

MusicWorks (Chamber Courses) Limited (“MusicWorks”)

The Trustees present their report and the financial statements of MusicWorks for the year ended 31st October 2008. The report and financial statements comply with applicable statutory requirements, the Memorandum and Articles of Association and the Statement of Recommended Practice - Accounting and Reporting by Charities (revised 2005) published by the Charity Commission of England and Wales.

Reference and Administrative Information

Charity Name:	MusicWorks (Chamber Courses) Limited
Charity Registration Number:	1100443
Company Registration Number:	4871846
Registered Office and operational address:	29 Church Road, Totternhoe, Bedfordshire LU6 1RE
Trustees	Lachlan Burn Elspeth Arden Candy Blackham Mike Bowtell Rebecca Sloane
Executive Officers/Members	Catherine Manson (<i>Chief Executive Officer</i>) James Boyd Robert Max
Secretary	Elspeth Arden
Reporting Accountant	Anthony Williams & Co Limited Chartered Accountants 14 North Parade Penzance Cornwall TR18 4SL
Bankers	CAF Bank (cafbank@cafonline.org) 25 King's Hill West Malling Kent ME19 4JQ

Structure, Governance and Management

MusicWorks is a charitable company limited by guarantee. It was incorporated on 19 August 2003. Its objects and powers are set out in its Memorandum of Association and it is governed in accordance with procedures set out in its Articles of Association.

The Trustees are selected and appointed by the Members. On election of a new Trustee, one of the existing Trustees or a Member will explain the objects, strategy, governance and operations of MusicWorks and, depending on the experience of the new Trustee, the duties and responsibilities of the position.

MusicWorks is organised so that the Trustees meet regularly to manage its affairs. Overall responsibility for management and direction rests with the Trustees. However, day to day administration is delegated to the Chief Executive Officer, who may from time to time further delegate specific tasks to other Members of the Company. Members of the Company are also actively involved in teaching during the courses run by MusicWorks, for which they receive remuneration at market rates. With the exception of the Chief Executive Officer, who receives remuneration at market rates, the Trustees and Members administer the Company on a voluntary basis and are not remunerated for their administrative duties.

In 2004, the Company undertook a comprehensive risk assessment, paying particular attention to the fact that those attending the courses are all under 18. As a result of that assessment, separate Child Protection and Health and Safety policies were developed, to cover all potential areas of concern. The Child Protection Policy was written following the NSPCC guidelines and after considerable study of similar organisations' policies. It was reviewed and approved by the Surrey Area Child Protection Committee. A copy of the policies is displayed on the main notice board at the course so as to be accessible for the students and parents to read. Those attending the courses as teachers and domestic helpers are given copies of the policies and each member of staff signs a copy of the code of conduct section. In addition, MusicWorks obtains a current Disclosure Statement from the Criminal Records Bureau for each teacher and helper, ensuring that none of them has a criminal record.

Funding risks are subject to regular review, and the Members and Trustees meet regularly to consider ways to diversify and increase funding - (see "Achievements and Performance - Marketing and fund raising" below). Internal control risks are minimised by the implementation of procedures for authorisation of all significant expenditure and by ensuring that responsibilities are properly delegated.

The Trustees believe that this Report and the policies adopted by the Company adequately identify the operational and business risks faced by the Company and confirm that they have established systems to manage the significant risks.

Objectives

MusicWorks was formed for the purposes of training young people between the ages of 14 and 18 to play and appreciate chamber music and, through their activities once they have undergone the training, of promoting chamber music in the wider public forum. Its objects, as set out in its Memorandum of Association are:

1. to educate the public in the art of music,
2. to advance the education of the public in the art of chamber music and ensemble playing and the general cultivation of chamber music and ensemble playing as an art,
3. to train children and young people in the art of playing chamber music and ensemble playing,
4. to promote high standards of training for teachers of music with particular reference to chamber music and ensemble playing.

MusicWorks is built on a philosophical basis of discovering a direct relationship with great music. The emphasis of the course is on the process of discovery rather than on a finished product. Performance on the course is for three extremely supportive audiences - firstly for the musicians themselves where everyone in the audience (including teachers) is also performing, secondly for audiences of elderly people in residential homes, and thirdly for parents and friends at the end of the courses. Music is a language and its function is to communicate at the point where other

languages stop. In a competitive environment it can take on the nature of a sport and become merely a vehicle for a demonstration of expertise. MusicWorks differs from other courses principally because competition has no place within the course. It is also different in that it is designed for a much wider age range and ability range than other courses, thereby bringing younger or less experienced players into contact with those further along the same path and generating an environment in which the older players feel they can contribute something for the younger ones. The experience of contact with profound music is as much of a voyage of discovery for the teachers as it is for the students and many groups are composed of teachers playing alongside students. Great art is a great equaliser and since the emphasis of the course is on depth of understanding through music rather than instrumental prowess the rewards are equally available to everyone who is lucky enough to come into this kind of direct contact with this music.

Participation in MusicWorks courses can produce a number of indirect benefits, which are also very important objectives. It can, for example, give students a better understanding of conflict and how conflict can be resolved. Serious music often involves deep conflict, expressed in harmonic and thematic terms, that are, in most cases, resolved. Living through this process by playing or listening to music teaches important lessons about the process of conflict resolution. So does the process of deciding which of the many possible interpretations should be adopted. This inevitably produces different views, and compromise, requiring some to live with another's view in place of their own. Once these lessons are learned in the context of playing chamber music, they can be applied anywhere.

Playing great music also develops the ability to empathise with others. The performer has both to live through (and sympathise with) the emotions and intentions of the composer; and to understand and relate to the ideas of others, expressed during the debate involved in deciding how to perform a piece. The views of others must be listened to and tried on for size, with results that are often illuminating for the individual.

The age range of those participating in MusicWorks courses provides another important benefit to students. In most contexts, age difference of only a few years can create an almost unbridgeable gap between young people. Participation in MW courses teaches children that those who are not their equals in age should not, in consequence, be excluded or rejected. This lesson, once learned in this context, will often transfer to others - such as differences between people in a social context

During each course, students are arranged in small groups, each of which is individually coached in a number of chamber music pieces by a team of well known performing musicians who are also dedicated and experienced in the field of music education. This again helps students to learn important lessons, such as the importance of taking individual responsibility as part of a team.

The main objective of MusicWorks is the achievement of these direct and indirect benefits. In achieving its objective, the Company aims to promote excellence and enthusiasm for chamber music and to do so without regard to the ability of the individual to pay the normal fees for the course. The ideal is that talent, willingness to learn and potential should be the determining factors that enable students to participate in the courses.

Achievements and Performance

Operational Activities

During the year ended 31 October 2008, MusicWorks held, or participated in, courses which were attended by 78 students. Many students travelled exceptionally long distances for the courses. The summer courses included students from 8 different countries, including Romania, Russia, France, the USA, Sweden and the West Bank.

MusicWorks' main activity consisted of two week-long courses held during the summer. Both courses were held at at Brambletye School Near East Grinstead in West Sussex.

As an experiment, several students below the age of 14 were included, on the basis that their technical skills and maturity would enable them to integrate fully with the older students. This proved highly successful and enabled MusicWorks to pursue one of its indirect objectives, referred to above, by breaking down the barriers that typically exist between young people of different ages. The older students willingly took responsibility for helping to support their younger colleagues, introducing them to music they had discovered on previous courses and making sure that non-native English speakers were fully included in the group.

Teaching staff included Catherine Manson and James Boyd, (founding members of London Haydn Quartet, former members of faculty at Guildhall School of Music and Drama), Robert Max (cellist of Barbican Piano Trio, teacher Junior Royal Academy of Music), Charles Stewart (Head of Strings, The Purcell School, former member of the Chilingirian Quartet), Ruben Dubrovsky (cellist and conductor/director of the Bach Consort Wien) and Bengt Forsberg (concert pianist and chamber music specialist). Melanie Daiken (former Head of Composition at Royal Academy of Music) gave lessons in composition, guiding students through works by Rameau and Messiaen (her own teacher), as well as studying Berg's *Wozzek*.

Music studied included works by composers as diverse as Haydn, Beethoven (early and late quartets) Glière (string sextet), Taneyev,(string quintet) Fauré (D major piano quintet and C minor piano quartet) and Ravel (string quartet). Some 32 works were studied and performed during the courses. In addition, after the formal teaching had finished for the day, students enthusiastically divided themselves into different groupings, to sight-read scores from the large collection provided by Robert Max for several hours into the evening. Rarities that were uncovered included Rheinberger's Piano Quartet, Korngold's Quintet and Richard Strauss's String Quartet. The atmosphere is perhaps best summed up by the somewhat breathless report of one student, who said "so far today I've played a Beethoven String Quartet, a Strauss Piano Quartet and a Fauré Piano Quintet and eaten five ginger biscuits".

Composition also formed an important part of the courses and a selection of pieces that had been composed by the students, based on scenes from *Wozzek*, were performed at the end of each course. The first course also included a talk on violin making, including a demonstration, from luthier Kai-Thomas Roth, who brought with him parts of unfinished instruments and showed how they are constructed. This proved to be a significant revelation to many students.

Each course included public performances given in residential homes for the elderly, which were received with considerable appreciation, and ended with a four hour concert, during which all the students were able to share with their parents and friends the pieces that they had studied during the week. Many parents felt that this was a very illuminating glimpse into the workings of the course and helped them better to understand the experience their children had at the courses.

The summer courses saw the introduction, for the first time, of MusicWorks' own library of scores and the bulk of the music studied on the courses came from this new stock of core repertoire. The

latest scholarly editions have brought to light many new details of articulation or even notes - in the Beethoven quartets, for example - which also prompted much discussion and debate during the sessions.

As in the previous year, a small group of students attended a two day "mini" course in the Easter holidays (anything longer being precluded by the increasing pressure from the need for many students to revise for impending academic exams). During the Christmas holidays, the Company held its traditional party for students who had attended the courses during the year, which gives the students the opportunity both to play some chamber music and to keep in touch with each other and with MusicWorks. 23 students attended. This annual event has become an important part of the Company's activities as in addition to renewing enthusiasm for chamber music for the students who are already regular attenders, it acts as an opportunity for prospective students to get an idea of what the courses might offer them and to meet some of the people who have been before which often results in their deciding to attend a course.

In February 2008, members of MusicWorks participated in a two day non-residential course for children aged between 7 and 12. The course which was organised by the mother of one of the MusicWorks students, herself a violin teacher, took place in Lewes, West Sussex and was attended by 33 children. This is an important development for MusicWorks, as it establishes early links with potential future students for the Company's main courses. The experiment was successful and will be continued in future years.

In October 2008, MusicWorks held its annual fund raising concert arranged by Robert Max, which was given in a private house in London. This year's concert was attended by 83 people and raised a total of £6,842. The evening included a performance given by past and present MusicWorks students and members of the regular coaching team. The performance started with a group of three of the oldest MusicWorks students playing the first movement of Tchaikovsky's epic piano trio. James Boyd then demonstrated the teaching techniques used on the course, playing together with a group of three students. After an initial playthrough of the first few minutes of the first movement of Beethoven's quartet op. 132, James stopped the performance and initiated a dialogue with the group, drawing out from them ideas which they had discussed in their sessions together during the course. This gave the audience a glimpse into the processes involved in approaching this music. It is almost unheard of for such young students to have the opportunity to play the late Beethoven quartets and this performance presented a highly compelling argument in favour of this.

In many ways, this was the most important element in the evening, because it illustrated what is different about MusicWorks. It is always easier to demonstrate this sort of thing that to put it into words. Seeing and hearing are much more direct experiences than reading. The concert ended with a performance of Mozart's "Dissonance" quartet with coaching staff members, Catherine Manson, James Boyd, and Robert Max, joining forces with student Freya Creech. As an added dimension, the performance was given on instruments and bows of the period with gut strings and without shoulder rests, chin rests or cello spike. While naturally necessitating a very different way of playing technically, this approach also expanded the range of interpretative possibilities in a fascinating way. The beautiful room in which the concert was held provided the ideal setting for this intimate approach to Mozart. Following the concert, everyone was provided with a buffet supper kindly prepared by mothers of past and present students. Wine for the occasion was also generously donated.

Marketing and fund raising

The Company actively markets its courses, using a variety of means. A colour brochure providing details of the courses was produced and circulated among schools, music shops and libraries, junior colleges, individual instrumental teachers, current students and sent to those making enquiries. The internet has increased as a point of first contact and the website has been updated regularly to ensure the information is up to date and photographs are current. A new development during the financial year ended 31 October 2008 was the course for children under the age of 12, referred to above, which will, it is hoped, assist in attracting future students to the main courses run by MusicWorks.

The raising of funds is increasingly important to MusicWorks. The Company had an operating loss in the region of £10,000 for the year ended 31 October 2008. When the annual fixed costs are added to this, the overall loss amounted to some £26,000. The main reasons for this deficit are:

- The fact that the Company aims to take students based on merit and their ability to benefit from the courses, rather than on their ability to pay the full fees.
- Competition from other music courses (including orchestral courses) which constrains the ability to raise prices.

The first factor is entirely consistent with MusicWorks' status as a charity having two distinct purposes - to achieve the objective set out above; and (where possible) to benefit those from less affluent backgrounds. This is important, because it creates a tension with the second factor. Even if competition were not a restraint, there is a level beyond which MusicWorks would not wish to raise its fees, for fear of losing students who are able to pay *some* fees but would avoid MusicWorks, thinking that it is beyond their reach. Given these constraints, costs inevitably exceed revenues.

MusicWorks has several options, to fill the gap. The first is to obtain funding from charitable trusts. Some £13,000 was raised in this way during the financial year ended 31 October 2008. However, much of the funding from this source is derived from funds that will only commit for a single year, and some of whom make it clear that they do not welcome further applications in subsequent years.

This has led MusicWorks to set up a Patron Scheme, to attract individual donors, who are prepared to commit over a longer period, usually of three years. Patrons will usually be people who share the vision of MusicWorks, who know and like the way it operates and who, on the basis of this personal involvement, are prepared to help the charity by committing a given amount of money over a period of several years. This shared vision and involvement of the Patrons should provide a relatively secure and consistent source of funds, to supplement the funding obtained from charitable trusts.

A list of the current Patrons is set out at the end of this Report.

Another very important source of funding is an annual concert, referred to under "Operational Activities" above. During the year, MusicWorks received a bequest amounting to £43,653, of which £40,000 has been placed on deposit with the Company's bankers as a reserve. The remaining £3,000 has been used to provide MusicWorks with a much needed music library of core repertoire.

Financial Review

[Note: The figures and comparisons given below exclude the bequest of £43,653 received during the year, which is included in the financial statements as "Incoming Resources" but will be treated by MusicWorks as reserve capital.]

In the year ended 31 October 2008 MusicWorks' income was £56,853 (2007: £38,559), an increase of 47%. This was attributable to an increase in the numbers of students attending the summer courses, from 38 in 2007 to 45 in 2008; and to an increase in donations, from £20,608 to £31,183. Fees were £24,405 (43% of income) (2007: £17,713 (43%)). Donations (including bursaries and gift aid claims) of £31,183 were a significant contribution to income (55%) (2007: £20,608 (53%)). Included in the donations is income from the annual concert of £6,842, which contributed 12% to income.

Costs increased from £33,795 in 2007 to £52,475, representing a slight rise from 88% of total income in 2007 to 92% in 2008, which was offset by the rise in donations.. As a result there was a small surplus overall of £4,378.

Investment and reserves policy

The objective of the Company is to generate sufficient surplus in each year to maintain a reserve equal to one year's funding deficit. MusicWorks received a bequest of £43,653 during the year ended 31 October 2008, which has enabled it to meet this objective. Surplus funds are invested by being put on deposit with the Company's bankers.

Expenditure

Expenditure for the year has been exclusively applied towards the objectives of the Company.

Banking facilities

The Company banks with CAF Bank, a subsidiary of the Charities Aid Foundation.

Plans for future periods

It has been decided that for the year ending 31 October 2009 MusicWorks will advertise two courses with a limit of 28 places available on each. In addition to this, it was decided that another Chamber Music Party Day would be held in December 2009.

Plans were made for MusicWorks staff to participate in another weekend non-residential junior course in May 2009, to be held in Lewes. This year it would be organised by Sarah Nolan a violin teacher in West Sussex who also participated in the 2008 event.. The course would be for students aged 8 -12 and the aim is to introduce them to chamber music at an early stage, in the hope that when they become old enough they might have developed a sufficient interest to want to pursue it further at a MusicWorks course.

The annual invitation concert will be held in a private home in Central London in the Autumn of 2009 and will again include a dinner donated by parents and supporters. Students and teachers will put together the musical element of the evening and it is hoped that the occasion will raise at least £6,000. A list of suitable charitable trusts and foundations has been drawn up and applications will be made to these during the next financial year. It is also hoped that additional Patrons will join the MusicWorks scheme.

Responsibilities of the Directors

Company law requires the Directors (who are also the Trustees) to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the Company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the Directors should follow best practice and:

- Select suitable accounting policies and then apply them consistently
- Make judgements and estimates that are reasonable and prudent and
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Company will continue on that basis.

The Directors are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 1985. The Directors are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees, who are directors for the purpose of Company Law and trustees for the purpose of Charity Law, who served during the year and up to the date of this report are set out above.

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 Company's auditors are aware of that information.

Auditors

Anthony Williams & Co Limited were re-appointed as the Company's auditors during the year and have expressed their willingness to continue in that capacity.

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (issued in March 2005) and in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small entities.

Approved by the Trustees on 17 April 2009 and signed on their behalf by:

Lachlan Burn (Chairman)

Current Patrons

Sir Jeremy Blackham

Mr Lachlan Burn

Mr Vernon Ellis

Mrs Raymonde Jay

Oscar and Margaret Lewisohn

Mr and Mrs Michael Max

Mr and Mrs Nat Sloane

Acknowledgements

MusicWorks would like to record their gratitude to the following:

Mr and Mrs Vernon Ellis, for their generosity in making their home available to MusicWorks for the Autumn concert

Mr and Mrs Michael Max, for their generous donation of wine for the Autumn concert

Mrs Wendy Max, for the very kind loan of her piano for the two summer courses.