Charity registration number: 1193591

VACHE BAROQUE
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2025

Counterculture Partnership LLP

Vache Baroque
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Vache Baroque
(a Charitable Incorporated Organisation)

ADMINISTRATIVE INFORMATION

Charity number
1193591

Registered address
The Vache, Vache Lane, Chalfont St Giles, Buckinghamshire, HP8 4SD

Trustees
Jeremy Rodney Pines Lewison (Chairman)
Heather Jane Wakefield
James McGoldrick
Simon Baker
Carmen Bouverat de Young (appointed 10 February 2025)
Jasmine Flicker (appointed 10 February 2025)
Tori Longdon (appointed 10 February 2025)
John Abramson (resigned 10 February 2025)
Stephen Box (resigned 10 February 2025)
Louis Balogun (resigned 1 December 2025)

Key Management
Betty Makharinsky (Executive Director)
Jonathan Darbourne (Artistic Director)
Benjamin Ashby (General Manager, 2025)

Independent Examiner
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Solicitors
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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 DECEMBER 2025

Vache Baroque presents its report and the financial statements as a charitable incorporated organisation (CIO) for the charity's year ended 31 December 2025.

Vache Baroque is a charitable incorporated organisation (CIO) registered with the Charity Commission. The charity number, principal addresses and details of professional advisors are included in the administrative information on page 1.

Constitution and objectives
Vache Baroque is constituted under a trust deed dated 3 January 2021.

The charity's objectives are, for the public benefit, to:

1. Advance the arts and the education of the public by promoting and advancing the appreciation and enjoyment of music of the baroque era, including by means of (but not limited to) the running of an annual festival of baroque music and/or related art forms.
2. Establish associated educational programmes.

Our Mission
We are Vache Baroque: professional musicians on a mission to connect a younger and more diverse range of people to the amazing power of Baroque music. An award-winning UK charity, we produce critically-acclaimed music and drama projects. From operas and concerts to children's shows and youth residencies, we are passionate about creating dynamic, impactful, and unexpected experiences for all to enjoy. We give special focus to offering young and disadvantaged people opportunities to participate alongside leading professionals.

Our Vision
Our vision is to see the diversity in the UK's population clearly represented in our audiences, artistic personnel, core team, and board; to tour our projects around the UK; to host residencies and courses with subsidised/free places for socially and economically disadvantaged young people and adults; and to build up an online educational resource portal for the teaching, study, and enjoyment of art forms connected to Vache Baroque.

Our Values
We believe music should be for everyone. We believe everyone should have the opportunity to encounter and engage with it. We believe that creativity and cultural engagement improve the health and wellbeing of people and their communities. We therefore strive to bring people together to participate in and experience arts and culture in new and exciting ways. We support people to nurture a lasting relationship with Baroque music and opera. We work in partnership with schools and frontline charities, drawing on their experience, connection and understanding to inform and inspire our artistic programme and audience development plans. We reserve approximately 20% of our total seating capacity for accessible tickets through targeted schemes. We provide most outreach and education projects free of charge to participants. Our community outreach and education programmes are integrated into our

artistic projects. We work towards clear outcomes in order to have an impact on vulnerable and marginalised groups. We believe our projects can inspire, empower, and transform lives.

2025 IN NUMBERS

Across the year, we delivered **29 live performances** to **4,446 people**, representing a significant increase on 2024 reach (+171%). Our Summer Festival attracted **1,202 audience members** across six performances, while a further **1,080 people** attended three sold-out opera performances at Buxton International Festival.

We engaged a total of **143 freelance creatives** (+52% on 2024) across performance and learning projects, reflecting our ongoing development as an employer within the UK classical music sector.

Education and outreach activity reached **1,302 beneficiaries**, including **1,067 school-age children** (of whom **85** have **Special Educational Needs and Disabilities**) and **235 adults**. We worked with **15 schools** and **16 community partners** to deliver **10 learning and participation projects** across Buckinghamshire and beyond.

1. OVERVIEW

2025 marked a year of significant and exciting development for Vache Baroque, with growth across the breadth of our activity, including our artistic programme, learning projects, and touring. We were particularly proud to see this growth reflected across all areas of our work in this year of our '5th birthday'.

Our ambitious artistic programme centred on our Summer Festival production of André Campra's *Le Carnaval de Venise* as a circus-opera, combining Baroque music with physical theatre and movement. The production received extensive press coverage, including a ★★★★★ **review in Opera Now**, and established a distinctive artistic identity built on interdisciplinary collaboration. Alongside our work at The Vache, we expanded our touring activity, reviving our first opera production in partnership with **Buxton International Festival,** presenting our **Out of the Deep** concert-project (★★★★ **The Observer**) across the South East, and undertaking an international performance at **Lerici Music Festival in Italy**.

Learning and participation remained a central strand of our activity. In 2025, we reached **1,302 beneficiaries**, including **1,067 children**, through programmes delivered in schools, care homes, libraries, hospitals, and custodial environments. This work reflects our sustained commitment to widening access to Baroque music and engaging participants from diverse backgrounds.

We continued to diversify our programmes through a series of smaller-scale concerts and informal events, presenting Baroque repertoire in a range of settings including cafés, churches, pubs, and other community venues. These formats play an important role in audience development, providing accessible entry points for new and younger audiences.

In 2025 we also welcomed VB's first full-time employee, a General Manager. This development reflects the increasing scale and complexity of our activity, and the continued professionalisation of our operations.

Taken together, these developments demonstrate a period of consolidation and expansion, with VB strengthening our artistic profile, extending our reach to new audiences and communities, and building the organisational capacity required to support future growth.

2. HEADLINE ARTISTIC PERFORMANCE PROJECTS

2.1 VB Summer Festival: *Le Carnaval de Venise* (André Campra) | Opera

In Aug-Sept 2025, we were proud to present our fifth Summer Festival at The Vache, our largest and most ambitious programme to date. For our main production, we staged the UK premiere of André Campra's *Le Carnaval de Venise*, reimagining the 1699 opéra-ballet as a circus-opera. The show combined Baroque opera with contemporary circus disciplines, including aerial work, acrobatics and physical theatre, creating a cross-artform show that integrated music and movement within a single immersive environment. The creative team was led by music director Jonathan Darbourne, director James Hurley, associate director (and circus specialist) Rebecca Solomon and designer Laura Jane Stanfield.

The production was staged in-the-round, with audiences surrounding a central performance space shared by singers, instrumentalists and circus artists. This staging created an immediate and highly physical relationship between performers and audience, and enabled a fluid interaction between musical and visual elements. The festival comprised **6 performances**, including four circus-opera performances, a dedicated relaxed performance, and a jazz event (*Echoes of Ornament*). Across the run, the festival reached a total audience of **1,202 people**, representing a **39% increase** on 2024.

Attendance levels were consistently strong, with three of the four circus-opera shows and the relaxed performance achieving **100% capacity**, and overall attendance reaching **92% of capacity**. This was a significant increase from **62% in 2024**, as we worked especially hard to connect with our local community in Bucks. Audience composition continued to broaden, with 47% of attendees attending a Vache Baroque event for the first time. Geographic reach also expanded, with 52% of audiences drawn from Bucks, 31% from London, and 17% from elsewhere, reflecting both strengthened local engagement and continued national reach.

Audience experience remained central to delivery. Survey data (n=312) indicated exceptionally high levels of satisfaction, with **87% of respondents rating their experience as "Excellent" or "Great"**, and particularly strong scores for artistic quality (**91%**), atmosphere (**93%**) and front-of-house experience (**94%**). Audience feedback highlighted both the artistic quality and the distinctiveness of the experience. One attendee described the production as ***"a magical evening… a feast for eyes and ears"***, while another commented that it was ***"world class – we will definitely come again"***. A further response noted that the festival provided ***"an amazing***

opportunity to immerse oneself in a truly delightful experience… proving that opera need not be confined to gilded halls to achieve transcendence".

Critical response to the production was equally strong. The festival received the most extensive press coverage in VB's history, including a ★★★★★ **review in *Opera Now***, alongside coverage in publications including *The Spectator*, *Opera Today*, *Opera Magazine*, *Planet Hugill*, *VAN Magazine* and *Classical Source*. Reviews praised both the musical and theatrical elements of the production. *Opera Now* described it as ***"a witty, immersive evening where acrobatics and opera proved perfect partners"*** (★★★★★), while *Opera Today* highlighted ***"a fabulously inventive staging, well sung and supported by players of extraordinary stamina"***. *Thoroughly Good* noted that ***"lighting, direction, costume, and character all aligned to form a refreshing live experience that reinforced Vache Baroque's distinctive flavour: edgy, playful, and inclusive"***.

Our interdisciplinary company of performers on stage required experienced and confident production and technical teams to ensure we could deliver the show safely. The coordination required between musical direction, circus performance and technical delivery represented a significant step forward in the organisation's capacity. Internal feedback from artists and company members reflected this development, with one noting that ***"the whole team was extraordinary in terms of energy, focus, goodwill and skill… [it] pulled off a really challenging project"***, and another observing that the organisation has ***"completely transformed in its organisation and efficiency… it's really amazing to see it blossom"***.

The relaxed performance formed a central part of the festival and exemplified our commitment to accessibility. Designed for neurodiverse audiences, families and those with additional needs, the performance provided a flexible and supportive environment, including adjusted technical elements and a more informal audience experience. The performance achieved **100% capacity**, with audience satisfaction reaching **95%**. Feedback from audiences highlighted the impact of this approach. One parent noted that ***"my daughter absolutely loved it and wanted to be on stage too"***, while another commented on the welcoming environment, describing it as ***"very friendly and good for children"***.

The festival also included **a jazz evening entitled *Echoes of Ornament***, curated by Gabriella Liandu. The programme explored connections between Baroque and Jazz improvisation, and featured exciting new arrangements. While attendance was lower than the main production, audience satisfaction remained high, with **96% rating artistic quality as "Excellent" or "Great"**, and feedback describing the event as ***"stylish and welcoming"*** and ***"superb musicianship"***.

Despite challenges in the general arts funding landscape, our 2025 festival represents a significant step forward for Vache Baroque in terms of scale, audience reach and artistic ambition. The integration of Baroque repertoire with contemporary circus, the strength of audience and critical response, and the organisation's ability to deliver a complex, multi-strand programme together demonstrate a confident and distinctive artistic identity.

2.2 Buxton International Festival: *La descente d'Orphée aux enfers* (Marc-Antoine Charpentier) | Opera

In July 2025, we presented Marc-Antoine Charpentier's *La descente d'Orphée aux enfers* at Buxton International Festival, marking our first engagement with a major national opera festival. We performed **three shows** at the Pavilion Arts Centre, all of which sold out in advance, reaching a total audience of **1,080 people**. The company comprised **22 singers, instrumentalists, and dancers** presenting a historically informed interpretation of Charpentier's rarely staged late 17th-century opera. This was a revival of our critically-acclaimed 2022 production, directed by Jeanne Pansard-Besson and designed by Laura Jane Stanfield. We worked once again with our long-standing collaborators BirdGang Ltd, welcoming two street-style dancers and choreographer Simeon Qsyea to the company.

Charpentier's setting of the Orpheus myth offers a concise and emotionally focused retelling, ending at the moment of Euridice's release from the underworld. The staging emphasised clarity of storytelling and visual contrast, presenting the mortal world in modern dress and the underworld as a stylised, carnivalesque environment.

Our production formed part of a wide-ranging festival programme that included nine operas presented across the week. Within this context, our work contributed to the festival's broader commitment to showcasing both established repertoire and lesser-known works.

Critical response reflected the interest in this revival of a rarely performed piece. Writing in *The Times*, Richard Morrison (★★★★) noted the ***"poignancy and grace"*** of Charpentier's music and described the staging as ***"lively"***, highlighting the visual and theatrical character of the production. Audience feedback was particularly strong, with many respondents highlighting the originality and energy of the production.

The project required the adaptation of VB's production model to both touring and revival contexts, including revised rehearsal processes, technical coordination within a receiving venue, and the management of a company operating away from its usual base. This represented a significant development in our capacity and delivery, with many lessons learned for future productions.

The engagement also enabled us to establish new relationships with presenting partners and festival programmers. These relationships have already contributed to future invitations and form an important foundation for the continued development of our touring activity. As the organisation's first full-scale presentation within a major national festival, the Buxton engagement represents a key milestone. It demonstrates both the portability of Vache Baroque's artistic approach and our ability to deliver high-quality work beyond our home setting.

2.3 *Out of the Deep* | Concert Project

Out of the Deep was a three-concert programme presented across Oxford, London, and Brighton between March and October 2025. Conceived as both an artistically self-contained

concert work and a vehicle for professional development and outreach work, the project brought together Baroque music, spoken text, and social reflection to explore themes of marginalisation, resilience, and identity, drawing on Oscar Wilde's *De Profundis* letter.

We performed the programme at three venues across the South East: Smith Square Hall in London, Magdalen College Chapel in Oxford (in partnership with Music at Oxford), and at St Martin's Church, Brighton (as part of Brighton Early Music Festival), reaching a total audience of **655 people**.

Performances featured participants from the James Bowman Young Artist Programme (our in-house talent-development strand), who performed side-by-side with established professionals. This provided early-career artists with direct experience of professional touring and performance. Content of the programme is detailed below.

Out of the Deep also included a significant outreach strand, delivered in partnership with the rehabilitation charity 2makeit. We worked with a total of **26 participants across different custodial settings**; the content and result of the workshops is detailed below.

Audience and participant feedback highlighted the impact of this approach, with responses noting the emotional immediacy of the work and its ability to create a strong sense of connection between performers and audience. Many audience members were moved to tears, and critical praise included ***"the highest standard of historically informed performance… an exceptional evening"*** ★★★★ The Observer.

2.4 Touring and Smaller-Scale Concerts

Alongside our three large-scale artistic projects, we delivered a varied programme of smaller-scale concerts and touring performances across 2025, in a range of settings including international festivals, London venues and community spaces. These projects enabled us to explore a wide range of repertoire and formats, from staged cantatas and informal programmes in pubs to choral concerts and international collaborations.

2.4.1 Stradella & Purcell at Lerici Music Festival in Italy

In July 2025, four Vache Baroque singers performed at the Lerici Music Festival in Italy, presenting *A Midsummer Night's Dream - Stradella and Purcell Lights of a Timeless Night* in collaboration with Ensemble Mare Nostrum, a programme combining works by Alessandro Stradella and Henry Purcell. The performance took place at the Church of St Francis in Lerici as part of this international festival's programme, and was delivered under the co-artistic direction of Andrea De Carlo and Jonathan Darbourne. The concert was free to attend, with over 200 people filling the beautiful Baroque church.

2.4.2 *Coffee Baroque* at Fidelio Café in London

We revived our *Coffee Baroque* project in February 2025 for three sold-out performances at the atmospheric and intimate Fidelio Café. This immersive show comprises a staged version of

J.S. Bach's *Coffee Cantata* (*Schweigt stille, plaudert nicht*, BWV 211) prefaced with chamber music by Bach and G. P. Telemann.

The cantata tells the comic story of Lieschen and her love of coffee. The opportunity to perform at this well-regarded chamber music venue inspired our revival of Laura Attridge's 2021 staging, performed by a company of 3 singers and 6 instrumentalists. The café setting and close proximity enabled an immersive and informal style of storytelling, featuring audience participation and creating an immediate experience for audience and performers alike.

2.4.3 *Drinking Songs* for The Chiltern Society and at Fidelio Café

Our new *Drinking Songs* programme was presented both at Fidelio Café in London and as part of the Chiltern Society's Heritage and Culture Festival in Drayton Beauchamp in October 2025. This concert programme explored Baroque music through the lens of social gathering and celebration, drawing on repertoire associated with drinking culture across early modern Europe. Works ranged from opera arias and solo songs to alehouse jigs and ensemble pieces, including music by composers such as Purcell, Handel and Cozzolani.

Performances were highly interactive, once again with audience participation. The format created a relaxed and convivial atmosphere, recreating the communal experience of music-making in Baroque society and offering an accessible and engaging entry point for audiences. The programme was presented in both a church setting and an intimate café venue, demonstrating the flexibility of the format and its ability to engage audiences across different contexts. The Fidelio Café performance was **sold out**, indicating strong demand for this type of informal and immersive concert experience.

2.4.4 Chalfont St Peter Fringe Festival in Bucks

Vache Baroque performed as part of the Chalfont St Peter Fringe Festival, presenting a donation-based concert at St Peter's Church. The programme included works by Matteis, Purcell, Telemann, Biber and Rameau, alongside contemporary music by Jonathan Dove. This mixture of repertoire created a varied and engaging programme, balancing instrumental virtuosity with vocal works and familiar pieces such as *The Parting Glass*.

The concert was offered free of charge, with donations encouraged, and had a maximum capacity of 180, supporting accessibility for local audiences and contributing to our continued engagement with our immediate community.

2.4.5 *Nova! Nova!* Buckinghamshire Library Concerts

In December 2025 we delivered two performances in Buckinghamshire libraries in Chesham and High Wycombe, as part of a Christmas project titled *Nova! Nova!* The project was part of Rekindle, a nationally funded initiative by Farnham Maltings in partnership with Arts Council England and the National Lottery Project Grant, designed to transform local libraries into vibrant cultural and creative community spaces.

This programme featured early music (including works by Praetorius, Gibbons, Scheidt and Bach) alongside familiar seasonal repertoire and traditional carols. an accessible and engaging experience for a broad audience.

Both performances reached full capacity, demonstrating strong demand for live music in community settings and highlighting the value of presenting work in accessible and familiar environments.

2.4.6 *Nova! Nova!* National Liberal Club Concert in London

We presented an additional performance of our *Nova! Nova!* Christmas programme at the National Liberal Club in London, reaching a capacity audience of approximately 150 people.

The performance featured the same *Nova! Nova!* programme delivered in Buckinghamshire libraries, bringing together early music and festive repertoire including works by Praetorius, Gibbons, Scheidt and Bach, alongside traditional carols and later pieces. The programme combined historical repertoire with familiar seasonal music, creating an accessible and engaging experience for a broad audience.

Presented in a formal club setting, the concert enabled us to engage with a new audience demographic and to extend the reach of our community-focused programming into a central London venue, whilst opening offering this to our VBFriends and major donors.

2.4.7 *Bevs & Bingo* in Camden

We presented *Bevs & Bingo* in a Camden pub venue as an informal mid-June event combining live Baroque music with a series of lighthearted Baroque-themed bingo games, designed to engage younger audiences. Although everyone was welcome to attend, we marketed primarily to our VBU35 newsletter subscribers, highlighting the accessible ticket price of £8. There was a good conversion of Under 35 ticket buyers to our Summer Festival from this event.

2.4.8 Spring Showcase in Central London

In March, we performed to a sold-out audience of 140 guests at the Lansdowne Club, to celebrate the launch of our 2025 production, *Le Carnaval de Venise*. Presented in partnership with Blüthner Piano Centre, the evening resulted in a remarkable 70% booking conversion rate to the Summer Festival, many of whom were new to Vache Baroque. The showcase featured Katie Bray, who led our 2025 flagship production, pianist William Vann, and tenor Bradyn Debysingh, one of our 2025 James Bowman Young Artists.

2.4.9 Buckinghamshire Business First Awards

In October 2025, Vache Baroque joined Buckinghamshire Business First at their annual awards ceremony, in order to further engage new audiences and stakeholders across Bucks. We were invited to give a short performance (extracts from our *Drinking Songs* programme) and an introduction to our work at Aylesbury Waterside Theatre to an audience of over 350

business leaders, local residents, and Bucks Council representatives. The evening helped to raise awareness of our work and reinforced our presence across the county.

2.4.10 Blackstone Chambers Christmas Concert

In November 2025, we were invited to perform at the annual Christmas event hosted by Blackstone Chambers within Middle Temple Hall. This private performance was presented to an audience of 120 of their clients, partners, and staff. This relationship was established through a grant awarded by the Continuo Foundation, alongside an introduction made between Blackstone Chambers and Vache Baroque. We are deeply grateful to both organisations, not only for this event, but for their continued support of our work.

2.4.11 Fundraising Dinner-Concert at The Vache

Our annual fundraising dinner-concert welcomed 60 guests into the historical hall of The Vache. Musical performances from seven Vache Baroque Band players provided an insight into our 2026 performance programme and a generously-supported charity auction ensured that the evening was a successful fundraiser, securing our 2026 learning and participation projects.

3. LEARNING AND PARTICIPATION PROJECTS

Vache Baroque's learning and participation programme expanded significantly in 2025, delivering **10 projects**, working with **15 schools**, and reaching a total of **1,302 beneficiaries**, including **1,067 children** and **235 adults**.

Our projects are all designed to increase access to high-quality live music and participatory arts experiences, particularly for those who may face barriers to engaging with the arts. Across all strands, activity combines professional performance with creative participation, enabling beneficiaries to engage with music in ways that are active, inclusive and meaningful.

In 2025, our education work received **international recognition** through a nomination for the **International Opera Awards** in the **Equal Opportunities** category. Although we did not win, the nomination positions VB as a leading contributor to the development of inclusive approaches within the classical music sector and reflects our commitment to innovation.

3.1 *A History of Sound* for KS2 and SEND pupils

A History of Sound remained our flagship education programme in 2025, introducing primary school children to Baroque music through an immersive combination of live performance and interactive workshop activity.

The programme is framed through the fictional *Agency of S.O.U.N.D.* (the Secret Organisation for Unique Noise Detection), in which pupils join professional musicians as "agents" to explore the origins, science and emotional power of sound. Sessions combine performance, storytelling

and hands-on participation, guiding pupils on a journey from the earliest sounds on Earth through to the music of Bach.

In 2025, the programme engaged **979 school-age children** across **15 schools**, many of whom were experiencing live professional music for the first time. A significant proportion of participants had not previously learned an instrument, with **59% expressing an increased interest in doing so** following the workshop.

Each session combines a 60-minute interactive performance with a 30-minute hands-on workshop, including violin and percussion playing, rhythm games, soundwave drawing and collaborative composition. We want to enable pupils to engage with music through listening, movement and active participation, while supporting cross-curricular learning in science, history and literacy. Evaluation data demonstrated strong learning outcomes, with **95% of participants able to recall key historical figures and musical concepts** and explain key ideas around sound and vibration.

Participant feedback highlighted the depth of engagement and emotional impact of the programme. One pupil described the experience as ***"like being in a different world"***, while another commented that it was **"*really fun and exciting"***. Teachers also reported significant changes in confidence and behaviour, noting that ***"some quieter children became more expressive - a real boost to their self-esteem"***. The programme was particularly effective in engaging pupils with additional needs and those who might otherwise struggle in classroom settings. Teachers observed active participation across all ability levels, with one noting that there were ***"no incidents at all in a group that normally struggles"***.

In June 2025 we took part in a conference organised by Young Creative Bucks and presented our printed resources booklet, which serves to provide continued learning for KS2 participants. The six lesson plans are designed to be easily deliverable by non-specialist primary teachers. We aim to develop an online portal version of this material in the future, in order to better track engagement with the follow-up material, as well as to offer more exciting CPD opportunities to primary school teachers across Bucks, Brent and Slough.

During the 2025 Summer Term, we also returned to Heritage House Special School in Chesham for the second part of our SEND R&D process. Once again we worked with approximately 40 learners from across the school and as a result, we ended 2025 with two tried-and-tested, multisensory adaptations of *A History of Sound* (for groups of young people with ASC and PMLD respectively).

Working with Heritage House learners and teachers continues to be an enormously inspiring collaboration for the Vache Baroque core team, and for our facilitators. We are pleased to know that the relationship is mutually beneficial; in 2024 their senior leadership team told us we were ***"…the most impactful visiting group we have ever had in school… the playground and staffroom was full of buzz and chat about the sessions over the two days you were with us"*.**

3.2 Deafblind Awareness Week project

Building on 2024 delivery, we collaborated once again with Bucks Council's Integrated SEND Service (Multi Sensory Impairment team) and Milton's Cottage to produce ***Circus! Deafblind Awareness Week 2025***, a uniquely adapted performance and workshop.

Our 28-minute concert at Aylesbury Waterside Theatre featured musical material from *Le Carnaval de Venise* interwoven with improvisations designed for participation. Ten deafblind young people (aged 6 - 25) and their families took part. Resonance boards transmitted sound through vibrations, while 'story-massage' gestures enabled participants with profound and multiple learning disabilities to experience rhythm and phrasing through their bodies. Accessibility was built into every aspect of the event, with step-free routes, trained chaperones, safeguarding measures and tactile materials prepared in advance. Milton's Cottage organised a photobooth replete with face painting and a dressing-up box to ensure families could capture precious joyful memories together, and local circus facilitator Katy Kartwheel led accessible circus exercises in the foyer.

In 2025 we developed the scope of the project by delivering an additional day of highly focused musical activity at Lime Academy in Romford on Thursday 26 June. During the morning one-to-one and small-group sessions, we worked with all twelve deafblind students at the school, responding to each young person's individual communication needs through sound, vibration, proximity, and responsive interaction. The day concluded with a 30-minute adapted performance of extracts from Campra for students with a wide range of special educational needs and disabilities, presented in the school hall with teachers and support staff, mirroring the format of our opening session at Aylesbury Waterside the previous morning.

One parent told us ***"they were engaged and involved throughout – it was wonderful to see them joining in and making memories."*** and one teacher described the performance as ***"an oasis of sensory connection: calming, stimulating and completely inclusive."***

3.3 Care Homes Project, in partnership with Chiltern Music Therapy

In 2025, we launched a new programme in care home settings in partnership with Chiltern Music Therapy, designed to increase access to high-quality musical experiences for older adults. Our instrumentalists delivered a series of workshops across five local care homes, combining participatory music-making with live performance.

Sessions included familiar songs, improvisation, movement and reflective listening, with repertoire adapted to the needs and preferences of each group. Activities ranged from structured improvisation and call-and-response singing to live instrumental performance (including instrumental numbers from *Le Carnaval de Venise*) and shared musical experiences. Sessions were designed to be flexible, responding to the emotional and cognitive needs of participants.

This work represents an important expansion of our activity into health and wellbeing contexts, demonstrating the role of music in supporting connection, memory and emotional expression in later life.

3.4 Wycombe Refugee Partnership craft workshops

Our long-standing partnership with the Wycombe Refugee Partnership (WRP) deepened in 2025. Building on previous years, families joined two craft and music workshop afternoons at The Vache, exploring Venetian carnival traditions through storytelling, mask-making, and Baroque music. Nineteen members of the WRP community attended the festival's Relaxed Performance free of charge, many for the first time. For families who have fled conflict or displacement, it offered an opportunity to relax, celebrate and share in something joyful.

The WRP volunteer coordinator told us ***"thank you so much for having us at the Vache. It's so valuable for families to take part in something they might not otherwise have access to. We were all so proud of J and A, seeing them perform was a special moment for everyone."*** Families' carnival artwork filled the Vache grounds, and their presence transformed the Relaxed Performance into a true celebration of community. This partnership, growing in strength and scope since 2021, continues to show how art can foster confidence, language development and belonging.

3.5 Children's Choir Summer Camp

In August 2025, we continued to develop the scope of our learning and participation work through a children's choir summer camp linked directly to our production of *Le Carnaval de Venise*. This was the fourth edition of the VB children's choir, which we have been running since 2021 in collaboration with industry-leading vocal animateurs.

The camp comprised a **week-long circus and music residency** for children aged **9–14**, delivered at The Vache. The course combined ensemble singing, crafts and circus skills, offering a multi-disciplinary introduction to performance inspired by the festival's circus-opera production. Children took part Monday - Friday 10am - 4pm; the structure of the programme ensured a balance between musical development and creative exploration, with children working collaboratively throughout the week.

The friendly, supportive and inclusive environment was crucial for enabling participants to develop confidence and teamwork. One child said ***"It made me feel happy and I liked I could represent myself"***. Another participant said ***"It made me light up with joy and happiness I loved it!"*****.** 100% of participants told us enjoyed it and want to take part again.

A central feature of the programme was the opportunity to perform as part of the **Relaxed Performance**, enabling them to experience a professional performance environment firsthand. As ever, our children's choir was designed to engage participants from a wide range of backgrounds, including those with limited access to arts provision, and to provide a pathway into continued musical engagement, both with our projects and those of local partners. We

were proud to welcome four participants from Wycombe Refugee Partnership for the first time, a testament to the growing trust their beneficiaires place in Vache Baroque.

3.5 Relaxed Performance of *Le Carnaval de Venise*

The Relaxed Performance welcomed children, families and adults with additional needs to an adapted hour-long morning version of our flagship production. The event demonstrated that accessibility is not an adjunct to our artistic work, but a principle embedded at its core. One audience member told us ***"Me and my daughter (6) thoroughly enjoyed the whole experience – from the grounds, the games, the show, the circus elements."***

3.7 *Out of the Deep* workshops in a range of custodial settings, in partnership with 2makeit

The outreach strand of *Out of the Deep* was delivered in partnership with rehabilitation charity **2makeit**, forming a central component of the project's artistic and social impact. We worked with a total of **26 participants across different custodial settings**.

Following a series of informal conversations about music and creativity within the context of a safe meeting space and support hub for ex-prisoners, beneficiaries of 2makeit attended our Smith Square Concert in March 2025. 2makeit director Philip gave an illuminating pre-concert talk and a number of 2makeit volunteers installed an art exhibition within the venue.

Our collaboration with 2makeit culminated in a workshop for male prisoners at HMP Rochester in October 2025, which resulted in a co-created sound piece. In preparation, our Artistic Director Jonathan Darbourne and sound artist Dan Samsa undertook a dedicated training day with 2makeit's director Philip. The session at HMP Rochester engaged 16 participants, requiring no prior musical experience. Activities moved from listening and vocal exploration into collective sound-making and reflection. A central exercise invited participants to respond to the prompts "sounds I hate" and "sounds I love", using these as starting points for discussion, writing, and vocal experimentation. Through breath, spoken word, chant, and layered textures, participants generated material drawn directly from their own experiences. The resulting 8-minute sound piece was showcased as part of our Brighton performance in October 2025, and shared with families of incarcerated participants.

The combination of performance and outreach was central to the project's identity. The artistic material and the social context informed one another, creating a model in which high-quality performance sits alongside meaningful engagement with participants who may not otherwise have access to the arts.

3.8 James Bowman Young Artist Programme (JBYAP)

The James Bowman Young Artist Programme supported **6 emerging singers** through an intensive programme of training, mentoring and performance opportunities.

The programme included **two residential training weekends**, featuring individual coaching, movement sessions, consort masterclasses and a solo masterclass with leading Baroque specialists. Participants also received professional development support, including CV workshops, headshots and video recording sessions. The programme culminated in performances as part of *Out of the Deep*, enabling participants to work alongside professional artists in a live touring production.

Feedback from participants highlighted the value of the programme's supportive and collaborative environment, as well as its practical focus on developing sustainable freelance careers. One participant described it as ***"a uniquely positive, supportive and fun learning environment"***, while others reflected on the importance of peer learning and professional guidance.

3.9 Hospital performances, in partnership with Horatio's Garden

We once again presented an hour-long concert for beneficiaries of Horatio's Garden, a charity which creates beautiful gardens and provides enriching activities for spinal injury patients in NHS hospitals. Four VB singers presented our *Nova! Nova!* acapella Christmas programme at the Royal Orthopaedic Hospital in Stanmore for fourteen patients and family members. Earlier in the year, VB singers were also invited to give a short concert for the residents of Denville Hall care home.

3.10 Longer-term music provision for Heritage House learners

Heritage House staff were so enthused by the second half of our R&D process (for the SEND adaptation of *A History of Sound*) that they asked if VB would be able to provide weekly follow-up music sessions. Inspired by the prospect of developing our relationships with the young people we'd worked with at the school, as well as the opportunity to deepen Vache Baroque's SEND practice and knowledge, we agreed to deliver weekly music lessons for five classes. Activities varied significantly by class but included developing listening and turn taking skills, learning new songs and playing accessible instruments. At the end of the Autumn term we were proud to deliver a series of in-class Christmas sharings for parents, helping to build a real sense of community cohesion for families in truly challenging circumstances.

4. PUBLIC BENEFIT

The trustees confirm that they have referred to the Charity Commission's general guidance on public benefit and complied with their duty under Section 17 of the Charities Act 2011 when reviewing the CIO's aims and objectives and in planning future activities. The trustees consider that the CIO's activities are for the benefit of the public generally.

5. FINANCIAL REVIEW

5.1 Overview

The trustees are satisfied with the financial position of the charity for the year ended 31 December 2025. The charity continued to develop its income base through a combination of earned income, grants, donations and fundraising activity. This supported an expanded programme of artistic and charitable activity, including the Summer Festival, touring work and education programmes. Total income and expenditure increased in line with the growth of VB's activities during the year.

5.2 Income

The charity's income was derived from a range of sources, including:

- ticket sales and earned income from performances
- grants from trusts, foundations and public funders
- individual donations and fundraising events
- Support in kind

This mixed income model continues to support our ability to deliver both artistic and charitable activity.

5.3 Expenditure

Expenditure during the year was primarily directed towards the delivery of the charity's programme, including:

- artistic production costs
- fees for performers and creative teams
- education and outreach delivery
- operational and administrative costs

The increase in expenditure reflects the expanded scale of activity delivered during 2025, including touring and international work.

5.4 Reserves Policy

Vache Baroque makes mid-term commitments to its audiences and outreach beneficiaries, as well as to its core team of consultants and its contracted artists. It is the clear objective of the trustees therefore to gradually build a financial reserve which will realistically provide liquidity and sustainability for the future.

Vache Baroque therefore targets as a minimum financial reserve equivalent to the larger of three months running costs or amount required to cover all redundancies in the event of a foreclosing. The appropriate minimum reserve amount under this policy will be determined by management and reviewed annually. It is acknowledged that in these first years of operation

Vache Baroque is operating under unusual circumstances with minimal retained earnings and that maintaining the minimum reserves will be on a best-effort basis.

The minimum reserves policy does not preclude Vache Baroque from, at the choice of management (and guided by Trustees if appropriate) opting to maintain a larger cash balance under a prudent financial management strategy.

At the year end, the level of reserves was considered appropriate in relation to the scale of Vache Baroque and our planned future activity.

5.5 Financial Management and Controls

The trustees are responsible for ensuring that the charity has appropriate financial controls in place. Financial performance is monitored regularly by all trustees, with oversight of budgeting, cash flow and financial reporting. Systems are in place to ensure proper management of funds and to support effective decision-making; a Finance Subcommittee meets regularly to review and advise on budgeting, cash flow and financial reporting in detail.

6. STRUCTURE, GOVERNANCE AND MANAGEMENT

6.1 Governing Document

Vache Baroque is a Charitable Incorporated Organisation (CIO), governed by its constitution.

6.2 Organisational Structure

The charity is governed by a board of **seven trustees**, who are responsible for the overall management and strategic direction of the organisation. The trustees meet regularly to review the organisation's activities, financial performance and future plans. All trustees receive induction information containing the charity's key documents and attend at least one meeting a year. Throughout the year, trustees receive regular updates on the activities of the charity. Trustees are also strongly encouraged to attend the performances and events themselves.

Day-to-day operations are led by the senior leadership team, with joint responsibility for driving forward the mission and vision of the charity. In 2025, the organisation appointed Benjamin Ashby as General Manager, its first full-time employee. This appointment reflects the increasing scale and complexity of VB's activities and represents a significant step in its organisational development. The General Manager works alongside the Artistic Director and Executive Director (both engaged on a retainer basis) to support the delivery of VB's programme and the continued development of its operations. Artistic Director Jonathan Darbourne devised the programme, leading on casting, musical direction and developing the organisation's brand. Executive Director Betty Makharinsky led on financial planning and fundraising, developing the organisation's mid-term strategy.

In addition to its core leadership team, VB engaged four freelance administrative staff during the year, alongside a wider network of freelance artists and practitioners contracted on a project-by-project basis.

6.3 Trustee Recruitment and Appointment

Trustees are appointed in accordance with the charity's governing document; new trustees will be appointed by existing trustees. The board seeks to maintain an appropriate balance of skills, experience and perspectives to support the effective governance of the organisation. Trustees are selected based on their ability to contribute to the charity's development and oversight.

6.4 Risk Management

The trustees have assessed the major risks to which the charity is exposed and in particular those relating to the specific operational areas of the charity and its finances. The trustees believe that by ensuring controls exist over key financial systems and by regularly examining the operational and business risks faced by the charity, they have established effective systems to mitigate those risks.

Two subcommittees (HR and Finance) meet regularly to review and advise on key operational matters, strategic implications, cash flow and risks to the charity's current activities. Key risks are monitored in the Risk Register and each risk is reviewed with potential impacts quantified, and mitigations agreed. The approach to risk management is aligned with the standards required by the Charity Commission.

6.5 Statement of Trustees' responsibilities

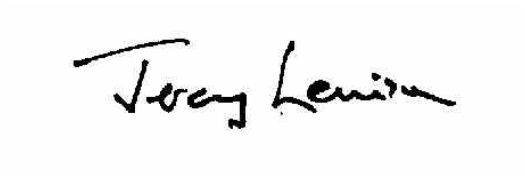
Law applicable to charities in England & Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the period and of its financial position at the end of the period. In preparing financial statements giving a true and fair view, the Trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website. Legislation in the United Kingdom goveming the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the trustees on 28 September 2026 and signed on their behalf by:



Jeremy Rodney Pines Lewison (Chairman)

Vache Baroque
Independent Examiner's Report to the Trustees of Vache Baroque
For The Year Ended 31 December 2025

I report to the trustees on my examination of the accounts of Vache Baroque (the Trust) for the year ended 31 December 2025.

Responsibilities and Basis of Report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

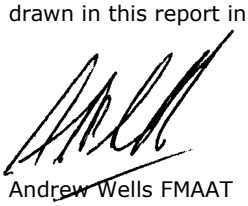
Independent Examiner's Statement

Since the Trust's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Association of Accounting Technicians, which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and contents of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Andrew Wells FMAAT

Date 28 September 2026
Counterculture Partnership LLP
23 St Leonards Road
Bexhill
East Sussex
TN40 1HH

Vache Baroque
Statement of Financial Activities
For The Year Ended 31 December 2025

	Notes	Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
		£	£	£	£
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	**3**	92,880	21,350	114,230	54,286
Charitable activities:	**4**				
Advancement of the Arts by Public Performance		173,233	86,590	259,823	207,518
Advancement of the Arts by Education		17,689	45,619	63,308	50,900
Investments	**5**	67	-	67	16
Other	**6**	47,407	-	47,407	-
		331,276	153,559	484,835	312,720
EXPENDITURE ON:					
Raising funds	**7**	(12,613)	-	(12,613)	(8,473)
Charitable activities:	**7**				
Advancement of the Arts by Public Performance		(276,266)	(89,657)	(365,923)	(233,791)
Advancement of the Arts by Education		(46,463)	(41,587)	(88,050)	(69,202)
		(335,342)	(131,244)	(466,586)	(311,466)
NET INCOME		(4,066)	22,315	18,249	1,254
NET MOVEMENT IN FUNDS		(4,066)	22,315	18,249	1,254
RECONCILIATION OF FUNDS:					
Total funds brought forward		22,414	3,166	25,580	24,326
TOTAL FUNDS CARRIED FORWARD	**16**	18,348	25,481	43,829	25,580

The notes on pages 24 to 30 form part of these financial statements.

Vache Baroque
Comparative Statement of Financial Activities
For The Year Ended 31 December 2025

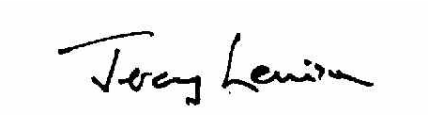
	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM:				
Donations and legacies	**3**	34,336	19,950	54,286
Charitable activities:	**4**			
Advancement of the Arts by Public Performance		185,996	21,522	207,518
Advancement of the Arts by Education		-	50,900	50,900
Investments	**5**	16	-	16
		220,348	92,372	312,720
EXPENDITURE ON:				
Raising funds	**7**	(8,473)	-	(8,473)
Charitable activities:	**7**			
Advancement of the Arts by Public Performance		(181,130)	(52,661)	(233,791)
Advancement of the Arts by Education		(10,350)	(58,852)	(69,202)
		(199,953)	(111,513)	(311,466)
NET INCOME		20,395	(19,141)	1,254
NET MOVEMENT IN FUNDS		20,395	(19,141)	1,254
RECONCILIATION OF FUNDS:				
Total funds brought forward		2,019	22,307	24,326
TOTAL FUNDS CARRIED FORWARD	**16**	22,414	3,166	25,580

The notes on pages 24 to 30 form part of these financial statements.

Vache Baroque
Statement of Financial Position
As At 31 December 2025

	Notes	Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
		£	£	£	£
CURRENT ASSETS					
Debtors	**13**	14,413	15,480	29,893	7,071
Cash at bank and in hand		14,779	25,482	40,261	25,207
		29,192	40,962	70,154	32,278
Creditors: Amounts Falling Due Within One Year	**14**	(10,844)	(15,481)	(26,325)	(6,698)
NET CURRENT ASSETS (LIABILITIES)		18,348	25,481	43,829	25,580
TOTAL ASSETS LESS CURRENT LIABILITIES		18,348	25,481	43,829	25,580
NET ASSETS		18,348	25,481	43,829	25,580
FUNDS OF THE CHARITY					
Restricted Funds				25,481	3,166
Unrestricted Funds				18,348	22,414
TOTAL FUNDS	**16**			43,829	25,580

On behalf of the board



Jeremy Rodney Pines Lewison (Chairman)

28 September 2026

The notes on pages 24 to 30 form part of these financial statements.

1. General Information

Vache Baroque is a charitable incorporated organisation registered with the Charity Commission, registered charity number 1193591. The principal address is The Vache, Vache Lane, Chalfont St Giles, Buckinghamshire, HP8 4SD.

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)", Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities Act 2011.

The charity is a Public Benefit Entity as defined by FRS 102.

2.2. Fund Accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Designated funds comprise unrestricted funds that have been set aside by the trustees for a specific purpose.

Restricted funds are to be used for specific purposes as laid down by the donor.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

2.3. Incoming Resources

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured with sufficient reliability.

Grants and donations are only included in the SoFA when the general income recognition criteria are met (FRS102 SORP).

Income from interest, royalties and dividends is included in the accounts when receipt is probable and the amount receivable can be measured reliably.

2.4. Donated Goods and Services

Donated goods and services are recognized as income at fair value when received, provided they can be measured reliably, and matched with expenditure or capitalized if used for ongoing charity activities.

2.5. Resources Expended

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

2.6. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

2.7. Taxation

The charity is exempt from tax as all its income is charitable and applied for charitable purposes.

3. Income from Donations and Legacies

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Gift aid	12,645	-	12,645
Grants	80,235	-	80,235
Donated goods, facilities and services	-	21,350	21,350
	92,880	21,350	114,230

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Gift aid	10,248	-	10,248
Grants	24,088	-	24,088
Donated goods, facilities and services	-	19,950	19,950
	34,336	19,950	54,286

4. **Income from Charitable Activities**

	Unrestricted funds £	Restricted funds £	2025 Total funds £
Advancement of the Arts by Public Performance:			
Earned income from charitable activities	157,378	-	157,378
Grants	15,855	86,590	102,445
Advancement of the Arts by Education:			
Earned income from charitable activities	2,664	-	2,664
Grants	15,025	45,619	60,644
	190,922	132,209	323,131

	Unrestricted funds £	Restricted funds £	2024 Total funds £
Advancement of the Arts by Public Performance:			
Earned income from charitable activities	76,408	-	76,408
Grants	109,588	21,522	131,110
Advancement of the Arts by Education:			
Earned income from charitable activities	-	-	-
Grants	-	50,900	50,900
	185,996	72,422	258,418

5. **Investment Income**

	2025 Unrestricted funds £	2024 Unrestricted funds £
Bank interest receivable	67	16

6. **Other Income**

	2025 Unrestricted funds £	2024 Unrestricted funds £
Theatre tax relief	47,407	-

The charity is eligible for Theatre Tax Relief from HM Revenue and Customs. The amount received during the year represents that received for shows developed in prior years.

7. **Analysis of Expenditure**

	Activities undertaken directly (see note 8) £	Support costs (see note 9) £	2025 Total £
Raising funds	-	12,613	12,613
Advancement of the Arts by Public Performance	280,088	85,835	365,923
Advancement of the Arts by Education	64,486	23,564	88,050
	344,574	122,012	466,586

	Activities undertaken directly (see note 8) £	Support costs (see note 9) £	2024 Total £
Raising funds	8,473	-	8,473
Advancement of the Arts by Public Performance	192,390	41,401	233,791
Advancement of the Arts by Education	58,852	10,350	69,202
	259,715	51,751	311,466

8. **Direct Costs**

	2025		
	Advancement of the Arts by Public Performance	**Advancement of the Arts by Education**	**Total**
	£	**£**	**£**
Cost of goods sold:			
Creative fees	42,201	6,575	48,776
Artists fees	112,798	40,535	153,333
Other production costs	125,089	17,376	142,465
	280,088	64,486	344,574

	2024			
	Raising funds	**Advancement of the Arts by Public Performance**	**Advancement of the Arts by Education**	**Total**
	£	**£**	**£**	**£**
Fundraising activities:				
Seeking donations, grants and legacies	8,473	-	-	8,473
Cost of goods sold:				
Creative fees	-	27,582	8,526	36,108
Artists fees	-	59,972	29,495	89,467
Other production costs	-	104,836	20,831	125,667
	8,473	192,390	58,852	259,715

9. **Support Costs**

	2025			
	Raising funds	**Advancement of the Arts by Public Performance**	**Advancement of the Arts by Education**	**Total**
	£	**£**	**£**	**£**
Employee costs:				
Salaries	-	21,415	5,354	26,769
Staff expenses	-	939	235	1,174
General administration:				
Independent examiner's fees	-	2,861	715	3,576
Freelance fees	9,432	53,137	15,642	78,211
Bank charges	-	1,552	388	1,940
Sundry expenses	3,181	5,931	1,230	10,342
	12,613	85,835	23,564	122,012

	Advancement of the Arts by Public Performance	Advancement of the Arts by Education	2024 Total
	£	£	£
General administration:			
Independent examiner's fees	1,282	320	1,602
Freelance fees	37,367	9,342	46,709
Sundry expenses	2,752	688	3,440
	41,401	10,350	51,751

10. **Independent Examiner's Remuneration**

	2025	2024
	£	£
Independent examination of the financial statements	3,576	1,602

11. **Staff Costs**

	2025	2024
	£	£
Wages and salaries	26,769	-

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

12. **Average Number of Employees**

Average number of employees during the year was: 1 (2024: NIL)

13. **Debtors**

	2025	2024
	£	£
Due within one year		
Other debtors	29,893	7,071

14. **Creditors: Amounts Falling Due Within One Year**

	2025	2024
	£	£
Trade creditors	1,272	-
Accruals and deferred income	25,053	6,698
	26,325	6,698

15. **Deferred Income**

Deferred income movements in the year were as follows:

	2025	2024
	£	£
Balance at the start of the period	-	-
Income deferred in the current period	15,480	-
Balance at the end of the period	15,480	-

Deferred income is income that relates specifically to activities to be carried out in a later period and would be repayable if those activities do not take place.

16. **Movement in Funds**

	As at 1 January 2025	Income	Expenditure	As at 31 December 2025
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	22,414	331,276	(335,342)	18,348
Restricted funds				
Summer Festival & Learning Programmes	-	61,469	(61,469)	-
Visionaries	-	2,300	(2,300)	-
A History of Sound	-	38,804	(23,323)	15,481
Out of the Deep/JBYAP	3,166	13,065	(16,231)	-
In-kind Support	-	21,350	(21,350)	-
Sustainability Strategy Project	-	10,000	-	10,000
Orphee	-	5,000	(5,000)	-
Coffee Baroque	-	1,571	(1,571)	-
Total restricted funds	3,166	153,559	(131,244)	25,481
Total funds	25,580	484,835	(466,586)	43,829

	As at 1 January 2024	Income	Expenditure	As at 31 December 2024
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	2,019	220,348	(199,953)	22,414
Restricted funds				
Summer Festival & Learning Programmes	-	18,272	(18,272)	-
Visionaries	-	25,234	(25,234)	-
A History of Sound	22,307	18,786	(41,093)	-
Rossi Songs of Solomon	-	750	(750)	-
Community Music	-	2,500	(2,500)	-

...CONTINUED

Out of the Deep/JBYAP	-	6,880	(3,714)	3,166
In-kind Support	-	19,950	(19,950)	-
Total restricted funds	22,307	92,372	(111,513)	3,166
Total funds	24,326	312,720	(311,466)	25,580

17. **Transactions with Trustees**

No Trustee received any remuneration or any other benefits from the charity in their role as Trustee. Trustees who are professional Artists and who perform in the Charity's productions receive remuneration for that performance.

No trustee expenses have been incurred.

18. **Related Party Disclosures**

There have been no related party transactions in the reporting period that require disclosure, except for those disclosed in the Transactions with Trustees note.