

COMPANY REGISTRATION NUMBER: 05195345
CHARITY REGISTRATION NUMBER: 1106979

**Gloucestershire Music Makers
Company Limited by Guarantee
Unaudited Financial Statements
31 March 2017**

Gloucestershire Music Makers

Company Limited by Guarantee

Financial Statements

Year ended 31 March 2017

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Gloucestershire Music Makers

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Directors' Annual Report (Incorporating the Directors' Report)

Year ended 31 March 2017

The Trustees, who are also the Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2017.

Reference and administrative details

Registered charity name Gloucestershire Music Makers

Charity registration number 1106979

Company registration number 05195345

Principal office and registered office Box Hedge Cottage
Washpool
Horsley
Stroud
Gloucestershire
GL6 0PP

The Directors

Sarah Gilbert

Pamela Jones

Alexander Ross

Amanda Van Amerongen (Appointed 7 November 2016)

Accountants

J.O. Evans
Chartered accountant
Green Banks
The Hill
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Stroud
Glos
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Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2017

STRUCTURE, GOVERNANCE AND MANAGEMENT

Company information

Gloucestershire Music Makers is a charitable company limited by guarantee, incorporated in England and Wales on 2 August 2004 under company number 5195345 and registered as a charity on 25 November 2004 under charity number 1106979.

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. Revised Articles were adopted on 12th October 2011. The name of the company was changed from Forest of Dean Music Makers to Gloucestershire Music Makers on 17th October 2011. In January 2015 a new trading name "The Music Works" (TMW) was agreed with the Charity Commission.

Management

Working under the direction of the Board, the charity is led by Deborah Potts, Chief Executive Officer (CEO). A core team of six provide management and delivery functions. The core team and overall management of the company is overseen by the Board of Directors who are also the company's charitable Trustees.

The company also uses approximately 15 freelance music leaders and volunteers to deliver its services. This allows essential flexibility to deliver a wide range of services across the county of Gloucestershire, responding to relevant needs, demands and opportunities.

Appointment of Chair

The Chair is appointed from within the Trustees.

Method of recruiting and appointing new Trustees

Recruitment is by open advertisement based on identified skills, knowledge and competency gaps. The recruitment process is led by the Chair who makes any recommendations for appointment to the Trustees for confirmation.

Organisational structure and decision-making

The Trustees normally meet four times a year to discuss the strategic direction of the charity, ensure its core aims and objectives are being met in the most efficient way, take account of any risks to the charity and ensure that all legal obligations are satisfied.

Outside of meetings, the day-to-day business of the charity is delegated to the CEO and through him/her, other staff.

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OBJECTIVES AND ACTIVITIES

Objects, mission and values

Our objects, as stated in our Articles of Association, are: *"to advance the education of the public in the making of music and related activities, particularly children and young people"*.

Within these governing parameters, our core mission is to transform lives through music.

We work with young people to engage them through music and creativity; to build confidence, self-belief and motivation; and empower them to reach their potential. We specialise in working with young people facing barriers in music, in learning and in life.

All of our work is underpinned by our core values of inclusivity, authenticity, sustainability, creativity and empowerment.

These values are at the root of everything we do: our services as well as our behaviours. They help us reach and build trust with young people and work strategically with professionals who fund or commission our work.

Core activities

- 1. Direct delivery of music work:** one-to-one music mentoring or group work in settings run by other organisations; drop-in provision in our own studios; and workshops and performances in the community. We only do things we believe will make a long-term difference, so we develop sustainable models, and work where we know we will have a real impact.
- 2. Training, capacity-building and leadership development:** youth leadership, traineeships, apprenticeships, teacher training, workforce development, advice and guidance.
- 3. Influence and advocacy:** making the case for music by developing and contributing to research and best practice.

We specialise in music technology and production, singing and song writing, rap and beatboxing - as we've found these are most accessible and achieve the best outcomes. Where appropriate we also use a range of musical instruments, from guitar to midi keyboards.

We work with colleagues in social care, youth work, youth justice, health, adult social care, mental health and education, in schools (including hospital education and alternative provision schools), pre-schools, hospitals and in community settings, including our three studios in Cheltenham, Gloucester and Cinderford.

We work with all ages and all abilities, from absolute beginners to some of the county's most gifted and talented contemporary musicians.

Public benefit

The Trustees have considered the Charity Commission's guidance on public benefit when reviewing organisational strategy and planning future activities, and are satisfied that The Music Works continues to have significant charitable purpose and delivers very tangible public benefit.

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At the heart of this is the fundamental belief that engagement in music-making provides huge benefits to individuals and communities in terms of:

- *Promoting enjoyment and inclusion in music* - so that everyone has a chance to find their voice or musical skill, exploring music as a way to enhance their life.
- *Improving people's mental, social and physical health and wellbeing* - for example by working with people affected by mental health problems, those with specific disabilities, or young people at risk of offending.
- *Engaging and motivating young people in education* - increasing attainment and helping them progress through vocational or academic routes and into employment.
- *Developing musical talent* - improving progression pathways for gifted musicians and technicians and supporting young leaders.
- *Developing the music workforce* - enhancing the county's capacity to deliver more accessible, high quality music provision through the training of musicians, teaching staff and youth workers.
- *Increasing understanding of the importance of music in transforming lives* - amongst policymakers and funders, building support for the sector now and in the future.

The importance of inclusion as the driving force for our work

Inclusion is at the heart of all that we do. We use the Youth Music definition of inclusion which describes an approach to music learning that includes everyone and all types of music, leading to a range of outcomes that we firmly align to.

"Being musically inclusive means challenging our ideas of what music is for, who music is for, and what role it can have in all our lives. We believe that true musical inclusion can only happen if there are opportunities for all children and young people to be supported as musicians across all genres and styles, by practitioners who understand their needs and worldviews and who are equipped to help them on their individual learning journeys."

Youth Music, 2012

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Year ended 31 March 2017

ACHIEVEMENTS AND PERFORMANCE 1 APRIL 2016 - 31 MARCH 2017

We are continuing to achieve our business plan (2015-18) goals of increasing the impact and sustainability of our work. This year, we worked with over 3,200 young people (three times as many as last year), in activities ranging from one-off workshops and studio sessions, to more sustained programmes of ten weeks or more. Many of these young people (we estimate 50 per cent minimum) are in challenging circumstances as a result of economic difficulties, life conditions, life circumstances, or behavioural issues.

In this year we also increased awareness of our vision and mission, and worked with new partners and young people, developing new programmes to respond to needs. Importantly, we improved our understanding of how we make a difference and how we can best measure this, working with specialist social impact consultants. We now have an Impact Framework and tools, and are beginning to embed this growing knowledge into the leadership and functioning of our organisation.

In this year there were no serious incidents, and there were no other matters that the Trustees should have reported to the Commission but have not done.

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Year ended 31 March 2017

1 PRIMARY & SPECIAL SCHOOLS

Schools are the place where we can reach the most children and young people and give them a positive start in music - including those who otherwise might not see themselves as able in music, or indeed in learning. Our work in schools has continued to expand and we worked with 1,120 students over the year through programmes, workshops and clubs. Key schools projects have included:

Whole Class Music Technology in primary schools

- **What it is:** 10-week programme of learning and making music with whole classes, using GarageBand on iPads. The programme teaches fundamental music skills and enables young people to make the music they're passionate about, and is particularly effective in engaging young people who struggle in school. Complementing this, we also delivered consultancy to six primary schools to support them to improve their music provision, potentially impacting 1,200 pupils (not counted in our overall figures or the figure below).
- **Who it's reached:** Around 600 pupils in primary schools, 60 in two mainstream secondary (pilot), and a mix of ruraly isolated and urban schools with high and low pupil premium.
- **The impact it's had:** Teachers have reported that even the most disengaged young people have participated with enthusiasm, and teachers and pupils have improved in confidence in learning, teaching and making music.
- Watch the promotional video here: <https://www.youtube.com/watch?v=gsOc1PaSQBA>

"I think it's been fantastic. My class have been able to apply the skills that they've been learning in curriculum time in a new and exciting way – thank you! All the musicians who have been here have been really good. This has been a really enriching experience for us. Enthusiastic, knowledgeable staff and technology that works. I have a particularly difficult member of the class who is often hard to get involved in his work consistently and has proved more than a challenge for teachers other than his own leading to in-house exclusions. He has been actively involved in all the lessons and has not had to be removed from any of these lessons."

Kim McCalmont, Headteacher, Stone with Woodford (primary)

"It's complemented what we do really well, because we haven't done much music tech - and we're now continuing the sessions ourselves. The students got a lot out of it – enjoyment, musical understanding, new friendships and improved social skills. All of them picked things up very quickly, it was positive and inclusive. It was a good framework with a lot of freedom. They liked how 'cool' it was and really connected to your tutor. We also saw a massive boost in confidence in one young person who struggles with behaviour and friendships."

Rachel Auster, Head of Music, Archway School (secondary)

Programmes of music work in special educational needs (SEN) schools

- **What it is:** 10-week programmes of bespoke whole class music-making in two special schools, including music technology and adaptive music technology; plus one-day Kickstarter workshops in two schools.
- **Who it's reached:** 30 students with a range of special educational needs and disabilities.

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- **The impact it's had:** Reported outcomes from teachers include: improved focus, ability to work with others and to follow instructions; improved mobility, dexterity and articulation; improved mood and energy, self-esteem and aspirations; increased willingness to lead in tasks; greater comfort with being 'in the spotlight' or the focus in sessions; improved critical analysis skills; improved decision making, individually and as part of a group. Staff often commented: "*they don't usually do that*" or "*I have never seen them do that before*".
- **Watch the promotional video here:** <https://www.youtube.com/watch?v=IjPxooXFrbo>

"Since we've been working with The Music Works we've seen our students engage in a higher level of interaction, the guys have used technology to bridge the gap ... the children are engaging with all different types of music instruments ... to produce really high quality music."

Kevin Day, headteacher, Belmont School

"In today's session we watched two or three students that we never known before could sing, learn instruments, and work out some of these very sophisticated electronic devices. We have some students that are quite obsessive in the way they approach life and learning but their focus on how to create new music just using their bodies paying very close attention to what they're doing is really rewarding. This is moving towards a student being able to make music using their disability to its very best advantage."

Nick Copley, head of music, Belmont School

"Usually in music I don't really get to do some of these cool things. It's a really cool experience to get to play new things. I can get to be included because I try to stay focused and get to the right bits."

Student, Belmont School

Singing Festival for special educational needs (SEN) schools

- **What it is:** A special schools singing festival bringing together 100 students from special schools across Gloucestershire to perform songs learnt separately and then rehearsed together and performed to parents, teachers and others in a school theatre.
- **Who it's reached:** 100 students with a range of SEN, from those on the extreme ends of the autistic spectrum to those with profound and multiple learning disabilities.
- **The impact it's had:** Schools have reported huge enthusiasm from pupils and teachers for the Festival, which gives a focus to music in the schools, and gives children a chance to shine.

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2 SECONDARY SCHOOLS

Partnership with Forest High secondary school

- **What it is:** - A partnership to use music as a tool for school improvement at The Forest High School in Cinderford - a small school (300 pupil population) in an area which has some of the worst deprivation levels in Gloucestershire. Includes a joint vision for music and music development plan; an afterschool music club at our SoundSpace studio (which is on the school site) and since September, a BTEC music programme delivered for the school as an afterschool club at the studio
- **Who it's reached:** 31 young people through the afterschool club and BTEC programme (plus 7 young people counted in the Audio-Base Saturday sessions in a different section).
- **The impact it's had:** - Although numbers are small, the work is having a deep impact on the confidence and aspirations of students who struggle the most in school.
- **See the evaluation video here:**
https://www.youtube.com/watch?v=dys_ybGl-3k&feature=youtu.be

"I can perform in front of people now. Before I started here, it was like, no I won't do that, I get proper nervous, but now I'm totally fine. I've got a load of social problems so I don't really know how to interact with other people, so it was kind of a big step for me doing that. It's not easy but you get there eventually." **Student in after school club and BTEC group.**

Music Minds - targeted programme for young people in secondary schools with mental health problems and at risk of self-harm

- **What it is:** Music Minds is a music-led approach to reducing mental health issues in teenagers (year 9) with a focus on self-harm, body-image, eating disorders and stress. Participants have been identified by schools as having low-level mental health issues and being at risk of self-harm. Phase 1 has been funded by NHS Gloucestershire Cultural Commissioning Group, Youth Music, Gloucestershire Healthy Living and Learning, and Make Music Gloucestershire, the county's music education hub. The programme has run in two schools: Barnwood Park Arts College and Severn Vale School, which each have high levels of young people at risk of self-harm. The programme involved 'universal/open access' activities with pupils, teachers and parents, to raise awareness of the issues; and a ten-week programme of music-making sessions involving discussion, song-writing, singing and music creation using music technology. There is also a complementary strand of one-to-one music mentoring sessions through Gloucestershire Hospital Education Service, working with young people who have critical mental health issues. The aim is to produce a tested, scalable model that can be rolled out across the county.
- **Who it's reached:** 434 young people through 'universal' activities; 48 young people through the 10-week programme; six young people through one-to-one sessions.

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- ***The impact it's had:*** The focus groups, comments on the evaluation forms, and feedback to music leaders and teachers suggest that the programme has equipped young people with musical tools and strategies for increasing resilience in mental health, helped improve relationships with family and friends, and built confidence and self-esteem. 96% of participants said the programme had indirectly helped their problems; 42% said it had helped quite a lot or a great deal; 37.5% said their problems have improved. One young person was rock bottom in self-esteem. There were significant concerns about her behaviour, she was in the top five of students with the most challenging behaviour. Now, she is no longer a concern at all and staff attribute this change to Music Minds
- ***Watch two of the participants sing their song:***
<https://www.youtube.com/watch?v=YHGTWlwfCHY&t=1s>

"I suffer from really low self-esteem and it made me feel differently about myself, and that was quite good, I felt I was in sort of a safe haven, all the other problems about school and friends weren't there it was kind of a safe space, felt peaceful."

"I kind of learnt through Music Minds that if I get stressed or really angry, instead of doing something else to get rid of anger, like punch somebody, I can write something down or listen to music and it will help me calm myself down."

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3. ALTERNATIVE PROVISION SCHOOLS & HOSPITAL EDUCATION

In the last year we have worked with 174 children and young people who are not in mainstream school because of ill health or challenging behaviour.

Hospital education - young people with severe emotional or mental health problems, or illnesses that require hospitalisation

- **What it is:** Weekly, ongoing, one-to-one and small group mentoring with young people who are unable to attend school due to health problems. The aim is to engage them in learning, build their confidence and self-esteem, reduce their anxiety and help them cope with the challenges they face. Sessions take place in the hospital education classroom, on hospital wards, or in young people's homes, and can make a difference in small but significant, or quite profound and long-lasting ways.
- **Who it's reached:** 102 young people who are unable to attend school due to life-limiting and/or terminal illness and treatment, or emotional difficulties and mental health problems such as anxiety, stress, self-harming, eating disorders or suicide attempt.
- **The impact it's had:** The work is highly valued by hospital education staff, parents and participants, providing a respite from very difficult situations, and sometimes, confidence to see a different, more positive future.

"Quite often we have children who are really unwell, and we can't get them to engage in school work at all. They may have a life-limiting illness, or a profound learning difficulty, or be an oncology patient coming to terms with their diagnosis and treatment. Your music leader takes them out of that feeling of being in a hospital, raises their spirits, helps them to reduce their anxiety or get rid of anger. The most important thing for me is engagement. When we haven't been able to do anything with a child, we may have tried everything, your music leader will work with them and manages to engage them. We often say, 'Misha's here, she'll be able to help'. This can then lead to other things."

Carmel Herrick, GRY School Room Team Manager.

Alternative Provision Schools (APS) - young people who have been excluded

- **What it is:** Weekly one-to-one and small group music mentoring sessions throughout each term, driven by young people's interests and passions and aiming to improve confidence, self-belief and motivation to learn. We currently work in the following APS's: Joy's Green (Forest of Dean); Russet House (Gloucester); and Raikes Centre (Gloucester).
- **Who it's reached:** 72 young people with a range of emotional and behavioural difficulties and mental health problems.
- **The impact it's had:** Our work is continuing to demonstrate that music is an effective way to engage young people who struggle with learning and poor mental health, and are at risk of low attainment levels. Surveys of young people show they rate the sessions very highly (an average score of 9.7/10) and believe they have made a significant impact on their self-esteem and creativity (3.5/4 average rating in each case). Other average ratings show improvements in confidence (meeting new people – 3.1/4 and trying new things – 3.3/4 and belief there are things they're good at 3.2/4). These scores were reinforced by highly positive feedback from APS staff.

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"Salo is amazing. He has helped me so much in my confidence with singing in front of people and he has helped me express myself in songs. Thank you Salo."

4. OPEN ACCESS WEEKEND AND HOLIDAY ACTIVITIES

Audio-Base Saturday sessions

- **What it is:** Weekend music drop-in music sessions for young people aged 11-16. These take place weekly during term-time and provide space, support from music mentors, and music technology, so young people can make the music they want to make, and learn a range of personal, social and musical skills needed to become musicians including working with others, listening and feedback, persistence and resilience, and organisational skills.
- **Who it's reached:** 55 young people (26 regular attenders), with a range of backgrounds and needs. Some of these have some form of challenging circumstance such as anxiety, depression, social difficulties, although many do not, and one of the benefits is that the young people meet and work with others from a range of backgrounds and experiences.
- **The impact it's had:** Surveys of young people show that participants are extremely likely to recommend Audio-Base to their friends (avg. rating for this 8.6/10). Another way to consider this is that Audio-Base has a net promoter score of 100, with no 'detractors'. The average rating for 'enjoyment' is 3.5/4, for confidence in their musical ability 3.3/4 and for working more effectively in a team 2.9/4.
- **Watch the video of a summer celebration event here:**
<https://www.youtube.com/watch?v=Zwon8FH2vXY&t=1s>

"I always look forward to my Saturdays because of music works :)"
"It's awesome."

"The Saturday sessions have helped us gel more as a band and get to work well with each other, and helped us write a song. Before, at the beginning of every session we did a 'get to know each other' game and so we got to know each other better too."

"I feel a lot more confident with singing and playing and I've learned new things, like how I can improve my songwriting and general performance. Saturday sessions help a lot."

Participant

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Mix and Mash holiday courses

- **What it is:** Five-day intensive music-making holiday courses, targeting young people with a range of special educational needs but open to non-disabled young people too. Using music technology and adaptive technology.
- **Who it's reached:** 10 young people (some attending more than one course – three courses per year).
- **The impact it's had:** Surveys of young people and parents consistently rate the workshops as 'good' (from good, OK, bad) and comments support this.

"It was awesome."

"It was great."

"He loved it and learned a lot of new skills."

"Fantastic experience, learned lots, had a great time."

Youth Voice – for young people whose voices are unheard in music making/learning decisions that affect them

- **What it is:** We continue to lead a group of young people who are under-represented in music making and learning, because of either challenging circumstances, the genres and styles of music they make, and also their lack of voice in decision making. They meet monthly to plan, programme and manage their own events and advocate on behalf of other young people. Two young people now sit on the local music education hub advisory board – giving a voice to young people at decision-making level.
- **Who it's reached:** Around 12 young people have participated in monthly meetings and another 15 attended the first event run by the group. A total of 28 young people subscribe to the e-newsletter.
- **The impact it's had:** Young people and parents are hugely enthusiastic about the group, and three young people in particular are developing their leadership skills and taking a lead in the group, having received a development needs analysis session from London-based Sound Connections, experts in youth voice.

"Dan had the most wonderful time on Saturday thank you; we watched the livestream and were very proud and impressed with them all. Thank you to both yourself and Barney for supporting them."

Parent

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5. REHEARSAL SPACES, COMMUNITY, EVENTS

- **What it is:** Not every young person is able, or wants, to learn music through school - schools music education doesn't meet all children and young people's needs. This may be because of genre, instrument, learning style, special educational need or disability - but also, many young people want to form bands and lead their own learning independently. Our community-based rehearsal spaces and recording studios provide spaces where young people can rehearse, record and develop their skills with the support of music industry professionals, volunteer and in some cases, get paid work. We currently have three studios - SoundSpace in the Forest of Dean, Studio 340 in Cheltenham which we run in partnership with CCP, a charity which exists to improve the lives of vulnerable children, young people and families; and Studio 2 in Guildhall Gloucester.
- **Who it's reached:** In 16/17 our studios provided first access and progression opportunities for around 1,525 young people who took part in outreach workshops and events or came to more than 2,500 sessions. For example, some of the programmes we ran in or out of Studio340 included:

Youth Support 'Making it' programme with young people at risk of offending/young offenders

This started towards the end of the 16/17 financial year and has involved 13 young people aged 16-18 who are at risk of, or have some experience of, offending, in a year-long programme. It is a partnership between The Music Works and Youth Support to co-create, test, and adapt a programme to help young people discover their musical potential and explore the difference that music can make in their lives. It will help to build confidence and self-esteem, and improve engagement, motivation and aspirations.

Princes Trust Get Started with Music Programme - young people who are not in education or training

The programme helps to give young people who are NEET, new or enhanced skills and a direction in life by providing coaching and experience in song-writing, music production and recording through practical workshops. They visit a professional studio and meet industry artists, work in groups to produce their own piece of music they can showcase at the end and will gain a relevant arts-based qualification. Each young person receives three months' support after the programme to help them move into education, training or employment. We have delivered two programmes this year for 24 young people.

These studios, particularly Studio 340, have also been involved in providing the music programming for several local festivals including Cheltenham Midsummer Fiesta (6,000 audience); Tadstock Festival (650 audience); SOMAC (Summer of Music and Culture) festival stage (1,000 audience), and Cheltenham Children's Festival (audience 800+). These have provided excellent performance progression routes for more than 100 of the young people that we work with across all of our settings.

In addition to workshops at these festivals, other workshops included: Find your future for the Gloucestershire GROWS network; workshops for University of Gloucestershire students; a music industry awareness workshop; and a visit to the Roundhouse arts venue in Camden.

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"I was initially nervous but once I got going I was excited. I am pleased how it turned out in fact it was better than I thought it would be. I have never done anything vocally like this before but would love to do it again."

Princes Trust course participant

"This age that they're at is when they're building their dreams for the future and they can't see any realistic way of doing it, but when they actually get a chance to go up on the stage, they really start to believe it can be a proper career"

Parent

"To me personally it's helped me promote my music a lot because I remember last year I only did one show ... it's given me a whole new audience."

Participant – performer at event

6. EARLY YEARS

- **What it is:** Move, Groove, Improve is a programme of music work with two- to four-year-olds in childrens' centres in Cheltenham. It involves new approaches to outdoor musical play as well as rhymes, rhythmical movement and musical instrumental play.
- **Who it's reached:** The programme has involved more than 120 children in two phase one childrens' centres in Cheltenham, plus twelve early-years-practitioners who have been working alongside music leader Ali Harmer. The findings have also been shared with delegates at the european network of music educators and researchers of young children at Cambridge University in June 2017, in the form of a paper titled: "Reframing observable musical behaviours as play. A research study of musical play amongst two and three-year old children in two early years settings in England"
- **The impact it's had:** Practitioners at the centres have seen how music can create a cooperative atmosphere and learned new repertoire to use with children by watching Ali at work. A series of training sessions sharing experiences and repertoire from the project will follow in early 2018.

"Here in Oaks the grown-ups often lead a circle song game. The children this afternoon have sat themselves in a circle and have led the game by themselves with no adult intervention!!"

Quote from the Facebook page of one of the childrens' centres

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AIMS AND OBJECTIVES 2015-18

Our business plan has five strategic aims. By 2018 we want to:

1. Make more difference to more lives - working with at least 3,000 people a year
2. Have an exciting and responsive product and service offer in place for all our core markets
3. Be recognised as a leader in inclusive music, influencing local and national policy
4. Have a sustainable business model that supports our growth
5. Have a solid values-led infrastructure

Against this plan our key priorities for 2017/18 are:

- Develop a new inclusive music hub in Gloucester and increase the offer for disabled children and young people in the county
- Grow our work with all young people but specifically expanding our offer for disabled children and young people and those in challenging circumstances
- Develop progression platforms - including young leaders, apprenticeships, young communicators - so that young people can gain new skills and lead more of our work as well as promote and champion young people's music, and the role of music in their lives
- Grow our 1-1 music mentoring referral programme offering targeted support to young people most at risk (those with emotional/behavioural difficulties) and referred by social services, youth support, and other professionals or identified through our self-harm project
- Continue to expand our schools technology offer across the whole county
- Solidify our impact measurement and theory of change so that all work clearly sits within this framework

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FINANCIAL REVIEW

The total funds held by the charity at 31 March 2017 are shown in Notes 17 and 18 to the financial statements, including the amounts of the funds that are deemed to be restricted funds.

There has been a significant increase in funding this year, partly due to capital fundraising for a Gloucester Studio (£51,500) and also due to increased fundraising activities to support the increase in demand for our services. The charity plans to secure its own recording studio/rehearsal space in Gloucester during the next financial year which will provide Gloucester's first fully inclusive contemporary music space for young people. This will require further significant fundraising.

Risk management

The identification and mitigation of risk is undertaken by the CEO in consultation with the Board.

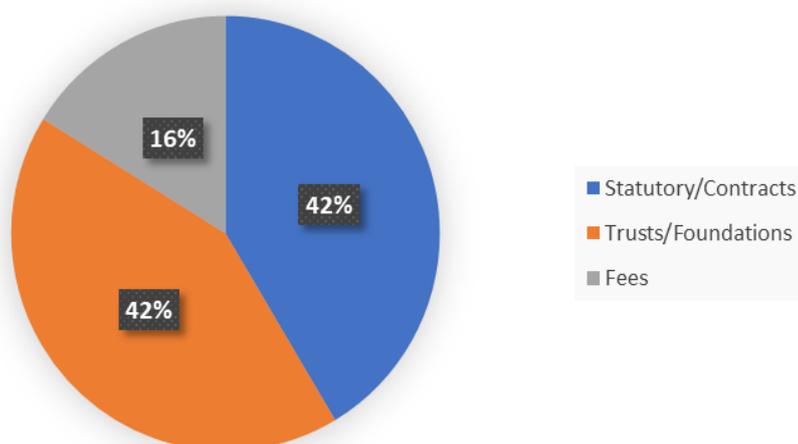
Reserves policy

It is the Trustees' policy to maintain sufficient funds to satisfy the existing projects as well as providing a base reserve of unrestricted funds equivalent to at least 3-6 months' turnover. The unrestricted reserves can be used to cover a funding shortfall in a project, either in its planned conclusion or to bridge a gap in its targeted funding, as well as unforeseen organisational obligations and future salary commitments. During the year we increased our unrestricted reserves in order to stay within policy as the organisation grows and in anticipation of a shift to moving from a freelance to an employed structure in 2017/18. At 31 March 2017, total unrestricted reserves were £126,150.

Main sources of funding

The Music Works strategy to grow our impact has been accompanied by a need to grow and diversify our funding. We are really committed to creating sustainable programmes so we try really hard to ensure that we have a balance of income, including fees. Our funding in 2016/17 breaks down as follows:

Income Sources 2016/17



Gloucestershire Music Makers

Company Limited by Guarantee

Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2017

RESPONSIBILITIES OF THE DIRECTORS

The Directors are responsible for preparing the Directors' Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Directors to prepare financial statements for each financial year. Under that law the Directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the income and expenditure of the charitable company for that period.

In preparing these financial statements, the Directors are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that 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 other irregularities.

SMALL COMPANY PROVISIONS

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

Registered office:
Box Hedge Cottage
Washpool
Horsley
Stroud
Gloucestershire
GL6 0PP

Signed on behalf of the Directors

Alexander Ross
Director

Gloucestershire Music Makers

Company Limited by Guarantee

Independent Examiner's Report to the Directors of Gloucestershire Music Makers

Year ended 31 March 2017

I report on the financial statements for the year ended 31 March 2017, which comprise the statement of financial activities (including income and expenditure account), statement of financial position and the related notes.

Respective responsibilities of Directors and examiner

The Directors (who are also the Directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The Directors consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales (ICAEW).

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

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

Gloucestershire Music Makers

Company Limited by Guarantee

Independent Examiner's Report to the Directors of Gloucestershire Music Makers *(continued)*

Year ended 31 March 2017

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- to keep accounting records in accordance with section 386 of the Companies Act 2006, and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met, or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

J.O. EVANS
Chartered accountant

Green Banks
The Hill
Merrywalks
Stroud
Glos
GL5 4EP

Gloucestershire Music Makers

Company Limited by Guarantee

Statement of Financial Activities (including income and expenditure account)

31 March 2017

		Unrestricted funds £	2017 Restricted funds £	Total funds £	2016 Total funds £
Income and endowments	Note				
Donations and legacies	5	42,686	271,687	314,373	171,715
Charitable activities	6	51,718	9,056	60,774	68,137
Investment income	7	173	–	173	21
Total income		<u>94,577</u>	<u>280,743</u>	<u>375,320</u>	<u>239,873</u>
Expenditure					
Expenditure on charitable activities	8	42,856	224,406	267,262	144,266
Total expenditure		<u>42,856</u>	<u>224,406</u>	<u>267,262</u>	<u>144,266</u>
Net income and net movement in funds		<u>51,721</u>	<u>56,337</u>	<u>108,058</u>	<u>95,607</u>
Reconciliation of funds					
Total funds brought forward	17	74,429	73,738	148,167	52,560
Total funds carried forward		<u>126,150</u>	<u>130,075</u>	<u>256,225</u>	<u>148,167</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The notes on pages 24 to 32 form part of these financial statements.

Gloucestershire Music Makers

Company Limited by Guarantee

Statement of Financial Position

31 March 2017

		2017		2016
		£	£	£
Fixed assets				
Tangible fixed assets	14		19,424	12,641
Current assets				
Debtors	15	12,038		10,811
Cash at bank and in hand		249,844		140,073
		<u>261,882</u>		<u>150,884</u>
Prepayments and accrued income		1,364		1,192
Creditors: amounts falling due within one year	16	<u>26,445</u>		<u>16,550</u>
Net current assets			236,801	135,526
Total assets less current liabilities			<u>256,225</u>	<u>148,167</u>
Net assets			<u>256,225</u>	<u>148,167</u>
Funds of the charity				
Restricted funds			130,075	73,738
Unrestricted funds			126,150	74,429
Total charity funds	17		<u>256,225</u>	<u>148,167</u>

For the year ending 31 March 2017 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the Board of Trustees and authorised for issue on, and are signed on behalf of the Board by:

Alexander Ross
Director

The notes on pages 24 to 32 form part of these financial statements.

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements

Year ended 31 March 2017

1. General information

The charity is a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Box Hedge Cottage, Washpool, Horsley, Stroud, Gloucestershire, GL6 0PP.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the 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) (Charities SORP (FRS 102)) and the Charities Act 2011.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

There are no material uncertainties about the charity's ability to continue.

Transition to FRS 102

The entity transitioned from previous UK GAAP to FRS 102 as at 1 April 2015. Details of how FRS 102 has affected the reported financial position and financial performance is given in note 19.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

3. Accounting policies *(continued)*

Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the Directors for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

3. Accounting policies *(continued)*

Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Studio equipment	-	25% reducing balance
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Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

3. Accounting policies *(continued)*

Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

Financial instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

3. Accounting policies *(continued)*

Financial instruments *(continued)*

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Limited by guarantee

Gloucestershire Music Makers is a company limited by guarantee and accordingly does not have a share capital.

Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member, or within one year after he or she ceases to be a member.

5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	Total Funds 2017 £
Donations			
Donations - Trusts and Foundations	17,650	–	17,650
Donations - Individuals	–	–	–
Grants			
Grants - MMG	25,036	130,537	155,573
Grants - other	–	141,150	141,150
	<u>42,686</u>	<u>271,687</u>	<u>314,373</u>
	Unrestricted Funds £	Restricted Funds £	Total Funds 2016 £
Donations			
Donations - Trusts and Foundations	–	–	–
Donations - Individuals	133	–	133

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

5. Donations and legacies *(continued)*

	Unrestricted Funds £	Restricted Funds £	Total Funds 2016 £
Grants			
Grants - MMG	18,000	83,440	101,440
Grants - other	–	70,142	70,142
	<u>18,133</u>	<u>153,582</u>	<u>171,715</u>

6. Charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds 2017 £
Fees and contracts	<u>51,718</u>	<u>9,056</u>	<u>60,774</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2016 £
Fees and contracts	<u>63,928</u>	<u>4,209</u>	<u>68,137</u>

7. Investment income

	Unrestricted Funds £	Total Funds 2017 £	Unrestricted Funds £	Total Funds 2016 £
Bank interest	<u>173</u>	<u>173</u>	<u>21</u>	<u>21</u>

8. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	Total Funds 2017 £
Support costs	<u>42,856</u>	<u>224,406</u>	<u>267,262</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2016 £
Support costs	<u>49,050</u>	<u>95,216</u>	<u>144,266</u>

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

9. Expenditure by type

	Direct delivery of music work £	Total 2017 £	Total 2016 £
Governance costs	10,167	10,167	5,482
Fundraising costs	17,046	17,046	9,204
Charitable activities costs	224,406	224,406	121,126
Other day to day management	15,643	15,643	8,454
	<u>267,262</u>	<u>267,262</u>	<u>144,266</u>

10. Net income

Net income is stated after charging/(crediting):

	2017 £	2016 £
Depreciation of tangible fixed assets	<u>12,950</u>	<u>8,427</u>

11. Independent examination fees

	2017 £	2016 £
Fees payable to the independent examiner for: Independent examination of the financial statements	<u>780</u>	<u>780</u>

12. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2017 £	2016 £
Wages and salaries	<u>5,386</u>	<u>855</u>

The average head count of employees during the year was 1 (2016: 1). The average number of full-time equivalent employees during the year is analysed as follows:

	2017 No.	2016 No.
Apprentice	<u>1</u>	<u>1</u>

No employee received employee benefits of more than £60,000 during the year (2016: Nil).

13. Trustee remuneration and expenses

No remuneration or other benefits from employment with the charity or a related entity were received by the Trustees.

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

14. Tangible fixed assets

	Equipment £	Total £
Cost		
At 1 April 2016	39,626	39,626
Additions	19,733	19,733
At 31 March 2017	<u>59,359</u>	<u>59,359</u>
Depreciation		
At 1 April 2016	26,985	26,985
Charge for the year	12,950	12,950
At 31 March 2017	<u>39,935</u>	<u>39,935</u>
Carrying amount		
At 31 March 2017	<u>19,424</u>	<u>19,424</u>
At 31 March 2016	<u>12,641</u>	<u>12,641</u>

15. Debtors

	2017 £	2016 £
Other debtors	<u>12,038</u>	<u>10,811</u>

16. Creditors: amounts falling due within one year

	2017 £	2016 £
Accruals and deferred income	<u>26,445</u>	<u>16,550</u>

17. Analysis of charitable funds

Unrestricted funds

	At 1 April 2016 £	Income £	Expenditure £	At 31 March 2017 £
General unrestricted funds	<u>74,429</u>	<u>94,577</u>	<u>(42,856)</u>	<u>126,150</u>

Restricted funds

	At 1 April 2016 £	Income £	Expenditure £	At 31 March 2017 £
Restricted Fund	<u>73,738</u>	<u>280,743</u>	<u>(224,406)</u>	<u>130,075</u>

Gloucestershire Music Makers

Company Limited by Guarantee

Notes to the Financial Statements *(continued)*

Year ended 31 March 2017

18. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds 2017 £
Tangible fixed assets	10,204	9,220	19,424
Current assets	122,098	141,148	263,246
Creditors less than 1 year	(6,152)	(20,293)	(26,445)
Net assets	<u>126,150</u>	<u>130,075</u>	<u>256,225</u>

19. Transition to FRS 102

These are the first financial statements that comply with FRS 102. The charity transitioned to FRS 102 on 1 April 2015.

No transitional adjustments were required in the retained funds or income or expenditure for the year.

Gloucestershire Music Makers

Company Limited by Guarantee

Management Information

Year ended 31 March 2017

The following pages do not form part of the financial statements.

Gloucestershire Music Makers

Company Limited by Guarantee

Detailed Statement of Financial Activities

31 March 2017

	2017 £	2016 £
Income and endowments		
Donations and legacies		
Donations - Trusts and Foundations	17,650	–
Donations - Individuals	–	133
Grants - MMG	155,573	101,440
Grants - other	141,150	70,142
	<u>314,373</u>	<u>171,715</u>
Charitable activities		
Fees and contracts	60,774	68,137
Investment income		
Bank interest	173	21
Total income	<u>375,320</u>	<u>239,873</u>
Expenditure		
Expenditure on charitable activities		
Wages and salaries	5,386	855
Insurance	1,626	1,456
Accountancy	780	780
Depreciation	12,950	8,427
Management and administration	24,663	20,257
Venue hire	2,524	3,170
Project delivery costs	171,537	104,246
Soundspace overheads	7,908	2,314
Subscriptions and membership	104	37
Sundry expenses	968	2,126
Fundraising	17,026	–
Publicity, communications and marketing	11,822	598
Monitoring and evaluation	9,968	–
	<u>267,262</u>	<u>144,266</u>
Total expenditure	<u>267,262</u>	<u>144,266</u>
Net income	<u>108,058</u>	<u>95,607</u>

Gloucestershire Music Makers

Company Limited by Guarantee

Management Information

Year ended 31 March 2017

Funding Analysis	Unrestricted Funds	Restricted Funds	Total Funds 2017
	£	£	£
Donations			
Other donations	16,050		16,050
Legacy	1,600		1,600
Grants receivable			
Local Sustainability Fund Grant		22,700	22,700
Catalyst		1,000	1,000
Barnwood		1,420	1,420
Children in Need		7,835	7,835
Youth Music - Music Minds		29,700	29,700
Youth Music - Playing around sound		4,172	4,172
Gloucestershire Healthy Living and Learning		6,000	6,000
Create Gloucestershire		150	150
Summerfield Charitable Trust - Soundspace		8,000	8,000
Summerfield Charitable Trust - Gloucester Music Studio		9,000	9,000
The Rowlands Trust		1,000	1,000
Rotherham College		5,520	5,520
Forest of Dean District Council – Youth		5,000	5,000
Forest of Dean District Council – Community		3,000	3,000
Gloucestershire County Council – Short Breaks – Of Course We Can		3,000	3,000
Gloucestershire County Council - Childrens Activity Fund		1,152	1,152
CHK Charities Ltd		10,000	10,000
Ernest Cook Trust		2,000	2,000
Garfield Weston Foundation		7,500	7,500
Stroud District Council		500	500
Gloucester City Council – City Centre Investment Fund		12,500	12,500
MMG - Glos Studio		12,500	12,500
MMG	25,036	118,038	143,074
	<u>42,686</u>	<u>271,687</u>	<u>314,373</u>

Income from charitable activities

	Unrestricted Funds	Restricted Funds	Total Funds 2017
	£	£	£
Princes Trust		9,056	9,056
Fees and contracts	51,718		51,718
	<u>51,718</u>	<u>9,056</u>	<u>60,774</u>

