, enjoyable, creative, dynamic, inspiring, fun, lively, silly”. Senior library staff were “convinced that we need more music in libraries”, and as a result of the project “frontline staff are feeling inspired to incorporate music into Babytime and Storytime sessions”.

New audiences were definitely reached. Only 37% of audiences regularly attended weekly Babytime at their local library, while 46% had never attended such sessions and 19% had never attended the library for any reason. The number of children and young people in the sessions totalled 272 over the five days, accompanied by 116 adults.

“Not only was the feedback positive from those who attended, but there were comments from others who were using the library about how lovely it looked and sounded. I don’t think we can underestimate the value these sessions bring to both those who attend and others who happen to be in the building. A sense of wellbeing and joy for all.” (Library Manager)



Emerging talent

Music in the Round launched the second phase of our Bridge Scheme in 2018, supporting four young Black, Asian and ethnically diverse string players at the start of their careers, providing coaching, marketing/PR support and performance opportunities. Two of them continued to be involved in activity in 2019/20, leading workshops in schools, with one also being supported with her singer/song-writing career. This initiative will have a third phase to continue our aim of addressing issues of under-representation of people from different backgrounds working in classical music, and we hope this will continue to be in collaboration with the Chineke! Foundation, which provides career opportunities to Black, Asian and ethnically diverse classical musicians in the UK and Europe.

A new relationship with the Young Concert Artists Trust (YCAT) will see one of their musicians being given a platform for concert and masterclass opportunities each year, which in 2020 was Randall Goosby, a young African-American violinist. We also plan to collaborate by giving their musicians the opportunity and space to create new concert experiences as well as include them in our Learning & Participation activity, developing their skills by working alongside our musicians and collaborators.

The Royal Philharmonic Society supports emerging composers, and Music in the Round is now the regular presenter of its annual chamber music commission. From 2020, the composer will also have the opportunity to work with and alongside a musician from Ensemble 360 as they write the piece, providing insight and encouragement to the creative process.



Raye, violinist in the Bridge Scheme, at a school workshop

For the first time in many years, Ensemble 360 visited Sheffield Music Academy, one of the 12 Music Centres for Advanced Training, to play alongside and coach their young musicians, many of whom subsequently attend a music college. It is hoped this relationship will continue to grow, with plans for Academy students performing in the 2020 Sheffield Chamber Music Festival just the start.

We offered meaningful work experience opportunities to several young people interested in working in the arts and getting valuable hands-on experience by involving them in the 2019 Sheffield Chamber Music Festival and other concerts and events with and for young people as well as working in the office. This engagement is often the first step to longer term opportunities of working with us.

Music for everyone

Sheffield has a vibrant musical community, from its grassroots venues and folk music scene to the dozens of choirs and ensembles that perform in the city. Through being a founder member of Classical Sheffield, an organisation that acts as a central hub of information and profile for the many professional and non-professional musicians in the city, Music in the Round regularly includes groups from across Sheffield in our activity. Two local choirs and four solo singers took part in a Songs and Stories of Albion concert in the 2019 Sheffield Chamber Music Festival. Ensemble 360 musicians took part in 'Sheffield Makes Music Day' in September, performing in shops and Kommune, an urban food hall for independent traders. To celebrate Beethoven's anniversary, in March we planned to present his music outside the concert hall, with Ensemble 360 performing a Harmoniemusik Sunday lunchtime concert in Kommune. This was followed by a 'Come and Play' event for music-makers of any standard to join our musicians and local orchestra Hallam Sinfonia to learn and play through Beethoven's Fifth Symphony.

Outstanding local folk musicians Sam Sweeney and Miranda Rutter hosted a day of folk-led workshops, using English folk music to introduce the participants to new ideas around making chamber music.

A project working with refugees and people seeking asylum took place in Barnsley, led by Ensemble 360 and a music therapist in collaboration with Barnsley Civic Theatre and the Refugee Council. It was so well-received that it was developed into a larger, longer-term project, with funding enabling us to extend it to include collaborations with Barnsley College and local music groups.

Building networks

Working in partnership is important to us, including being a significant part of Classical Sheffield, supporting and guiding it as Chair and trustees, and encouraging collaborations between its member organisations. Music in the Round is also represented on the boards of Create Sheffield (Sheffield's Local Cultural & Education Partnership), Sheffield Music Education Hub, Sheffield City Region Music Board and the Sheffield Culture Consortium. Projects and activity in partnership with Sheffield Music Education Hub, Sheffield Academy, Sheffield Theatres and The University of Sheffield continue into the future, and our collaboration with the Sensoria Festival of Music, Film and Digital Media was integral to the concert featuring Morton Feldman's music. We hope this joint working will continue with them into the future, alongside embryonic partnerships with local promoters Flying Donkey and Opus. Our connections with Sheffield Jazz enable them to give their musicians the opportunity to perform in the Crucible Studio.



Ensemble 360 coaching at Sheffield Music Academy

Further afield, our relationship with the Royal Philharmonic Society continues with their annual chamber music commission, and we are excited about the possibilities of our new relationship with YCAT and its American counterpart, Concert Artists Guild. We are also discussing formalising a relationship with Ryedale Festival and Leeds Lieder, and conversations continue with other organisations, such as the Leeds International Piano Competition, Buxton International Festival and Chineke! Foundation. Music in the Round was part of a panel at the PRS Foundation Talent Development Conference in September, and also at the Music Mark Conference in November, sharing our aims and activity with delegates from across the country.

Response to COVID-19 pandemic

Following an announcement on Monday 16 March by Matt Hancock, Secretary of State for Health and Social Care, we took the decision on 17 March to postpone/cancel all our concerts for the rest of the spring season. This meant cancelling all our plans for a Beethoven Weekend celebration involving Ensemble 360, guest musicians and local music-makers, as well as concerts across the country. We agreed that we would pay all the musicians involved in events in March in full, and agreed postponements rather than cancellations for concerts in April. We also took the decision to pay the Ensemble 360 musicians 75% of their fees for the planned 2020 Sheffield Chamber Music Festival, to support them at a time when their diaries were emptying of work.

On Friday 20 March the Music in the Round office closed, and all staff agreed to work from home. We have a flexible working policy, so many people were already set up to work from home, and we continued to operate through regular communications online.

The Finance & Fundraising committee met on 31 March to look at the financial impact of COVID-19 on 2020/21 and if we could survive the worst-case scenario of no activity at all during the year. After agreeing that the organisation would still be solvent on 31 March 2021 even in this situation, the furlough of staff was discussed and agreed as part of cost-saving measures for the organisation. This began in mid-April, once all staff had completed their tasks of postponing and cancelling activity, and was done with their complete agreement and understanding.

All trustees of Music in the Round met in early April, when it was agreed that we could and should continue trading as an organisation as we had the reserves to do so for at least a year, helped by the generosity of our many supporters.

Funding Development & Income Generation

We received a total of £210,723 (2018/19: £198,053) from Arts Council England and trusts and foundations, including our funding agreement for two years (2019-2021) with Mayfield Valley Arts Trust to support Learning & Participation activity in Sheffield and South Yorkshire.

Our Learning & Participation activities are very reliant on private giving and we are hugely grateful for the those that have and continue to support us. The number of applications to trusts and foundations for such activity increased during the year, due to the Learning & Participation Producer having time to dedicate to researching and writing proposals, and this led to an increase of £12,000 in this source of income compared to 2018/19, with further significant bids in the pipeline.

We continued to receive donations to our Future Festivals Fund, which is held as a designated fund as part of unrestricted reserves so we can underwrite and support our festivals in the longer term, as revenue from tickets cannot be guaranteed to cover the cost of presenting the range and amount of music that audiences appreciate. It has a target of £100,000 of designated reserves, and grew to £205,978 (2018/19: £112,858) in the year. This is due to us receiving significant contributions from our donors in March 2020, following an appeal to audience members to donate the cost of their refunded tickets to Music in the Round and support our musicians. Over £9,500 (including Gift Aid) was received in March and April as a result of this appeal, and two major donors were also generous in supporting us

as we faced significant expenditure with no ticket income. It was agreed it was appropriate that these donations should be placed within this fund as we face an uncertain future, but one in which we want the annual Festival to continue.

A recruitment drive for our Friends' scheme during the 2019 Sheffield Chamber Music Festival, alongside the creation of a new level of membership (E360 Friend), means we now have 318 Friends who either singly or jointly donated £17,598 during 2019/20.



Stephen Hough at SCMF 2019

We continue to enjoy a positive relationship with Arts Council England, regularly updating them with our activity, and have retained our status as a National Portfolio Organisation, which has been extended for an additional year, to 31 March 2023, in the light of the impact of COVID-19 on arts organisations.

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

Environmental Sustainability

From March 2020 staff have been working from home due to the COVID-19 pandemic. Meetings have taken place via video call, including meetings of Trustees and sub-committees. This has led to reduced travel and may transform working practice in future, leading to a permanent reduction of impact on the environment.

We have continued to work on our Environmental and Sustainability Action Plan to reduce the environmental impact of our activities and minimise these where possible. This includes significantly reducing the print runs for larger brochures, and concert programmes are a single sheet of A4 paper. We continue to recycle office materials and collect data on touring by all the musicians we work with to track carbon emissions and focus on reductions. In 2019/20 the musicians travelled more by train rather than car compared to the previous year, and we encourage this trend to continue.

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

Staff and Operational Structure

During 2019/20 the staff team of nine, led by the Executive Director, and freelance Artistic Director remained relatively stable. The new internal structures put in place in 2018/19 to support the increasing integration of concert and learning & participation activity continued to contribute to a more coherent and joined-up planning of activity and logistics.

In 2019, a trustee-led Artistic Sub-committee was formed to look at the future of the organisation and how we could evolve to best meet our aim of getting people closer to the music and offer a coherent multifaceted programme that combines performance and engagement. As part of this process, the Artistic Director decided to step down in May 2020 after nearly ten years in the post. The departure of the Learning & Participation Manager in late 2019 also opened up the opportunity to create a new role within Music in the Round, Head of Programmes, that would embody this integrated vision by overseeing all our activity on- and off-stage across the country.

A recruitment process led to the appointment of an excellent candidate in March 2020. However, with the onset of the pandemic, the candidate chose to remain in their current position; an understandable decision in the circumstances. The post will be re-advertised in late 2020 with a view to someone taking up the position in early 2021.

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

It was agreed by trustees in 2019/20 that the salaries of members of staff were relatively low in comparison to the rest of the market, and also needed to reflect a realistic cost of living increase. Referring to the Living Wage Foundation guidelines, all staff therefore received a cost of living increase in April 2020, and some also received a further uplift to better reflect their responsibilities in the organisation under the new staff structure. These salary increases were honoured, despite the impact of COVID-19 on Music in the Round.

Future Plans

In the face of many changes brought by the COVID-19 pandemic in early 2020, Music in the Round remains positive and flexible and is planning for a range of potential future scenarios. Targets set in our Business Plan are under review in this new strategic and financial context. The need for music, especially live music, will be more important than ever, as our audiences and participants experience unprecedented challenges, and we understand that we play an important role in peoples' lives to provide inspiration and hope in times of crisis.

We are fortunate that our financial reserves remain healthy and are aware of the need to protect reserves for the future of the organisation. A devoted group of donors have provided tremendous support over the years, and have been particularly generous since March 2020, and our plans to create capacity within the staffing structure will enable us to devote more time to develop these relationships, and build new ones, to boost contributions from private sources.



Naomi Atherton playing at sunrise as part of SCMF@home

Once trustees had agreed that we could continue trading, we swiftly amended our plans by organising a Sheffield Chamber Music at home (SCMF@home) digital festival in place of our annual nine-day festival in May. Taking place over two days, with 19 events, SCMF@home was watched by many around the world and had nearly 25,000 individual video views. It also received national recognition, featuring in articles published on Arts Professional and Arts Council England websites as well as being featured in an Institute of Fundraising seminar.

The delayed appointment of our Head of Programmes, a delay in the signing of a contract for our children's storybook commission, *Izzy Gizmo*, in 2019/20 and reduced activity (by agreement with funders) due to COVID-19 means that we will not draw heavily upon reserves in the 2020/21 financial year.

After a period of postponement since March, concerts recommenced in October 2020, in full compliance with government COVID-19 secure venue guidelines. Audiences and performers are socially-distanced, with concerts taking place in a venue that enables this to happen, along with appropriate hygiene and other safety measures. The possibility of postponement or cancellation of concerts has been addressed with appropriate agreements with performers and the venue. Trustees and staff have met regularly to plan for various scenarios.

Reduced audiences (under 20% of full capacity) leads to a huge reduction in box office income, and this has been mitigated by a range of measures, including:

- using a venue that is cost-effective to save expenditure
- repeating the concert each day to double the audience capacity
- fewer musicians on stage performing a concert, and fewer guest musicians

It is hoped that audience capacity can increase for concerts in spring 2021, but for now this is a model that enables us to bring live music-making to South Yorkshire and support our musicians.

Future Plans: beyond 2021

COVID-19 has provided us with learning opportunities of how we can engage with people, and we believe that a new emphasis on digital content will enable us to reach new, younger and more diverse audiences. Complementary digital content for those who are not able to attend concerts will now form part of our regular programme. We will be as flexible as possible with our regional and national programmes to support our partners. Live learning and participation activity has mostly been postponed for now, but we are building partnerships with organisations, such as the South Yorkshire Housing Association, to continue live music-making and engagement with our local community, alongside planning new digital content. Our commissioned Early Years storybook concert, *Izzy Gizmo*, with its young, black, female inventor protagonist, will still be created in 2020, so that it is ready to be premiered as soon as we feel able to present such events to families and schools.

In support of emerging musicians during this pandemic, Music in the Round has signed up to Barbara Hannigan's 'Momentum', an international initiative investing in the future of classical music, with a young baritone featuring in a concert alongside Roderick Williams in autumn 2020.

Music in the Round is also contributing to The University of Sheffield's UK Research and Innovation (UKRI) project examining the impact of COVID-19 on arts organisations in the city during 2020/21. The only such survey being funded by UKRI in the UK, this insight will not only help us plan for the future, but information will be shared nationally to benefit arts organisations across the country.

We believe that we will emerge from this COVID-19 pandemic with our audiences and participants even more diverse than ever before, through our online activity, and that our relationships with our donors and supporters will be deeper and stronger. We will respond to the impact of the Black Lives Matter movement together with a formal pledge made with our partners in the Sheffield Culture Consortium. We have recently signed up to the international gender equality pledge, Keychange. As well as working in a new way with individual donors, and agreeing flexibility with specific funders, we are putting plans in place to ensure our priorities synchronise with our main funder Arts Council England and their strategy 'Let's Create' for 2020-2030.

Financial Review 2019/20

Total income for the year was £602,689 (2018/19: £579,941). Our Business Plan states our target of achieving an income ratio of 40% sales income / 35% public funding and grants / 25% individual giving. In 2019/20, a significant donation from an anonymous donor combined with numerous gifts in March 2020 meant we had an excellent overall income ratio of 34% / 35% / 31%, with our reliance on public funding target kept on target.

Underlying core expenditure was subject to tight budgetary control, overseen by the Finance & Fundraising sub-committee, and was kept in line with incoming resources. Total expenditure for the year was £502,061 (2018/19: £580,556).

The Andrew McEwan Fund, which supports young people who wouldn't otherwise have the opportunity to experience high quality live music-making, increased by £181 in the year to £57,285. This restricted fund will be used to support our new storybook commission *Izzy Gizmo* in 2020/21. Fundraising for Learning & Participation projects due to take place in the future means that £25,260 is carried forward into 2020/21. Our Bridge 2 Fund supporting young musicians from Black, Asian and ethnically diverse backgrounds stands at £24,400 (2018/19: £29,578), and will continue to be used to address their significant under-representation in classical music.

The Lindsay Foundation, a designated fund that supports specific activities to encourage learning and participation in classical music by children and young people in school, nursery and family settings, increased to £31,099 (2018/19: £30,399).

Income ratio
2019/20



The Trustees decided to transfer the net book value (NBV) of the charity's piano into a designated fund from which the future depreciation costs will be 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 £6,387, the fund stands at £25,548.

The overall net position of income over expenditure shows a decrease in unrestricted general funds of £7,068, with a year-end balance of £170,024 (2018/19: £177,092 excluding the piano NBV of £31,935 at the year-end). This reduction brings us in line with our reserves policy. There is a net underlying increase in restricted and designated funds of £107,696, mostly due to the addition of £93,120 to the designated Future Festivals Fund following our appeal for support in March 2020. This level of reserves means we are in a strong financial position at the start of 2020/21, and careful management during the year will ensure that we are also a going concern in 2021/22 and beyond.

The Finance and Fundraising sub-committee met four times during 2019/20, monitoring financial health and reporting to the full board, which meets quarterly. The Risk Register is reviewed regularly, with one in place for 2019/20 that has already been updated for 2020/21 in light of the COVID-19 situation.

The upper threshold for an organisation being eligible for an Independent Examination increased in 2015 to £1million. As part of the auditor tendering process undertaken by the Finance & Fundraising sub-committee in early 2020, it was agreed that Music in the Round should save costs and change from an audit to an independent examination of the annual accounts. It was felt that there was enough rigorous oversight of the organisation finances by the Finance & Fundraising sub-committee, and consultation with Arts Council England concurred with this decision. Following the tendering process, charity experts BHP LLP were appointed as our independent examiners for 2019/20.

Financial plans for 2020/21

- The budget for 2020/21 has been adjusted to take into account reduced activity, with the reduction in earned income offset by a reduction in expenditure, leading to a minimal impact on unrestricted reserves.
- Key funders have been approached to request flexibility with the use of their donations and this has met with a positive response, enabling us to access the funding we need to continue both concerts and Learning & Participation events.
- Planned activity, such as the creation of the Early Years storybook commission, will draw down restricted funding already raised and to be used for such a purpose.
- We have made use of the Coronavirus Job Retention Scheme to reduce the impact on our reserves, reducing staff costs by around £23,000 for the year.
- It is anticipated that virus control measures will continue into mid/late-2021 at the very least. Although we are able to present concerts in line with government guidelines for the performing arts, we will only continue to do so as long as the financial impact of reduced audience capacities on Music in the Round can be managed. Trustees have agreed to a negative impact on reserves for 2020/21, as we are in a financial and organisation position to do so, but the situation will be regularly monitored by the Finance & Fundraising sub-committee.

Reserves Policy

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

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

Unrestricted general funds held by the charity at 31 March 2020 were £170,024. This comprised fixed assets of £2,738 and cash and net current asset reserves of £167,286. In addition, the charity had £237,077 of designated funds associated with the Lindsay Foundation and the Future Festivals Fund; the new designated fund for piano depreciation of £25,548; and restricted funds of £106,945 relating to the Andrew McEwan Fund and specific Learning & Participation activity and projects.

Designated Funds

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

Restricted Funds

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

Risk Management

The trustees and staff team of Music in the Round Limited have worked together to identify the major risks to which the charity is exposed, reviewed the current systems and policies that mitigate the risks and implemented a number of changes to further reduce the risks. The Finance & Fundraising Committee regularly reviews the risk register, at least twice each year, and seeks to constantly improve the management of the charity. The specific risks associated with the COVID-19 pandemic have been considered, planned for and added to the risk register.

Governance, Organisational Structure and Management

Governing document

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

Trustee Appointments and Resignations

The directors of the company are the trustees of the charity. The trustees are all members of the company. New directors of the company are appointed by the members. Trustees serve a three-year term of appointment and may be re-appointed up to a further two consecutive terms of three years but must then resign. There must be no fewer than three trustees but with no upper limit. Trustees are appointed to maintain an appropriate balance of knowledge, skill and diversity. In January 2020 we welcomed four new trustees to the Board following an open recruitment process by application, following two new trustees being appointed in April 2019 and one in November 2019, as part of an intended expansion of the Board. They represent a wide range of skills and experience that will greatly enhance and refresh the governance and strategic direction of the organisation. Three trustees resigned at the end of their terms this year, including the Chair, and we are very grateful for their support and hope to see them at many more concerts and activities in future. We are very grateful to the outgoing Chair, John Cowling, for the support he provided during 2019/20 for the incoming Chair, Mary Heyler.

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 Charity. Prospective trustees meet the Chair, Artistic Director, Executive Director and staff, and are invited to attend a Board meeting as observers before joining.

Organisational structure and management

The Board of Trustees administers the charity. The Board reached its current number of 10 trustees in January 2020 and is now 90% female. The ages of trustees ranges from 20s to 70s. The Board meets at least four times a year, with other meetings to discuss particular issues arranged as required. During 2019/20 there were two advisory sub-committees that met quarterly, covering Finance & Fundraising and Artistic Programming. Trustees were members of these sub-committees and worked with the management team. The sub-committees include co-opted members who provide specialist advice. Angus Smith, Artistic Director, was responsible for the company's artistic policy until May 2020.

The Board appoints the Artistic Director and Executive Director, and delegates the role of appointing the staff to the Executive Director, who is responsible for the day-to-day management of the charity. The

Executive Director reports to the Board on the financial and strategic position of Music in the Round, and the Artistic Director reported on the artistic position during 2019/20.

Organisational developments during the year

In 2019/20 we held four board meetings, including an annual extended board meeting in July to review the past 12 months and consider future plans. We also had regular sub-committee meetings during the year. 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. The current plan covers April 2019 – March 2022, and will be updated and revised at a Board Away Day in November 2020 to plan ahead to 2022/23 and beyond.

In addition to close monitoring of the Artistic Programme, taking into account clarity of vision and programme, financial sustainability, external factors, audience and participant feedback, Music in the Round also continued to make good progress on our Equality Action plan, making diversity and inclusivity a priority in both our Business Plan and our Learning & Participation plans.

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.

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 2019 (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 operation.

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.

By order of the board on ^{2nd} November 2020



Mary Heyler
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 2020 which are set out on pages 22 to 35.

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: 18 December 2020

Music in the Round Limited

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2020

		Unrestricted funds £	Restricted income funds £	Total 2020 £	Total 2019 restated (see note 6) £
	Note				
Income					
Donations and legacies	2	326,054	72,941	398,995	343,196
Income from charitable activities	3	198,376	-	198,376	231,136
Other trading activities	4	4,507	-	4,507	4,966
Investments	5	811	-	811	643
Total Income		529,748	72,941	602,689	579,941
Expenditure					
Charitable activities	7	446,856	52,678	499,534	575,912
Raising funds	10	2,527	-	2,527	4,644
Total expenditure		449,383	52,678	502,061	580,556
Net Income / (expenditure)		80,365	20,263	100,628	(615)
Reconciliation of funds:					
Total funds brought forward		352,284	86,682	438,966	439,581
Total funds carried forward		432,649	106,945	539,594	438,966

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

Balance Sheet

Year ended 31 March 2020

	Note	£	2020 £	2019 £
Fixed Assets				
Tangible assets	12		28,285	35,051
			<u>28,285</u>	<u>35,051</u>
Current Assets				
Stock		4,592		4,436
Debtors	13	40,036		95,987
Cash at bank and in hand		539,758		398,251
		<u>584,386</u>		<u>498,674</u>
Current Liabilities				
Creditors : amounts falling due within one year	14	73,077		94,759
		<u>73,077</u>		<u>94,759</u>
Net Current Assets			511,309	403,915
Total Assets Less Current Liabilities			<u>539,594</u>	<u>438,966</u>
Net Assets			<u>539,594</u>	<u>438,966</u>
The Funds of the Charity				
Restricted funds	15	106,945		86,682
Unrestricted funds:				
Designated funds	15	262,625		143,257
General funds	15	170,024		209,027
		<u>539,594</u>		<u>438,966</u>

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

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

These accounts which have been prepared in accordance with the special provisions relating to small companies subject to the small companies regime within Part 15 of the Companies Act 2006, were approved and authorised for issue by the board on *2nd November 2020*



Mary Heyler
Trustee and Chair of the Board

Music in the Round Limited

Cashflow Statement

Year ended 31 March 2020

		2020	2019
	Note	£	£
Cash flow from operating activities	18	141,232	(7,926)
Cash flows from investing activities:			
Interest received		811	643
Purchase of fixed assets		(536)	-
Net cash used in investing activities		<u>275</u>	<u>643</u>
Net increase in cash and cash equivalents		141,507	(7,283)
Cash and cash equivalents at 1 April		<u>398,251</u>	<u>405,534</u>
Cash and cash equivalents at 31 March		<u><u>539,758</u></u>	<u><u>398,251</u></u>
Cash and cash equivalents consists of:			
Cash at bank and in hand		<u>539,758</u>	<u>398,251</u>

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

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 2020

1 Summary of significant accounting policies continued

(e) Stocks

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

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

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

(g) Cash and cash equivalents

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

(h) Employee benefits

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

(i) Going Concern

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

The directors have considered the impact of COVID-19 on the charity's activities as well as the wider economy. Whilst it is not considered practical to accurately assess the duration and extent of the disruption, the Trustees are confident that they have in place plans to deal with the financial losses that may arise.

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

Music in the Round Limited

Notes to the Financial Statements (continued)

Year ended 31 March 2020

2 Income from donations and legacies

	2020 £	2019 £
Gifts	188,272	145,143
Arts Council England NPO grant	142,963	142,963
Grants (see note 20)	67,760	55,090
	<u>398,995</u>	<u>343,196</u>

3 Income from Charitable activities

	2020 £	2019 £
Ticket sales & venue fees	192,880	223,903
Education income	5,496	7,233
	<u>198,376</u>	<u>231,136</u>

4 Income from other trading activities

	2020 £	2019 £
Sponsorship & merchandising	4,507	4,966
	<u>4,507</u>	<u>4,966</u>

5 Income from investments

	2020 £	2019 £
Interest receivable	<u>811</u>	<u>643</u>

6 Restatement of prior year income figures

The income figures for 2019 have been restated to show £231,136 of income from primary purpose trading activities (ticket sales, venue fees and education income) within 'Income from charitable activities', having previously been included under 'Income from other trading activities'.

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

7 Expenditure on charitable activities

	2020 £	2019 £
Artists, venue and instrument hire	235,456	280,374
Artistic direction	23,030	23,030
Marketing and fundraising	43,099	49,854
Education and community activities	6,359	23,986
Staff	157,063	163,028
Governance (note 8)	3,162	7,399
Administration	13,193	15,675
Operational costs	10,870	5,139
Depreciation	7,302	7,427
	<u>499,534</u>	<u>575,912</u>

8 Independent Examiner's remuneration

The independent examination fee for the year is £2,760 including irrecoverable VAT (2019: £6,624 audit fee). Other governance costs total £402 (2019: £775).

9 Trustees' and key management personnel remuneration and expenses

The Trustees consider the Key Management Personnel to comprise the Trustees, the Artistic Director and the Executive Director

One trustee had travel expenses reimbursed totalling £167 (2019: £40).

The total amount of all employee benefits received by key management personnel, including amounts paid on a self-employed basis is £69,494 (2019: £68,587).

10 Costs of raising funds

	2020 £	2019 £
Fundraising freelance fees	2,061	4,644
Fundraising costs	466	-
	<u>2,527</u>	<u>4,644</u>

11 Staff costs and employee benefits

	2020 £	2019 £
Wages and salaries	147,150	152,200
Social Security	7,107	7,812
Pension	2,806	3,016
	<u>157,063</u>	<u>163,028</u>

The average monthly number of employees during the year was 9 (2019: 9).

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

12 Fixed Assets - Tangible

	Piano £	Fixtures & fittings £	Office equipment £	Total £
Cost				
At 1 April 2019	63,875	9,087	21,137	94,099
Additions	-	-	536	536
At 31 March 2020	<u>63,875</u>	<u>9,087</u>	<u>21,673</u>	<u>94,635</u>
Depreciation				
At 1 April 2019	31,940	9,069	18,039	59,048
Charge	6,387	6	909	7,302
At 31 March 2020	<u>38,327</u>	<u>9,075</u>	<u>18,948</u>	<u>66,350</u>
Net book value				
At 31 March 2020	<u>25,548</u>	<u>12</u>	<u>2,725</u>	<u>28,285</u>
At 31 March 2019	<u>31,935</u>	<u>18</u>	<u>3,098</u>	<u>35,051</u>

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

13 Debtors	2020	2019
	£	£
Trade debtors	12,602	64,024
Prepayments and accrued income	27,434	31,963
	<u>40,036</u>	<u>95,987</u>
	<u>40,036</u>	<u>95,987</u>
 14 Creditors: Amounts falling due within one year	 2020	 2019
	£	£
Trade creditors	32,174	26,632
Accruals	36,693	63,815
Taxation and social security	3,109	2,396
Deferred Income	-	750
Other creditors	1,101	1,166
	<u>73,077</u>	<u>94,759</u>
	<u>73,077</u>	<u>94,759</u>

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

15 Movement in funds

	At 1 April 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2020 £
Unrestricted					
General	209,027	380,673	(387,741)	(31,935)	170,024
Designated - Piano depreciation	-	-	(6,387)	31,935	25,548
Designated - Lindsay Foundation	30,399	700	-	-	31,099
Designated - Future Festivals Fund	112,858	148,375	(55,255)	-	205,978
Total unrestricted funds	352,284	529,748	(449,383)	-	432,649
Restricted					
Andrew McEwan Fund	57,104	181	-	-	57,285
Bridge 2 Fund	29,578	-	(5,178)	-	24,400
Learning & Participation Fund	-	42,760	(17,500)	-	25,260
Mayfield Valley Arts Trust	-	30,000	(30,000)	-	-
Total restricted funds	86,682	72,941	(52,678)	-	106,945
Total funds	438,966	602,689	(502,061)	-	539,594
	At 1 April 2018 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2019 £
Unrestricted					
General	207,423	470,632	(469,028)	-	209,027
Designated - Lindsay Foundation	25,246	9,653	(4,500)	-	30,399
Designated - Future Festivals Fund	99,698	40,616	(27,456)	-	112,858
Designated - Bridge	11,210	-	(11,210)	-	-
Total unrestricted funds	343,577	520,901	(512,194)	-	352,284
Restricted					
Kurzman Legacy	13,044	-	(13,044)	-	-
Andrew McEwan Fund	61,979	625	(5,500)	-	57,104
Bridge 2 Fund	20,981	11,615	(3,018)	-	29,578
Learning & Participation Fund	-	16,800	(16,800)	-	-
Mayfield Valley Arts Trust	-	30,000	(30,000)	-	-
Total restricted funds	96,004	59,040	(68,362)	-	86,682
Total funds	439,581	579,941	(580,556)	-	438,966

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

15 Movement in funds continued

Designated funds

During the year the net book value of the Charity's piano was transferred into a designated fund from which the future depreciation costs will be 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 or ticket revenue.

Bridge supports young emerging musicians at the start of their careers. As planned, this fund was spent down in the prior year.

Restricted funds

The Kurzman Legacy represents legacy money received from the Estate of Diana Kurzman left to Arts Council England for the benefit of orchestras and the performance of chamber music and opera, and awarded to Music in the Round in March 2013. As planned, this restricted fund was spend down in the prior year.

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 aspiring 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. Activity during the year included establishing a music group for refugees and asylum seekers in the Barnsley area.

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

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 2020

16 Analysis of net assets between funds

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

	Unrestricted General £	Designated £	Restricted £	2019 Total £
Fixed Assets	35,051	-	-	35,051
Cash at bank and in hand	168,312	143,257	86,682	398,251
Other current assets/liabilities	5,664	-	-	5,664
	209,027	143,257	86,682	438,966

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

17 Related Party Transactions

The secretary, David Brown (resigned 20 January 2020), is a trustee of the Mayfield Valley Arts Trust. The Trust made donations of £30,000 (2019: £30,000) to Music in the Round Limited during the year. David Brown did not receive any remuneration from either organisation during the year.

The Chair, John Cowling, is on the board of Sheffield Theatres Trust. The Trust runs the box office function on behalf of Music in the Round and provides performance spaces. John Cowling did not receive any remuneration from either organisation during the year.

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

	2020	2019
	£	£
Income for the year	100,628	(615)
Depreciation	7,302	7,427
Interest received	(811)	(643)
Decrease in debtors	55,951	5,143
Decrease in creditors	(21,682)	(15,978)
Increase in stock	(156)	(3,260)
Net cash flow from operating activities	141,232	(7,926)

19 Analysis of changes in net debt

	At 1 April 2019	Cashflows	At 31 March 2020
	£	£	£
Cash at bank and in hand	398,251	141,507	539,758

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2020

20 Grant income	2020	2019
	£	£
Arts Council England National Portfolio Organisation funding	142,963	142,963
Other grants:		
Awards for All	9,960	-
Church Burgesses Educational Foundation	2,500	-
Cutlers Company Charitable Trust	2,000	-
Fidelio Charitable Trust	-	3,000
Freshgate Trust Foundation	2,000	-
Golsonscott Foundation	-	1,000
Harold Hyam Wingate Foundation	-	4,290
Hugh Neill Charity	300	-
J G Graves Charitable Trust	3,000	-
Liz and Terry Bramall Foundation	-	10,000
Mayfield Valley Arts Trust	30,000	30,000
R Walker Charitable Trust	1,500	1,000
Shaw Lands Trust	1,000	1,000
Sheffield City Region Combined Authority	2,000	-
Sheffield Grammar School Exhibition Foundation	2,000	-
Sheffield Church Burgesses	-	1,500
Sheffield Town Trust	8,500	3,300
South Yorkshire Community Foundation AESSEAL Charitable Trust	3,000	-
	67,760	55,090
Total Grants included in income	210,723	198,053