

THE WILTSHIRE MUSIC CENTRE TRUST LTD

TRUSTEES' ANNUAL REPORT FOR THE YEAR ENDED 31 MARCH 2012

The Trustees present their report together with the financial statements of the charity for the year ending 31st March 2012. The financial statements comply with current statutory requirements, the memorandum and articles of association and the Statement of Recommended Practice – Accounting and Reporting by Charities 2005.

Reference and administrative details

Charity number	1026160
Company number	2661682
Principal Office	Wiltshire Music Centre, Ashley Road, Bradford on Avon, Wiltshire, BA15 1DZ
Auditors	Moore Stephens, Chartered Accountants, 30 Gay Street, Bath, BA1 2PA
Bankers	HSBC Bank plc, Old Town Hall, Bradford on Avon, BA15 1LS
Investment Managers	Investec Ltd (previously Rensburg Sheppards Investment Management), 2 Gresham Street, London EC2V 7QN

Directors and Trustees

The directors of the charitable company (the charity) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees serving during the year and since the year-end were as follows:

David Pratley	Chair
Keith Bennett	
Cathy Cooper	(St Laurence School nominee)
Harriet Feilding	(Treasurer and Company Secretary Retired 2 November 2011)
Rona Fineman	
Lindsay Holdoway	
Diana Johnson	
Robert Keylock	
Jonathan Cross	(Appointed 2 November 2011)
Helen Starkie	(Appointed 2 November 2011)
Geoff Robinson	(Appointed 2 November 2011)
Tony Millet	(Appointed 2 November 2011)

Principal Officers

Clare Jack	Executive Director
Keith Nimmo	Artistic Director and Education Outreach Director



THE WILTSHIRE MUSIC CENTRE TRUST LTD

TRUSTEES' ANNUAL Report for the year ended 31 March 2012 (CONTD)

Structure, Governance and Management

The Wiltshire Music Centre Trust Limited is a registered charity and a company limited by guarantee governed by its Memorandum and Articles of Association dated 17 October 1997. The Memorandum and Articles of Association have been updated this year and were approved by the Charity Commission on 20 December 2011. They were adopted by Special Resolution at the EGM on Saturday 24 March 2012 and registered at Companies House on 10 April 2012.

Trustee appointments

The Trustees elect the chair of Trustees. St Laurence School, Bradford on Avon, nominates one Trustee who serves as an individual in their own capacity rather than as a representative. Arts Council England, South West and Wiltshire Council as core funders have the right to send observers to the Trustee Board meeting and currently nominate representatives to do this.

A third of the Trustees retire by rotation each year and Trustees are elected annually by the members of the charitable company attending the AGM. At the AGM on 2nd November 2011 it was noted that Harriet Fielding, Diana Johnson and Robert Keylock had retired. Diana Johnson and Robert Keylock were re-elected. The Board expressed their thanks to Harriet Fielding who had served on the Board since the inception of the music centre. Jonathan Cross, Tony Millet, Geoff Robinson and Helen Starkie were elected as new trustees. A new Treasurer is being sought and Lindsay Holdoway will assume this role until a new appointment is made.

Organisation

The Board of Trustees meets quarterly and is responsible for the strategic management of the Trust. There are three standing sub-committees of the Board with formal terms of reference and each Trustee will assume membership of at least one of the sub-committees. The Finance & Resources sub-committee (Chaired by the Treasurer) focuses on financial performance, fundraising and staffing and oversees the reserves and investment policies, makes a formal report to the Board on the Child Protection and Work Alone policies. The Programme & Audience Development sub-committee oversees the Trust's concert and participation programme. It covers all activities promoted by the Trust, both at the Centre and through its outreach work and develops the Artistic and Public Access Policies as well as the Diversity & Inclusion Action Plan. The Premises & Equipment sub-committee oversees management of the building, capital improvement programmes, equipment, Health & Safety, IT management, and monitoring the Centre's Service Level Agreements with core users and other users of the Centre. It manages the IT and Environmental Policies and Disability Action Plan.

Following the reorganisation in November 2010, the new organisational structure set in place at that point has been operating effectively. The Executive Director and Artistic Director have worked well as a team and there is a clear demarcation of responsibilities that works well.

The activities of the full time Marketing and Sales Manager and part time Fundraising Manager have been brought closer together by operating as a joint team with combined planning of communications and events and weekly team meetings. The Executive Director has taken a leading role in fundraising and this will continue.

Average full time equivalent headcount has remained unchanged at 8.5 employees.

Achievements and performance

The Trust's achievements encompass performance, outreach and community work. Local musicians and teachers, young Wiltshire players and singers as well as national and international concert artists each make a valuable contribution to the complementary nature of the Centre's programme.

The Centre's concert programme

As a high quality, purpose-built concert hall with an excellent natural acoustic, a strong marketing operation and loyal audience following, the Wiltshire Music Centre is well positioned as a key venue in the national network for small to mid-scale music touring in the UK. Its year-round season of outstanding professional concerts runs in two series from September to January and January to July.

The first concert of the 2011/12 financial year reflected both the quality and broad scope of the Centre's programme. With playing of thrilling mastery, the two legendary guitarists John Williams and John Ethendge drew on the great wellspring of African musical influences in a sublime meeting of classical and steel-string guitar.

Throughout the year as a whole, a wide variety of high quality acoustic jazz, folk and world music was presented alongside a range of baroque and classical to contemporary music, including historically informed performances using period instruments. Within this broad mix there was a wide range of high quality world music representing or influenced by the musical traditions of Africa, the Caribbean and Latin America, India, Bengal and Quebec, as well as both western and eastern Europe.

Tunde Jegede's Ancient Futures brought beautiful music from Mali with stunning images of Africa to help mark Black History Month alongside the superb six piece Latin band Expresion Cubana. Meanwhile Parampara brought a captivating mix of sounds created by three world-class musicians – leaders in classical, jazz and British Asian music, and the Paragon Singers with Bradford Baroque Band brought festive Baroque music from Bolivia, Mexico and Peru. Due to Talvin Singh being indisposed, his concert with Niladri Kumar scheduled for March was replaced by a Sitar and Tabla recital by

Inspiring folk concerts included the rich, rhythmic and riotous sound of Session A9, one of Scotland's finest fiddle bands. The New Scorpion Band brought wonderful traditional music for Christmas and the internationally celebrated Hungarian folk band Muszikas helped usher in 2012, as did Genticorum, who performed traditional Quebecois music with their irresistible raw energy, sense of fun and joie de vivre. Breabach, one of the finest young Celtic bands concluded a rewarding mix of folk music.

An equally exciting range of acoustic jazz offered the gorgeous, subtly-inflected playing of Evan Christopher's Django à la Créole, the stunning piano and percussion duo Jason and Simone Rebello, and the dazzling Mercury Prize-nominated young jazz pianist Zoe Rahman. Appearing in quartet with her brother Idnis Rahman, this featured music that reflects their combined English, Irish and Bengali heritage to mark the release of her latest album. At the start of 2012 we celebrated the New Year with the National Youth Jazz Orchestra – a showcase for young British jazz talent making a welcome return with their new Music Director Mark Armstrong. Among their 22 hugely gifted young musicians was the brilliant young sax player Simon Marsh whose outstanding musical skills developed from a young age right here at the Wiltshire Music Centre through Jazz Factory and the Wiltshire Youth Jazz Orchestra. The Centre presented other emerging young jazz musicians when the outstanding pianist John Law performed alongside three of his brightest and most inspiring young students.

Wiltshire Music Centre was also proud to showcase students from South West Music School twice during the year. With 7 exceptionally gifted young musicians from Wiltshire now among the region's most talented young players on this pioneering scheme, these showcases brought a variety of music from classical to pop, jazz, folk and contemporary music and proceeds went towards the young musicians' music funds. The Centre continues to work in close partnership with South West Music School following its successful establishment 5 years ago through a unique collaboration with Bournemouth Symphony Orchestra, Dartington Arts, Wells Cathedral School, the Federation of Music Services and Arts Council England with funding through what is now the Department for Education's Music & Dance Scheme. The latest in a national network of Centres for Advanced Training, SWMS has very significantly improved access to specially tailored tuition for the region's most gifted young musicians.

The second SWMS showcase immediately preceded a concert by Birmingham Contemporary Music Group in early March, presented in association with Orchestras Live as part of the BBC devised Music

Nation – a countdown event to the London 2012 Cultural Olympiad. Fulfilling the Centre's commitment to programming new and less well-known music alongside more popular established repertoire, this included beautifully crafted music by a number of distinguished living and 20th century composers. Ollie Knussen, Gerald Barry, Aldo Clementi, Luciano Berio, Tansy Davies, Philip Cashian, Peter Maxwell Davies, Karlheinz Stockhausen, John Woolinch and Thomas Adès. Ensemblebash also brought an exciting contemporary programme to celebrate their 20th anniversary which included music by David Bedford, Howard Skempton, Max Roach, Steve Reich, Graham Fitkin, Peter Garland, and Stewart Copeland. At the beginning of the year, the Wiltshire & Swindon Youth Orchestra performed Jonathan Dove's suite *Airport Scenes* arranged from his highly successful comic opera *Flight*. And in February, the Centre was proud to present, in the presence of the composer, the world première of James Young's 'Romp' performed by the European Union Chamber Orchestra. The Cory Band's programme in October also presented 2 world premieres by Dan Price and Paul Lovatt-Cooper – 3 in all for the year to March.

Other classical highlights included Charles Rosen's memorable talk 'The Romantic Revolution' and all-Chopin recital. Kathryn Stott opened the 2011/12 season with stunning performances of Ravel, Debussy, Fauré and Villa Lobos and towards the end of the year, Leon McCawley was equally impressive in celebrating Debussy's 150th anniversary by exploring and illuminating the varied influences on his style, including a splendid performance of Schumann's *Carnaval*.

The City of London Sinfonia brought three outstanding soloists for their wonderful concert of Shostakovich, Rossini, Weber and Mozart and the fabulous Orchestra of the Age of Enlightenment presented a fascinating programme of J.C. Bach and his contemporaries Arne, Abel and Haydn. Having celebrated the extraordinary symphonies of CPE Bach with Sir Roger Norrington last year, they then returned for an equally rewarding evening of glorious music by J.S. Bach, including two of his orchestral suites never previously heard at the Wiltshire Music Centre.

In a semi-dramatised performance of 'Intimate Letters', Ensemble 360's world-class musicians appeared with the distinguished actor Timothy West in the role of Janáček and presented a powerful performance of his passionate 2nd quartet with readings from his letters plus a superb account of Schubert's great C major String Quintet, with the second cello part stunningly performed on double-bass.

The dazzling Chinese Guitarist Xufei Yang, a protégé of John Williams, made a welcome return as did the Gould Piano Trio with Robert Plane. With support from the John Ireland Charitable Trust they included John Ireland's rarely heard Clarinet Trio, marking the 50th anniversary of the composer's death.

The Wiltshire Music Centre gratefully acknowledges the support of Orchestras Live and Music in the Round and its partnership with the Orchestra of the Age of Enlightenment through its South West Residency at the Centre. Without these close collaborations, and the financial support they bring, it would be impossible to programme concerts of this quality and level of ambition and present them with accessible ticket prices. This makes such artistic excellence accessible to the Centre's wide rural catchment area.

As well as maintaining its steadfast commitment to innovation and excellence, the Centre also builds and sustains audiences by programming high quality concerts in a more popular vein. The French singer Eve Loiseau was joined by two superb musicians in passionate and compelling performances of songs by Edith Piaf. In *A Couple of Swells*, Claire Martin and Sir Richard Rodney Bennett sang Irving Berlin songs with great style and panache. The Band of the Royal Logistic Corps brought the thrilling sound of military band music for their concert in aid of the ABF The Soldiers' Chanty. And the dazzling young violinist Anja Bukovec joined the Wiltshire and Swindon Youth Orchestra, playing Cole Porter, popular pieces from Piazzolla to the Poirot theme and other popular film music. George Washington's brilliantly entertaining band swung 'like the clappers' and the London Community Gospel Choir brought a programme of inspiring soulful arrangements, vocal gymnastics and funky gospel flair. Towards the end of the year, the iconic Pasadena Roof Orchestra, said to be a favourite of the Queen, brought a hugely satisfying and lively mix of original arrangements of swing and hot dance music from the 20s and 30s.

Family concerts included Discover the Magic of Music with Jason and Simone Rebello, Discover India and its Music with Kuljit Bhamra MBE, The Chimpanzees of Happytown with Ensemble 360 and Polly

Ives and The Music Factory with the unique and hugely talented Dutch wind ensemble Calefax. The Centre has a strong ambition to further develop its Family programme and will be working to develop a network of similarly-minded promoters around the country. Fundraising will be essential to make this happen, but we envisage encouraging artists to create carefully considered family programmes to help develop this audience through a national network and, resources permitting, to commission excellent new work for this purpose. Experience has repeatedly shown that where programmes have been thoughtfully created especially for families, the audience response is very enthusiastic indeed.

In amongst the broad mix of top quality artists, the Centre continues to offer a platform for showcasing the work of local professional musicians as well as community choirs, orchestras, bands and operatic groups. In *Nightsong in the Forest*, the Cornucopia Horn Quartet plus soloists and a Men's Choir, conducted by Mike Daniels with Steven Hollas piano, gave a fascinating programme of rarely heard repertoire by Rossini, Schubert and Schumann. In the autumn Bratton Silver Band presented brass band music at its finest with the Cory Band and the Bristol Ensemble played all six of Bach's Brandenburg Concertos. Local community groups who promoted / performed at the Centre included Bath Minerva Choir, Bath Opera, Bath Symphony Orchestra, Bradford Baroque Band, Cantamus, City of Bath Bach Choir, Dotty Pink Productions, Jazz Factory, Paragon Singers, Play Jazz Weekend, Trowbridge Symphony Orchestra, Vocal Works Gospel Choir and Jazz Factory.

Student concerts included the Wiltshire & Swindon Youth Orchestra, Wiltshire Youth Jazz Orchestra, various West Wiltshire Young Musician ensembles, Bath & North East Somerset ensembles, Stephanie Squire Dance, Wells Cathedral School and a range of primary and secondary schools' concerts – including St Laurence, Christchurch, St Augustine's, Southwick and Stonar.

In short, the Centre is a very well-used local facility, providing a home for creative activities of all sorts, an excellent platform for celebrating the vitality and diversity of regional arts activities, while also providing year-round opportunities to access a wide range of world-class music making.

The Centre presented 98 concerts / events during the year, of which 92 were public and 6 private – the latter not sold through the Centre's box office. The Wiltshire Music Centre promoted 50 of these concerts, 24 were self-promoted by local choirs, orchestras and bands and 24 were schools and student concerts – many of these the culmination of education outreach work / partnerships and regular activities for young musicians' hosted at the Centre. 30 concerts sold out and 40 drew attendances over 80% of capacity, 19,973 tickets were sold and overall attendance averaged 75% of capacity.

The Centre has good disabled access and the Trust has been successful in developing a regular and loyal following of disabled audiences, the Trust is also committed to promoting events targeting hard to reach and minority audiences. There has been an increase in the number of wheelchair users regularly attending, which lowers the auditorium's capacity of 300 seats. A further impact of these initiatives, which aim to develop new audiences, is the introduction of events that attract enthusiastic but significantly smaller audiences. Adjusting for these factors, average attendance in the year to March 2012 was 77% compared to 74% in 2010/11.

The slight drop in average attendance over the last 4 years, before which 80% of capacity was regularly achieved is in line with what other comparable venues have recently experienced and can be reasonably attributed, in part, to recessionary trends. There's a tendency in the current climate, observed by many promoters, for audiences to be noticeably more risk averse, less inclined to cross over and experience music and musicians not already familiar to them, and less inclined to make any early firm commitments or to book well in advance. The door sales for some events recently has represented as much as two thirds of total sales. The Trust is responding to these trends by further investing in marketing, PR, emailing and online sales, and redoubling efforts to reach and engage with new audiences and younger audiences wherever and whenever they are.

This year we have also hosted the Radio 4 programme *Any Questions* and a Radio Five Live programme. We hope to find further opportunities to continue to host broadcasts.

The Centre's participation and outreach programme

The Trust delivers high quality, innovative music education projects in schools and community settings, working with a wide range of project partners across the whole of Wiltshire and Swindon. Collaboration with partners in Bath & North East Somerset, Somerset, Gloucestershire, as well as across Wiltshire and Swindon and the wider south west region is increasing. As a core partner in helping to deliver the National Plan for Music Education through the developing Wiltshire Music Education Hub, this trend is expected to continue.

The Trust's participation and outreach programme engages with new as well as existing participants and seeks to create new opportunities to participate. Its primary purpose is to nurture the appreciation and enjoyment of music, support musical progression and foster a greater level of engagement with the Centre and its programme. Important outcomes include encouraging creativity, the development of transferable skills, celebrating achievement and nurturing self-esteem and confidence. Work is delivered in a wide range of primary, secondary and special schools and with community organisations. Key partners include Wiltshire Music Service (WMS), Wiltshire Youth Arts Partnership (WYAP), the Youth Development Service, South West Music School and SWMS founding partners. As a key partner of both Wiltshire Music Service and SWMS, the Trust was proud to be present at the Schools Proms in November when over 600 Wiltshire children and SWMS students performed in a packed Royal Albert Hall with Wiltshire Councillors and 3 Wiltshire MPs in attendance. The Trust also works closely with members of Wiltshire Arts Promoters (WAP), and local community groups.

Education outreach programme

A particularly close and key partner in the Trust's education work is the Orchestra of the Age of Enlightenment whose South West Residency at the Centre has delivered much inspiring education work in local primary and secondary schools. Successful fundraising from Chippenham Area Board and Chippenham Town Council, plus trust funding, is enabling the development of a new OAE education initiative involving work in five Chippenham primary schools. Delivered in two phases during the year, this built to memorable sharing days that packed the Centre in October and sold out a Family Concert in St Andrews Church, Chippenham in March. The latter phase, *Anthem for a Child*, involved over 350 Wiltshire school-children and their teachers at the Centre in March, plus 140 children and teachers later the same day in Chippenham, placing them all at the heart of the OAE's new Olympic-inspired commission and nationwide tour that involved over 5,000 children in 10 cities and towns across England.

Each year since it opened in 1998, the Centre has worked with special schools across Wiltshire and Swindon to plan, fundraise for and deliver outreach work in the schools. A team of highly skilled artists facilitates creative work with learning disabled pupils including workshops with children with complex and multiple learning disabilities. At the beginning of the year, two months of workshops in 7 schools (4 in Wiltshire and 3 in Swindon) involved a total of 260 children aged 4 up to 18 years old. These built to another very successful Wiltshire & Swindon Special Schools Festival at the Centre in July on the theme of 'Dreams'. Year on year, there is increasing emphasis on pupil ownership both of the form and content through creative song-writing, as well as of their performance and its presentation. Over 140 children took part in the Festival performance in July, joined by a further 20 young people from Zone Club, the Centre's monthly activity with learning disabled young adults aged 16 to 25 years old. One of the two Zone Club learning disabled peer mentors who helped deliver the workshops in schools also compered the show and did this with a remarkable degree of self-confidence, poise and panache. It helped to make the 2011 Festival as inspiring as any presented here in the last thirteen years and it was received with huge enthusiasm by its capacity audience of family and friends.

BBC Children in Need gave valuable support to this project, which came in almost exactly to budget. Other funders included the Wiltshire & Swindon Community Foundation, William Doc Couch Trust, Jessie's Fund and Equitable Charitable Trust and the schools also contributed as did a collection at the event. At the end of the year, plans were firming up for outreach work in summer 2012 and progressing for the next Festival in 2013. With a greater emphasis on creative work in schools and for greater sustainability, the Festival is to become a biennial event alternating with the biennial Small Schools Festival also hosted at the Centre.

New developments under discussion for 2013 include *Greater integration with Zone Club* providing positive role models to help build the young participants confidence, self esteem and self awareness,

a wider range of artforms Zone Club by further integrating their work with film and dance artists could take this experience and their enthusiasm out into the schools, *and a more structured approach to skill-sharing between the artists and teachers and class-room assistants*, tailored to the needs of each school

During the year, the Centre's long-standing strategic collaboration with Wiltshire Music Service to support the delivery of the music curriculum at Key Stage 2 in small primary schools in rural communities across Wiltshire has been steadily building and bearing fruit. By taking five gifted Wiltshire-based composers into 29 primary schools working in 5 clusters, over 800 children in small Wiltshire village schools have been helped to create and sing their own entirely original songs. The result is *Pass the Flame* – a brand new musical that responds creatively to Olympic themes and, in doing so, enriches the delivery of a range of other core curriculum subjects.

Working across a variety of musical styles, the children have written inspiring and memorable songs. Set in six cities that have hosted the Olympic games in recent times, the musical tells the story of one very well-known person for each city who had a goal, an exciting dream – be it sporting, theatrical, political, community-based, artistic etc. Watched over by the Greek God Zeus, who encourages and comments on their progress, as each of them achieves their goal, the Olympic flame is passed to the next city and person and the work of another cluster of schools is shared and celebrated. [Athens – Plato (428-348 BC), Barcelona – Picasso (1881-1973), Sydney – Joan Sutherland (1926-2010), Atlanta – Martin Luther King (1929-1968), Beijing – Liu Xiaobo (1955-), London – Sebastian Coe, (1956-)] Each celebrated character is seen as the adult they've become and the fame and success they've achieved so the overall theme is to 'make the most of your talents, work hard and you will succeed', tied in with a concept of our global community and linked to the Olympic ideal of each of us working to achieve our own personal best.

Building to 5 performances, *Pass the Flame*, will be presented in 3 performances at the Centre at the end of the summer term 2012 and, to enhance accessibility and countywide engagement, also at the Theatre on the Hill in Marlborough and City Hall Salisbury. Attendance by families and schools' VIP guests is expected to achieve in excess of 1500, close to or at capacity.

Thanks to continued funding from John Lewis Partnership, the very gifted young wind quintet Circle of 5ths gave live performances and workshops in 10 primary schools across the north and east of Wiltshire in June/July, as well leading a twilight workshop with Kennet Young Musicians. The ensemble as a whole bring commitment and flair to this work and their bassoonist, a born communicator, is especially strong. Over 1,100 children took part and evaluation feedback from schools was very enthusiastic. Planned and delivered in partnership with Wiltshire Music Service, this residency targeted schools and young musicians groups where there is a particular interest in learning more about woodwind instruments through other work delivered under the County's Wider Opportunities programme, i.e. the project was designed and delivered in partnership to have a strategic impact. Past experience shows that opportunities to hear top young professionals play really inspires children to take up instrumental lessons. Fundraising to sustain this work will contribute to delivering the Wiltshire Music Education Hub's work.

Community programme

The Community strand of the Centre's ambitious participation and outreach programme also achieves a significant impact. Building on the Trust's highly-praised Making Waves project with learning disabled adults, Zone Club – now in its fourth year – is a high quality, innovative, influential and on-going activity for learning disabled people aged 16.

Meeting at the Centre on the first Saturday of each month, Zone Club continues to develop and grow, drawing on participants' personal experiences and the issues that are most important to them in their lives. The powerful sense of ownership and belonging that this project carefully nurtures amongst its membership is helping sister projects to develop in Somerset and Salisbury. At the year end, a bond with the nationally recognised Osk! Bright Film Festival in Brighton was developing and, following the screening of Osk! Bright short films, amongst other key developments Zone Club members are keen to create a film for submission next year to the festival. Links with the Centre's Special Schools work, in which Club members play an active role as peer mentors, are also growing.

Throughout the year, as awareness has grown of the benefits that membership brings, interest and attendance have steadily grown. Though now always at capacity, interest of new members in joining Zone Club continues and referrals often come from local authority officers. Against a backdrop of public funding cuts and the paucity of provision in general for these young people, the development of sister activities with a safe interactive website to cultivate their sense of community is seen as a pressing priority by the Trust to help meet growing demand. Not surprisingly, so is the funding needed to sustain the work.

As much as six years ago, the Trust's work with learning disabled adults was independently evaluated as *'of outstanding quality, it should be held up as a benchmark of best practice in the field of music and disability, regionally, nationally and internationally'* – this from a specialist in disability education work respected nationally herself and who remains closely in touch with and very supportive of Zone Club's work. In the interim though, sadly there have been times when, due to difficulties in raising the necessary funding, it has proved impossible to sustain the work without interruption. Yet the work has continued to develop and strengthen year on year through careful evaluation.

The Trust's commitment to sustaining Zone Club remains as strong as ever, yet in the current climate finding the funding is proving increasingly challenging. The support received in 2010/11 from Wiltshire Council came to an end when its former Learning Disability Fund was one of many casualties of local authority cuts. And the two year funding that the Trust won from Llangelly Chase came to an end during 2011/12. Collaborative efforts with the sister projects Friends Meet Up run by the Unlimited Company of Storytellers and with Salisbury Arts Centre, who piloted Ozone in partnership with the Centre as part of Wiltshire Music Connect have borne fruit. A recent development initiative by Heads Up High, whose artists are at the heart of the highly skilled team of musicians who facilitate this work has recently won a G4A grant from ACE. During the year, individual donations and personal fundraising initiatives – like the heroic sponsored bike ride across Canada achieved by the former Mayor of Bradford on Avon Isabel Martindale – have all helped to secure Zone Club's ongoing development, as has funding kindly awarded by The Sobell Foundation, Odin Charitable Trust and Eleanor Barton Trust as well as help in kind.

As a result, at the time of writing this report, collectively there are sufficient funds to continue this work uninterrupted in three centres until March 2013. Looking ahead, the Trust is determined that the high quality and integrity of its work with learning disabled young people should not be compromised, despite the current funding constraints. The referrals for new members continue to stream in and the relevance, value and benefit of the work are not in doubt. However it is difficult to find the strategic partners that are necessary to support this work.

In the coming year there is therefore strategic spadework to be done. The Trust will redouble its efforts to embed recognition of this work's value amongst strategic partners and seek dialogues at the highest level with potential partners. From the Trust's perspective, we hope that these partners will demonstrate in practical ways, their own commitment to social inclusion.

The Trust also takes a longer term view of other aspects of its Diversity work. Even recognised leaders in this field such as Midlands Arts Centre have commented that the secret of success in engaging with diverse audiences is to commit to doing the work for 20 years or more – and mean it!

A generous 3 year grant from Lloyds TSB enabled Wiltshire Music Centre to invest in work to steadily increase the engagement of people from BME communities. With a very significant degree of help from cultural consultants Hybrid – as appropriate in embarking on such an ambitious initiative in a rural area such as Wiltshire with its own particular demographic profile and trends – the necessary research at the outset of this project was completed and new contacts steadily made. Practical work has borne fruit, leading to the completion of the first phase of this project during the last twelve months.

The development of Musical Journeys, one of the project's strands, engaged with community groups from Chippenham and Trowbridge. During the last 12 months, this work has been carefully coordinated with See Me, an important Heritage Lottery funded oral history project led by colleagues in Wiltshire's Heritage and Arts Service, the Equality and Diversity monitoring team, Salisbury Playhouse and Wiltshire arts partners. This has provided material for the culmination of See Me, however other aspects of work planned and piloted had to be put on hold during the year due to the very limited funds left to continue it.

at the end of March 2011. After 5 very successful VIBES days, the next – which the Centre looks forward to hosting again – will take place when the necessary funds and partnerships to deliver it are in place.

In the current funding climate, it seems unlikely that this work can continue to be developed with such a relatively high degree of dependence on the input of consultants. That said, Hybrid's valuable work helping to plan and deliver phase 1 has enabled Wiltshire Music Centre to make useful contacts with community leaders and the Trust looks forward to sustaining and building on these relationships. It plans to encourage and facilitate future developments by helping community groups themselves to shape the work going forward and to raise the funds to deliver it. Thus, through a natural process of development, ownership for future project development will transfer to the communities engaged, resting as it should in their hands. The Centre will nevertheless remain actively committed – and indeed more directly engaged – available both as a resource for everyone in its communities to use, and a responsive arts partner.

As with its other community work, the Trust will continue to focus on building strategic relationships with natural partners locally and regionally to help sustain and further develop this work. These include Asian Arts Agency in Bristol, who so successfully brought to the Centre the recital by Mehboob Nadeem sitar and Sanju Sahai tabla in March, when illness forced the cancellation of the tour planned by Talvin Singh and Niladri Kumar. Our next collaboration brings the great flute and shehnai player, Pandit Rajendra Prasanna to the Centre in October. Other natural partners, besides the community groups themselves, include See Me partners and local initiatives such as the proposed Supplementary Schools programme for children from Black communities in Trowbridge, the Moroccan community there and WAP partners. Meanwhile, regular weekly Steel Pan workshops at the Centre, successfully launched in partnership with Wiltshire Music Service go from strength to strength. And the roll out of the National Plan for Music Education through the development of the Wiltshire Hub may bring in other partners.

The Centre's partnership initiatives have demonstrably benefited the wider region and continue to do so. e.g. South West Music School (SWMS), successfully launched 5 years ago through a partnership between the Trust, the Bournemouth Symphony Orchestra, Dartington Arts, Wells Cathedral School and the Federation of Music Services with Department for Education Music and Dance Scheme funding. Becoming a legally constituted company and registered charity in its own right during the last 12 months, SWMS continues to go from strength to strength. Amongst its cohort of 45 outstanding young musicians 7 are from Wiltshire and Swindon plus a complementary cohort of younger musicians engaged through its now well established feeder scheme – SWMS' Young Artists Performance Series. This encourages more promising young musicians to gain experience and confidence before applying to join the main scheme. Two public showcases presented at the Centre during the year, plus several cultivation events, have provided a platform for young SWMS players to gain performing experience and recognition. A major collaboration between the Trust, SWMS, Birmingham Contemporary Music Group and Orchestras Live is planned for next year, helping to provide the excellent opportunities to encourage high levels of achievement envisaged in the National Plan for Music Education.

The Trust continues to enjoy close working relationships with St Laurence School, West Wiltshire Young Musicians (WWYM) and other core users of the Centre and the Centre continues to be a hive of creative musical activity, its regular programme of activities including their weekly activities plus Wiltshire & Swindon Youth Orchestra and Wiltshire Youth Jazz Orchestra courses and concerts, Jazz Factory weekly workshops and activities for pre-school children, Singing in the Round and VoxBox workshops. Soundwell Music Therapy continues to be a much valued and well attended weekly activity and Singing for the Brain, entering its second year during the last 12 months, offers weekly workshops for older people with dementia. The Centre also hosts a wide range of other adult education and community group activities.

The Trust carefully records all attendance and participation data, reporting on this at the end of August each year reflecting the annual cycle of its work. In the 12 months to August 2011, the Centre drew a total of 58,674 visitors. The 38,355 who attended activities other than concerts represented 65% of total footfall! More than 3,500 students used the Centre during the last complete academic year and 7193 workshop sessions were delivered in schools and community settings. Meanwhile 31,162 visitors attended regular weekly term-time and holiday activities at the Centre – all this in addition to the Centre's daily use by St Laurence School. It's a busy, productive building, open on average 80 hours each week.

These figures include the Centre's very successful series of Summer Workshops that ran over two weeks in August 2011. Performing arts and video / animation, singing and dancing, as well as creative activities with music for pre-school aged children were offered plus, for the first time, a workshop learning to make and play your own didgeridoo and street dancing, which proved very popular. These workshops attracted 127 children and comfortably covered all costs. In addition, during the year, open-access public workshop events were promoted for various age groups, the majority specially targeted at family groups.

Public Benefit

The Trust's policy on public access is to make the Centre's facilities and activities available and relevant to the widest possible range of people and to nurture the appreciation and practice of music in all its forms, at all levels of ability. The Trust places a strong emphasis on its education work which is integral to its programme and activities with young people are at the heart of the work it does. The Centre is open to the public over 80 hours each term-time week for community and education activities and regular rehearsals by young musicians. It is open for 60 hours each week during school holidays when youth orchestra courses, holiday workshops and other activities are scheduled.

Trustees take note of the Charity Commission's guidelines on public benefit and fees and charges. Earned income is an important factor in the sustainability of the Centre's work, yet ticket prices and discounts, and fees charged for using the Centre, reflected the careful consideration given when planning the Centre's programme to the accessibility of its activities for those on low and fixed incomes. The average price charged for a ticket at the Centre in 2011/12 was £12.38. Lower rates charged to local community and not-for-profit groups, and to an increasing number of schools using the Centre for their own promotions, helped them also to adopt accessible ticket pricing policies. The Trust's strategies for accessible pricing were reflected in the £1 tickets and half price concessions offered to young people, the free tickets made available to South West Music School students, the broad-ranging concessions offered to students, benefit claimants, senior citizens and disabled people, and the free tickets offered to their carers. Standby free tickets are also offered from time to time to local schools and these are regularly updated with events for young and family audiences.

Underpinning the Centre's continued success are the Trust's commitments to work of real quality, working across a broad range of musical styles, developing new audiences through pro-active engagement, and actively seeking to encourage cross-fertilisation between different strands of activity. The concert programme reflects this breadth, deliberately mixing a wide range of classical, folk, jazz and world music, as well as mingling student and community events with ensembles and soloists of international standing.

Marketing and PR

Marketing activity has been integrated more closely this year with fundraising activity and this is expected to continue. There has been an increased focus on institutional marketing to raise the profile of the Centre within the local and regional area. With limited resources this strategy has been pursued through leveraging advertising spend to obtain editorial space in targeted publications and in developing closer relationships with the local press. We have obtained around 10 feature articles in the last year giving us coverage worth an estimated 15 times the investment in advertising spend.

The main marketing tools remain the 2 brochures supported by targeted tactical marketing of specific concerts. This year we have increasingly used e-cards and the social networking site Twitter to communicate with our existing and potential audience. We have built an email list of around 3,500 names and have found this to be an effective route to driving sales. There has been positive feedback about our use of these channels.

We have taken part in an audience analysis survey carried out by Audiences South West. We last did this in 2007 and the conclusions of the latest study are that the geographical range of our audience remains similar over time with 60% of our bookings coming from west and north Wiltshire and Bath. The new research also indicated an interesting target group which is under represented being the 'secure families' group of families with middle management employment, average or above incomes and teenage or older children. This group remains a focus for our marketing.

Financial Review

Operations

In 2011/12 the Trust achieved a breakeven position in the general fund covering the core artistic and commercial activity after a contribution of £10k towards roof repairs. Designated depreciation of £13k, the planned drawdown to cover the remaining spend on roof repairs and the creation of an endowment fund with the Community Foundation for Wiltshire and Swindon with £50k from the designated funds, resulted in an overall deficit on unrestricted funds of £84k.

Total turnover for the year was £608k which represents a reduction compared to 2010 and 2011 due to timings relating to education projects and in particular the DCSF schools project which ended last year. Voluntary income and sponsorship income which represent two of the main areas of fundraising effort have increased in the year by some 30% due to a new series sponsor and a number of smaller initiatives such as re-introducing seat sponsorship and a push on Friends membership. Self generated income in the form of lettings and bar takings has remained stable which is a positive outcome in a difficult economic climate. Concert income has also grown slightly in the year reflecting a strong result and the maintenance of our audience. Core funding from public sector grants was reduced as the effect of the 6.9% cut in Arts Council funding was felt.

In terms of costs, the main costs of concert operations have been tightly controlled this year to ensure that no overruns occurred. The slightly increased concert marketing costs relate to a full year's cost of the staff team compared with the previous year. Staff costs show a small increase in the year reflecting the costs of the new organisational structure. Running costs have been stable with some economies made and a contribution of £10k made to the roof repairs.

Looking to 2011/12 and beyond, the focus will be on maintaining the sustainability and efficiency of the business, increasing individual giving and marketing commercial lettings to drive income in this area. Overall costs are expected to remain stable.

Risk management

The Trust's Risk Analysis and Management Plan is reviewed annually to identify the risks the charity may face and establish systems and practices to mitigate those risks identified and implement procedures and other actions designed to minimise any potential impact on the charity should those risks materialise.

The main risks identified relate to organisational structure and staff responsibilities, IT failure and reduced levels of funding. These risk areas have all been addressed through the implementation of the recommendations of the organisational review, the appointment of a new IT support provider and the confirmation of Wiltshire Council core funding and Arts Council National Portfolio Funding.

Investment powers and policy

Under the Articles of Association, the charity has power to invest funds after obtaining advice from a financial expert. The Trust's Investment Managers are charity specialists Investec (formerly Rensburg Sheppards) and its Investment Policy, developed with their advice, takes account of the Trust's Reserves, Ethical and Environmental Policies. The Trust's policies and investment arrangements are reviewed each year by the Finance and Resources sub-committee.

The Trust prudently invests across a broad range of collective investment schemes, benchmarking the performance of the fund. The objectives are to ensure, through longer-term investment of most of the reserve, sufficient interest to provide a minimum level of unrestricted core income to contribute to the Trust's annual revenue needs plus a measure of capital growth to protect the value of the investment. The Trust is confident that its investment strategies are prudent, effective and fit for purpose.

The Trust was offered the opportunity during the year to invest in a government backed scheme to encourage charities to create endowment funds that will provide them with an investment income in

perpetuity. The Office for Civil Society (part of the Cabinet Office) created a fund called Community First which is administered by Community Foundations across the country. The Community Foundation for Wiltshire and Swindon administer the fund in this area. The Trust was invited to make a donation in perpetuity to the Community Foundation that would be used to create the Wiltshire Music Centre Endowment Fund and would be matched pound for pound by the government fund. The endowment fund is then invested by investment managers CCLA and the Trust receives a quarterly income stream to be used to support any elements of its work.

The Board considered this proposal and decided to take this opportunity to create a larger endowment fund than would otherwise be possible using £50,000 from the Trust's designated reserves. These reserves originated from a legacy gift and the Board felt that investing a part of these reserves in this way was an effective and prudent way of increasing the income potential of these funds.

Reserves policy

The Trustees' previous reserves policy, adopted in June 2004 proposed that designated reserves from the unrestricted funds should be maintained at a minimum level of the equivalent of six months operational costs. The Board have now undertaken a more detailed analysis of the required minimum level of reserves based on a risk assessment of the main risks relating to loss of income. The reserves policy is therefore updated to reflect the requirement that the designated reserves be maintained at a level which will enable the trustees to adjust the business model to compensate for potential adverse operating conditions over a 2 year period in order to maintain the Trust as an operating arts organisation. This will be assessed annually and current reserves are sufficient to meet this.

The Board have also decided to build up a building repair and renewals reserve to fund the 5 year capital investment plan.

In 2011/12, the Board decided to drawdown £15k from strategic reserves to cover the costs of the repairs to the roof.

Capital improvements

The Trust continues to invest in improvements to the Centre and among the improvements made during the year were new carpeting in the Nestle Room, a big screen in the foyer for information and marketing, some new PCs for staff, improved car park lighting and improvements to the induction loop system in the box office and auditorium. In addition, the Friends paid for a display board in the foyer.

Following previous short term repairs, a full scale repair of the roof lantern was carried out in the year. This however led to the discovery of further substantial cracks in the roof. These were 'patch' repaired to secure the roof over the winter and a more permanent repair solution will be implemented in summer 2012. A full investigation of the reasons for the damage was carried out but due to the length of time since the roof was built, no liability can be attributed to contractors. All the original companies involved have been supportive in finding a solution and this has resulted in a very cost effective result which the Trust plans to fund with a £16k drawdown from designated reserves in the coming year.

A revised capital improvement plan is being developed in order that funding bids can be prepared in autumn 2012 to continue the development of the Centre. These will cover office accommodation, foyer improvements, a PA system and an improved acoustic solution in the auditorium.

Funding and Stakeholders

The Trust received Arts Council funding in the year at a slightly lower level than the previous year representing a cut of 6.9%. Following a successful bid to become an Arts Council supported National Portfolio Organisation, funding is confirmed at the same level with small inflationary increases for the next three years to March 2015. Wiltshire Council has committed funding at existing levels for the year to March 2013. This core funding enables the Trust to obtain strong leverage for this investment, high quality outputs, good coverage locally, across the county and regionally, and excellent value for money.

The Trust's close working partnership with Wiltshire Council and Wiltshire's continued investment in the Centre underpins the funding raised each year to support education projects across the county. Partnerships with Wiltshire include the Music Service, Wiltshire Youth Arts Partnership, the Youth Service, the Ethnic Minority Achievement Service, as well as Wiltshire Dancing and other funded arts organisations in the county – Salisbury Arts Centre, Salisbury Playhouse etc. Many projects are run in partnership with Wiltshire Council's Music Service and Wiltshire's continuing support is the bedrock on which the Trust's fundraising successes are founded. Significant leverage is achieved over £22's worth of activity for every £1 of local authority investment.

The Trust was successful in winning support during the year from a number of Town and Parish Councils and Area Boards including Bradford on Avon, Calne, Chippenham, Devizes, Keevil, Warminster and Westbury. This support is both politically and financially important, demonstrating an active interest in the Trust's outreach work as well as in the Centre itself.

Core funding was also received from the Medlock Charitable Trust, the Joyce Fletcher Charitable Trust, the Pixiella Charitable Trust, the John S Cohen Foundation, the PRS Foundation, the Col William Llewellyn Palmer Educational Trust, the Idlewild Trust and the Golsoncott Foundation, many of whom have supported the Centre for a number of years.

The Concert Programme was supported by the Friends of the Wiltshire Music Centre, John Lewis Partnership, Orchestras Live, Music in the Round, Roper Rhodes Ltd, Ralph Vaughan Williams Trust and the D'Oyly Carte Charitable Trust. This support is highly valued and has helped the Trust to present a diverse concert programme that has encouraged both new audiences, and new musicians.

The Schools and Community Outreach Programme was also once again made possible by the generous support of a number of private charitable trusts such as Lloyds TSB Foundation, BBC Children in Need, the John Lewis Partnership, Jessie's Fund, the Jack Lane Charitable Trust, the Ernest Cook Trust, Equitable Charitable Trust, William 'Doc' Couch Trust, the Wiltshire & Swindon Community Foundation, Chippenham Area Board and Town Council, the Elm Grant Trust, Lacock Parish Council, Great Wishford Parish Council, Urchfont Parish Council, Tilshead Parish Council, All Cannings Parish Council, Worton Parish Council, Great Somerford Parish Council, Hornisham Parish Council, Collingbourne Ducis Parish Council. The funding allowed the Trust to run educational and participatory projects in a wide range of settings, with people of all abilities, and some of the projects culminated in a public performance at the Centre.

The Centre has begun to focus more of its fundraising activity on gifts from individual donors and fundraising events aimed at the core audience. A number of new schemes have been introduced this year to do this. The seat sponsorship scheme has been reintroduced, donation boxes have been sited in the foyer, a voluntary donation scheme when buying tickets has been trialled and found to be successful, events such as wine tasting evenings and 'meet the artists' have also been introduced. These activities have increased giving from these sources by £14k in the year and this strategy will continue to be developed.

Warm thanks go to all the individuals who have supported the Centre, many of whom do so requesting anonymity and the minimum of recognition and the Trust is most grateful to these donors for their generosity and kindness. The Trust will be continuing to work with these donors and benefactors to help build a solid core of support in the coming years.

The Trust values its relationships with the local business community very highly and its support through either a Sponsorship or a Business Partnership helps ensure the standard of work performed at the Centre remains very high. This year we have developed a new relationship with Brewin Dolphin Investment Managers who have become our series sponsor for the next three spring series until 2015. We have also developed new relationships with Wiltshire Life, and Glennie Communications. We continue to be supported both financially and in kind by Steers McGillan Eves, HPH Commercial Property, Wessex Water plc, the Fat Fowl, BLB Solicitors, and Somer 2000.

Friends of the Wiltshire Music Centre

The valuable support given by the Friends and Benefactors of the Wiltshire Music Centre, many of whom are also volunteers, is very gratefully received. The Friends' Advisory Group, chaired by Trustee Rona Fineman, advises on the management of the scheme. During the year, the Friends sponsored two concerts: the Donic String Quartet in September and Xuefei Yang in January.

Volunteers

Over 80 active volunteers help with various activities at the Wiltshire Music Centre. Volunteers act as Stewards for all events and ensure that the Centre is able to plan more activity and open for a longer period of time throughout the week. They are an invaluable team of supportive individuals who give over 7,000 hours of their time freely and this annual contribution totals in excess of £45,000.

Networking and advocacy

The Trust continues to contribute towards regional development objectives for music and is actively involved in partnerships to this end. It plays a significant role in the Wiltshire Arts Promoters' network and Wiltshire and Swindon Arts Alliance, working to help deliver the arts in the sub-region in strategically coherent and effective ways. The Trust works closely with Wiltshire Council's Music Service and Arts Service, to develop and deliver an effective and collaborative programme for strategic arts development in the County, and to demonstrate the value that the arts bring in helping to deliver Wiltshire's cultural strategies and wider Community Plan.

Staff and Trustees also play an active part in Bradford on Avon's and the District's community planning processes, working to ensure that the Arts remain central to the development of cultural strategies for the area. In these ways, the Trust is pursuing a broad agenda to provide a well coordinated, collective and coherent voice for the Arts in the area.

Trustees' responsibilities in relation to the financial statements

Company law requires the Trustees to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial year and of its surplus or deficit for the financial year. In doing so the Trustees are required to

- Select suitable accounting policies and then apply them consistently,
- Make sound judgments and estimates that are reasonable and prudent, and
- Prepare the financial statements on the going-concern basis unless it is appropriate to presume that the charity will continue in business.

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and enables them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.


In accordance with company law, as the company's directors, we certify that

- so far as we are aware, there is no relevant audit information of which the company's auditors are unaware, and
- as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the charity's auditors are aware of that information.

Small company provisions

This report has been prepared in accordance with the special provisions for small companies under section 419(2) of the Companies Act 2006.

By order of the Trustees

Approved and signed by the Trustees at their meeting on 29 June 2012 and signed on their behalf on 20 August 2012
by: 
David Pratley (Chair)

**THE WILTSHIRE MUSIC CENTRE TRUST LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE WILTSHIRE MUSIC CENTRE
TRUST LIMITED**

YEAR ENDED 31 MARCH 2012

We have audited the financial statements of The Wiltshire Music Centre Trust Limited for the year ended 31 March 2012 which comprise the Statement of Financial Activities, the Balance Sheet and related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charity's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members as a body, for our audit work, for this report, or for the opinions we have formed.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND AUDITOR

As explained more fully in the Trustees' Responsibilities Statement, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's (APB's) Ethical Standards for Auditors.

SCOPE OF THE AUDIT OF THE FINANCIAL STATEMENTS

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed, the reasonableness of significant accounting estimates made by the trustees, and the overall presentation of the financial statements.

OPINION ON FINANCIAL STATEMENTS

In our opinion the financial statements

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2012 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended,
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, and
- have been prepared in accordance with the requirements of the Companies Act 2006.

OPINION ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

**THE WILTSHIRE MUSIC CENTRE TRUST LIMITED
COMPANY LIMITED BY GUARANTEE**

**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE WILTSHIRE MUSIC CENTRE
TRUST LIMITED**

YEAR ENDED 31 MARCH 2012

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us, or
- the financial statements are not in agreement with the accounting records and returns, or
- certain disclosures of trustees' remuneration specified by law are not made, or
- we have not received all the information and explanations we require for our audit, or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime



SUSAN CARTER (Senior Statutory
Auditor)

For and on behalf of
MOORE STEPHENS
Chartered Accountants
& Statutory Auditor

21 August 2012

30 Gay Street
Bath
BA1 2PA

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING THE INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2012

	Note	Unrestricted Funds		Restricted Funds	Total 2012	Total 2011
		General £	Designated £	£	£	£
Incoming Resources						
From Generated Funds						
Voluntary income	2	203,872	-	-	203,872	208,331
Activities for generating funds	2	134,124	-	-	134,124	134,530
Investment income	2	7,146	-	-	7,146	6,368
		<u>344,942</u>	<u>-</u>	<u>-</u>	<u>344,942</u>	<u>349,229</u>
From Charitable Activities						
Operation of Music Centre	3	191,214	-	25,200	216,414	214,670
Education projects	3	6,839	-	39,778	46,617	130,238
Exceptional income	3	-	-	-	-	3,555
Total incoming resources		<u>542,994</u>	<u>-</u>	<u>64,978</u>	<u>607,972</u>	<u>697,692</u>
Resources Expended						
Costs of generating funds	4	(29,493)	(51,515)	-	(81,008)	(31,083)
Charitable expenditure	5	(510,242)	(28,822)	(132,217)	(671,281)	(740,590)
Governance costs	5b	(6,750)	-	-	(6,750)	(5,450)
Total resources expended		<u>(546,485)</u>	<u>(80,337)</u>	<u>(132,217)</u>	<u>(759,039)</u>	<u>(777,123)</u>
Net outgoing resources before transfers		<u>(3,491)</u>	<u>(80,337)</u>	<u>(67,239)</u>	<u>(151,067)</u>	<u>(79,431)</u>
Transfers between funds	14/15	3,500	(3,500)	-	-	-
Net outgoing resources for the year and deficit of income over expenditure	9	<u>9</u>	<u>(83,837)</u>	<u>(67,239)</u>	<u>(151,067)</u>	<u>(79,431)</u>
Other recognised gains and losses						
Gains/(losses) on investments	11	-	(2,270)	-	(2,270)	9,982
Net movement in funds		<u>9</u>	<u>(86,107)</u>	<u>(67,239)</u>	<u>(153,337)</u>	<u>(69,449)</u>
Funds brought forward		<u>227</u>	<u>352,210</u>	<u>1,761,077</u>	<u>2,113,514</u>	<u>2,182,963</u>
Funds carried forward		<u>236</u>	<u>266,103</u>	<u>1,693,838</u>	<u>1,960,177</u>	<u>2,113,514</u>

The above results relate wholly to continuing activities there were no other recognised gains or losses in the year

The accompanying accounting policies and notes form an integral part of these financial statements

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED

BALANCE SHEET AT 31 MARCH 2012

Company number 2661682

	Note	Unrestricted Funds General £	Designated £	Restricted Funds £	Total 2012 £	Total 2011 £
Fixed assets						
Tangible fixed assets	10	18 602	61 062	1 642 912	1,722,576	1 778 574
Investments	11	25 185	203 555	28 229	256,969	260,754
		43 787	264 617	1 671 141	1,979,545	2,039 328
Current assets						
Stocks items for resale		1 809	-	-	1,809	1 935
Debtors and prepayments	12	30 421	-	8 689	39,110	42 135
Cash at bank and in hand		23 911	1,486	19 541	44,938	160,285
		56 141	1 486	28,230	85,857	204,355
Creditors amounts due within one year	13	(99 692)	-	(5 533)	(105,225)	(130,169)
Net current (liabilities) / assets		(43,551)	1 486	22 697	(19,368)	74,186
Total assets less current liabilities		236	266,103	1,693,838	1,960,177	2,113,514
Funds						
Unrestricted Funds						
General funds		236	-	-	236	227
Designated funds	14	-	266 103	-	266,103	352 210
		236	266 103	-	266,339	352 437
Restricted Funds	15	-	-	1,693 838	1,693,838	1 781 077
		236	266,103	1,693,838	1,960,177	2,113,514

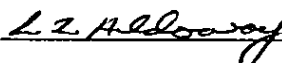
These financial statements have been prepared in accordance with the provisions of the Companies Act 2006 relating to small companies

The financial statements were approved by the Trustees at their meeting on 29/6/12 and on 20 August 2012 and signed on their behalf by



Chair of Trustees

DAVID PRATLEY



Secretary and Treasurer

LINDSAY MOLDOVAY

The accompanying accounting policies and notes form an integral part of these financial statements

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012

1 ACCOUNTING POLICIES

The financial statements have been prepared under the historical cost convention (modified by the revaluation of investments) and in accordance with the Statement of Recommended Practice, Accounting and Reporting by Charities (SORP 2005) issued in March 2005 applicable UK Accounting Standards and the Companies Act 2006. The principal accounting policies adopted in the preparation of the financial statements are as follows:

Incoming resources

Income from concerts is included in the period in which the relevant performance takes place. Legacies are included when the charity is advised that payment will be made or property transferred and the amount involved can be quantified. When donors specify that donations and grants, including grants for the purchase of fixed assets, are for particular restricted purposes, the income is included as incoming resources of restricted funds when there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability. Grants received are deferred and recognised through the statement of financial activities in full when conditions for receipt are complied with. Investment income is included when receivable. Where services and facilities that would normally be purchased are provided to the charity as a donation, this contribution is included in the financial statements at an estimate based on the value to the charity of the goods or services provided. No amounts are included in the financial statements for services donated by volunteers.

Resources expended

Resources expended are included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Charitable activities include expenditure associated with the staging and marketing of concerts and educational projects and include both the direct costs and support costs relating to these activities. Governance costs include expenditure incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements. Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, being in proportion to the time spent by staff on each activity.

Pensions

The charity operates a defined contribution pension scheme for the benefit of the staff. The scheme funds are administered by trustees and are independent of the charity's finances. Benefits under the scheme are dependent on contributions paid and the charity is not committed to the provision of a pension related to final salary. The charity's contributions are charged against income in the year in which they are made.

Tangible Fixed Assets - freehold land and buildings

Freehold property is included at original cost plus subsequent costs of additions. Depreciation is charged so as to write down the cost of the freehold property to its estimated residual value on a straight line basis over its expected useful economic life, estimated to be 50 years. Freehold land is not depreciated. Depreciation is charged on property additions so as to write down their cost to nil over their expected useful economic life of 20 years.

Tangible Fixed Assets - other fixed assets

Individual fixed assets costing £500 or more are capitalised at cost.

Depreciation is calculated to write off the cost, less estimated residual values, of tangible fixed assets over their estimated useful lives to the charity. The annual depreciation rates and methods are as follows:

Plant and machinery	10 years or 4 years
Musical instruments	10 years
Fixture, fittings & furniture	10 years or 4 years
Office equipment	5 years

Investments

The investments held by the charity are stated at their open market value at the Balance Sheet date. Quoted investments are valued at mid-market prices. Gains and losses on disposal and revaluation of investments are credited or charged to the Statement of Financial Activities.

Operating Leases

Rentals applicable to operating leases are charged to the SOFA over the period in which the cost is incurred.

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012

1 ACCOUNTING POLICIES (continued)

Stock

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

Fund accounting

Funds held by the charity are either

Unrestricted general funds - these can be used in accordance with the charitable objects at the discretion of the trustees. Certain of these funds have been set aside (designated) by the trustees for specific future purposes or projects.

Restricted funds - these can only be used for particular restricted purposes within the objects of the charity. Amounts received in respect of the capital costs of the Centre have been shown as restricted funds. This treatment has been adopted as the trustees recognise that monies received have been earmarked by the donors for that particular project.

2 INCOME FROM GENERATED FUNDS

	Unrestricted Funds General £	Designated £	Restricted Funds £	Total 2012 £	Total 2011 £
<u>Voluntary income</u>					
Donations - General	45,806	-	-	45,806	29,505
Charitable Trusts	5,500	-	-	5,500	10,800
Grants - Core Funding	152,366	-	-	152,366	168,026
	<u>203,672</u>	<u>-</u>	<u>-</u>	<u>203,672</u>	<u>208,331</u>
<u>Activities for generating funds</u>					
Rental income	71,902	-	-	71,902	67,910
Lettings income	28,261	-	-	28,261	34,351
Bar income	22,489	-	-	22,489	22,224
Box office income	11,472	-	-	11,472	10,045
	<u>134,124</u>	<u>-</u>	<u>-</u>	<u>134,124</u>	<u>134,530</u>
<u>Investment income</u>	<u>7,146</u>	<u>-</u>	<u>-</u>	<u>7,146</u>	<u>6,368</u>
	<u>344,942</u>	<u>-</u>	<u>-</u>	<u>344,942</u>	<u>349,229</u>

3 INCOME FROM CHARITABLE ACTIVITIES

	£	£	£	£	£
<u>Operation of Music Centre</u>					
Concert income	182,816	-	25,200	208,016	204,272
Sponsorship	8,398	-	-	8,398	10,398
	<u>191,214</u>	<u>-</u>	<u>25,200</u>	<u>216,414</u>	<u>214,670</u>
<u>Education project income</u>	<u>6,839</u>	<u>-</u>	<u>39,778</u>	<u>46,617</u>	<u>130,238</u>
Exceptional income	-	-	-	-	3,555
	<u>198,053</u>	<u>-</u>	<u>64,978</u>	<u>263,031</u>	<u>348,463</u>

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012

4 COSTS OF GENERATING FUNDS

	Unrestricted Funds		Restricted Funds	Total 2012	Total 2011
	General	Designated	Funds	£	£
	£	£	£		
General marketing and PR costs	12,733	-	-	12,733	13,148
Bar box office and lettings expenses	16,760	-	-	16,760	16,487
Investment brokers charges	-	1,515	-	1,515	1,488
	29,493	1,515	-	31,008	31,083

4.a EXCEPTIONAL EXPENDITURE

	Unrestricted Funds		Restricted Funds	Total 2012	Total 2011
	General	Designated	Funds	£	£
	£	£	£		
Donation to endowment fund	-	50,000	-	50,000	-
	-	50,000	-	50,000	-

In March 2012 the Centre donated £50,000 from the designated reserves to The Community Foundation for Wiltshire and Swindon. This has been invested in The Wiltshire Music Centre endowment fund as part of a £1 £1 match-funding scheme initiated by the office for Civil Society. The value of the Centre's donation, after fees have been deducted, is £97,000 and the Centre will receive earned income on this investment in perpetuity. For full details please refer to the Trustees report.

5 COSTS OF CHARITABLE ACTIVITIES

	£	£	£	£	£
Cost of operation of Music Centre					
Concert expenditure - direct	103,072	-	24,000	127,072	150,356
Concert expenditure - support costs	140,245	-	-	140,245	178,973
Building & plant depreciation	-	-	43,208	43,208	44,000
Concert marketing - direct	31,241	-	-	31,241	26,140
Concert marketing - support costs	42,482	-	-	42,482	38,297
	317,040	-	67,208	384,248	437,766
Education project costs					
Direct costs	5,368	-	65,009	70,377	113,523
Support costs	63,616	-	-	63,616	63,952
	68,984	-	65,009	133,993	177,475
Management and administration					
Staff costs (including freelance staff)	79,968	-	-	79,968	71,967
Music Centre running costs	33,978	15,706	-	49,684	22,269
Office costs	7,775	-	-	7,775	9,531
Miscellaneous costs	-	-	-	-	-
Depreciation charges	2,497	13,116	-	15,613	17,157
Friends expenditure	-	-	-	-	4,425
	124,218	28,822	-	153,040	125,349
Total expenditure	510,242	28,822	132,217	671,281	740,590

Included in this year's Music Centre running costs is expenditure on auditorium roof repairs amounting to £25,706.

This year the trustees have allocated central function support costs to activity cost categories as required by SORP 2005.

5b GOVERNANCE COSTS

	2012	2011
	£	£
Audit fee - current year	3,900	3,800
Audit fee - overprovision for prior year	-	(100)
Professional fees	2,750	1,750
	6,650	5,450

Professional fees of £2,750 relate to the revision of the Trust's Memorandum and Articles of Association.

6. STAFF COSTS

2012	2011
£	£

Wages and salaries (including freelance staff)		218,830	228,621
Social security costs		19,325	17,698
Pension costs	Note 8	4,677	4,942
		<u>242,832</u>	<u>249,261</u>

The average full-time equivalent number of employees during the year was 8.8 (2011: 8.5) employed in running the Centre. No employee earned more than £80,000 per annum (2011: none).

7. TRANSACTIONS WITH THE TRUSTEES

No trustees of the company received remuneration and 2 trustees were reimbursed expenses of £213 (2011: nil). One of the trustees, Lindsay Holdaway, is a director of HPH Ltd, a company which is a Business Partner of the centre. Any business can apply to become a Business Partner, being a fundraising and networking initiative. The standard annual fee of £900 (2011: £900) was paid during the year.

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012****8 PENSION COSTS**

The charity's contribution in the year was £4 677 (2011 £4 942), the amount of contributions due by the charity to the scheme at the year end is £nil (2011 £nil)

9 NET OUTGOING RESOURCES FOR THE YEAR

This is stated after charging			2012 £	2011 £
Depreciation		Note 10	58,821	61 158
Auditors remuneration	External audit		3,900	3 800
	Other services		-	-

10 FIXED ASSETS

	Freehold land and buildings £	Fixtures fittings and instruments £	Plant and machinery £	Office equipment £	Total £
Cost					
At 1 April 2011	2 207 687	104,074	87,418	75 801	2,474,978
Additions	-	1 894	929	-	2,823
Disposals	-	-	-	-	-
At 31 March 2012	2 207 687	105 968	88,345	75 801	2,477,801
Depreciation					
At 1 April 2011	510 592	74 776	48 078	82 958	696,404
Charge for the year	39,162	6 201	8 963	4 495	58,821
Written off on disposal	-	-	-	-	-
At 31 March 2012	549 754	80,977	57 041	87 453	755,225
Net Book Value					
At 31 March 2012	1,657,933	24 991	31,304	8 348	1,722,576
At 31 March 2011	1 697 095	29 298	39 338	12 843	1,778,574

11 INVESTMENTS

	2012 £	2011 £
Valuation at beginning of the year	260,754	252 240
Amounts withdrawn during the year	-	-
Brokers fees charged during the year	(1,515)	(1 488)
Realised and unrealised (losses)/gains in the year	(2,270)	9 982
Valuation at end of the year	256,969	280 754
Cost at end of the year	222,023	223 151

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012**

11 INVESTMENTS (continued)	2012			2011
	UK	Non-UK	Total	
The investments are held as follows	£	£	£	£
Equities	86,566	61,571	148,137	148,770
Investment and Unit Trusts	37,944		37,944	31,499
Fixed Interest	9,733	49,322	59,055	67,184
Properties	4,125		4,125	5,300
Uninvested cash balances	7,708		7,708	8,001
	146,076	110,893	256,969	260,754

The following holdings represent more than 5% of the total portfolio

Henderson Investments	11,320	4.4%
SG Precious Metals	12,158	4.7%
INT Public Partner Ord	10,166	4.0%
Artemis Fund Managers Income Inc	25,839	10.1%
Neptune Investment Management	22,935	8.9%
Invesco Inc	23,318	9.1%
Traditional Funds Thames River	17,938	7.0%
Fidelity Funds	16,432	6.4%
Balance of portfolio	116,863	45.5%

12 DEBTORS

	2012	2011
	£	£
Trade debtors	14,054	20,757
Prepayments	11,767	12,710
Other debtors and accrued income	13,289	8,668
	39,110	42,135

13 CREDITORS AMOUNTS DUE IN LESS THAN ONE YEAR

	2012	2011
	£	£
Trade creditors	37,919	60,108
Other taxes and social security	5,779	7,686
Other creditors and accruals	22,245	14,469
Third party concert ticket sales	22,574	22,085
Deferred income ticket sales for after-date concerts	16,708	25,821
	105,225	130,169

All income deferred at 31 March 2011 has been released in the year to 31 March 2012

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012****14 DESIGNATED RESERVES**

	At 1 April 2011 £	Outgoing resources £	Loss on investment £	Transfers £	At 31 March 2012 £
14a STRATEGIC RESERVE					
Strategic Reserve - Investments	260,754	(54,929)	(2,270)	-	203,555
Strategic Reserve - CAF	12,292	(12,292)	-	-	-
Fixed Assets	74,178	(13,116)	-	-	61,062
	<u>347,224</u>	<u>(80,337)</u>	<u>(2,270)</u>	<u>-</u>	<u>264,617</u>

The designated reserve arose when the Centre received three legacies in 2002, mainly shares, which were sold in 2004 giving rise to a fund value of £425,648. The Trustees have used these legacies to create a Strategic Reserve with the intention that there be annual allocations for certain prioritised capital improvements.

	At 1 April 2011 £	Outgoing resources £	Gain on investment £	Transfers £	At 31 March 2012 £
14a FRIENDS RESERVE					
Friends of Wiltshire Music Centre	4,988	-	-	(3,500)	1,488
	<u>4,988</u>	<u>-</u>	<u>-</u>	<u>(3,500)</u>	<u>1,488</u>

During 2011 the Friends' funds were transferred to a designated reserve held by the Centre. The Friends' Fund continues to be overseen by the Friends' Advisory Group, which is chaired by Rona Fineman, a trustee of the Charity.

15 RESTRICTED FUNDS

	At 1 April 2011 £	Incoming resources £	Outgoing resources £	Transfers £	At 31 March 2012 £
Capital Fund					
Funding cost of Music Centre	1,686,120	-	(43,208)	-	1,642,912
Revenue Funds					
Education Projects fund	71,957	39,778	(85,009)	-	46,726
Orchestras Live	-	21,000	(21,000)	-	-
D'Oyle Carte	3,000	-	(3,000)	-	-
The Idlewild Trust	-	2,000	-	-	2,000
The John S Cohen Foundation	-	500	-	-	500
The PRS Foundation	-	1,200	-	-	1,200
The Golsoncott Foundation	-	500	-	-	500
	<u>1,761,077</u>	<u>64,978</u>	<u>(132,217)</u>	<u>-</u>	<u>1,693,838</u>

The funds of the charity include restricted funds, being donations and grants held on trust to be applied for specific purposes.

Capital Funds represent donations to the charity to fund the initial development of the Centre, including a Lottery award amounting to £1,768,024, and to undertake subsequent improvements to the premises or to purchase specific assets; the annual charge for depreciation of these assets is charged against the appropriate funds.

Revenue Funds represent funding received by the charity to undertake specific projects or fund certain costs.

THE WILTSHIRE MUSIC CENTRE TRUST LIMITED**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2012****16 COMMITMENTS AND CONTINGENT LIABILITIES**

At 31 March 2012 there were commitments of £16 000 for the remaining roof repairs (2011 £25,000), and no contingent liabilities (2011, none)

17 OPERATING LEASES

At the 31 March 2012 the Trust had annual commitments under operating leases as set out below

	2012 £	2011 £
Operating leases which expire		
Within 1 year	0	0
Two to five years	1,881	1,881
	<u>1,881</u>	<u>1,881</u>

18 GUARANTEE

Every member promises if the charity is dissolved while he/she remains a member or within one year after he/she ceases to be a member, to pay up £10 towards payment of those debts and liabilities of the charity incurred before he/she ceased to be a member payment of the costs charges and expenses of winding up and the adjustment of rights of contributors among themselves