



WELCOME TO 30 YEARS OF DACAPO

Annual Review 2022 - Anniversary Edition



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Jonathan McClelland
Chair

Welcome from our chair

I am delighted to present the annual review in the year of DaCapo's 30th anniversary. This edition marks the achievements of the last three decades while showcasing a new phase of growth for the charity. Since joining DaCapo two years ago, I have been amazed by its history, reach, Michelle and Jane's commitment and the energy of all of their brilliant teaching staff. And most of all, I've been blown away by the lasting quality and impact of the music education programme they've developed and continue to invest in. With many of us seeking meaningful educational experiences following the pandemic there are two remarkable highlights from the last 12 months which I'd like to share with you here.

- **New partnership:** The renowned Yehudi Menuhin School approached DaCapo, asking the charity to be the consultants for its early years programme that will launch in the next academic year. Ben Gudgeon, headmaster of YMS, commented, "We are thrilled to be working with DaCapo on this project and feel that we have found the perfect partners to help us develop a world-class offering. We were immediately attracted by DaCapo's forward-thinking and innovative approach to music education for this age-group."

- **New programme:** As part of its new three-year strategic plan, DaCapo has made a commitment to broadening access to music education and is planning an exciting new Saturday afternoon programme, working with the Young People's Puppet Theatre. I am delighted to share that to realise this new ambition DaCapo has been awarded just under £10,000 by the Lottery Community Fund.

As the chair I feel honoured to be working with such an incredibly talented and dedicated group of individuals. We are at an exciting turning point for DaCapo. As we are looking ahead to building a sustainable future, I'd like to thank our trustees, our brilliant teachers, our fantastic partners, our amazing families, our loved alumni, and all of our volunteers and supporters. A special thanks to Michelle and Jane who have who have built a truly special organisation.



The essence of DaCapo

“The community is really unique, we often bring people on our road along. It’s a real investment of time but that is inconsequential in comparison to what they get out of it.”

Antonella, Parent

“Miss Ghobadi just sent me a video of the performance with our daughter. I can't say how happy it's made us. We've watched it 35 times already. It is completely joyful. What lovely teaching this is. How can a song about woodlice drinking ginger beer not make you happy? You're superstars! Thank you so much again for being such fab teachers!”

Melinda, Parent

“DaCapo is perfect for our kids. The teaching and methodology are very child-friendly. At the beginning of the journey, fun is more important than getting everything spot on. DaCapo has accomplished the foundation that we were looking for. Over the past two years, I haven't missed a single session: that counts for something.”

Lin, Parent

“I used to do private teaching but the development is so much slower, the pupils don't have the musicianship and it isn't contextualised. If you just have a one to one lessons, where's the making music with everyone else, where's the ensemble, where's the musicianship?”

Dan, Teacher

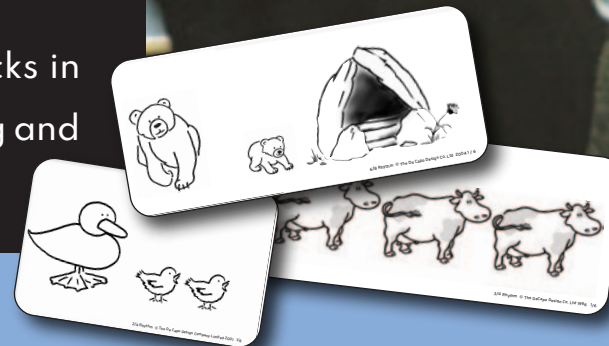


Founders: Jane, Michelle & Ali



This photo, in the Saturday Telegraph 26 years ago, shows Jane, Michelle and Ali at DaCapo's first school, Whitefield near to Brent Cross. This was taken as we were launching many of the teaching materials for the first time, including our famous early years rhythm flash cards.

All these years later, the sheep in 4/4, cows in 3/4, ducks in 2/4 and recently added bears in 6/8 are still going strong and are our best sellers!



about DaCapo

DaCapo is a music education charity with a thirty-year history, dedicated to a child friendly programme of learning from toddlers to teens and adult learners. We are passionate about the immense benefits of music making as a key part of a wide-ranging education and aim to increase the reach and access to our programme of music teaching. Our holistic approach, focussing on musicianship as well as instrumental skills, is designed to instil a love of music and music making through an ambitious and inclusive curriculum.

We deliver our programme of music education through:

- Training teachers thoroughly so that pupils reach high levels of musical engagement
- Operating a Saturday Centre providing the DaCapo education to some 150 students weekly
- Commissioning educationally-sound and very specific materials to ensure

that delivery is supported by the right resource

- Running a variety of music projects and concerts, often with our partner organisations
- Providing the music teaching for 11 state primary schools in North London

Our approach is one where the methodology and the ethos are equal. The principles underlying our approach are based on the teachings of the renowned composers and musical educators Zoltan Kodaly and Émile Jaques-Dalcroze. Kodaly's idea of a well-trained musician was one who had a 'well-tuned ear, eye, hand and heart!' He also believed that it was everyone's right to be musically literate – we agree! Dalcroze developed a structured method based on movement and found that if he worked with his students using musical movements, concepts and rhythms, and away from their instruments, their playing improved.



what we do

Our approach incorporates these ideas in a child-friendly way - working methodically, planning active and varied lessons, taking a longer-term view of progression and trusting inevitable progression, whilst always recognising the individual's or group's needs.

The nuts and bolts of the DaCapo approach have been put together in a structured, tried and tested programme, published in our set of six ToolBoxes.

The ethos is clear in the construction of all of our courses - that serious music learning and participation is for everyone. We believe that we are the only organisation that has such a clearly structured syllabus and well-defined ethos used by all of its teachers.

We also make sure that socialising, sharing, listening, contributing, laughing, making mistakes, correcting, repeating and sharing new ideas, are all a part of the teaching and learning experience.



We believe that children should:

- start with a programme of skills building and participation as young as possible, continue through schooling, with an integrated approach, encompassing classroom music.
- instrumental skills and opportunities to play in ensembles (without having to audition or prove ability through the grade exams system).

And that this way, we will have happy and very able musicians who have a skill that they can draw on for life.



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over 30 years

Agnieszka Ujma. Aleksandra Lipke. Alex Paul. Alex Western King. Alice Angliss. Alice Purton. Amy Samson. Andrew Gallop. Andy Scott. Anne Waddington. Arturo Serna. Athen Ayren. Bert Page. Camilla Cutts. Carl Herring. Catherine Hopper. Catherine Oldman. Charlotte Eaton. Charlotte Storer. Claire Bradnum. Dan Garcia. Dan Warwick. David Morris. David Robinson. Dominka Feher. Ell Kendall. Ellara Wakely. Enrique Galassi. Essi Kliski. Ewan Crabb. Fabio Fernandes. Fernando Ramirez. Filipa Pereira. Gary Spolding. Gerardo Gozzi. Greg Emfietziz. Hana Fisrova. Ignacio Monteverdi. Izzy Watson. James Opstad. Jane Gillie. Jane Harris. Jane Mitchell. Jane Whitehead. Jessica Burnett Wain. Jo Levine. Joe Wright. Joely Koos. Justine Koos. Jon Hughes. Josh Geffin. Josh Pamplin. Julia Owczarek. Jung Yoon. Kate Rattenbury. Katy Whittle. Kimon Parry. Kostas Spanos. Laura Hemlsey. Leo Intilangelo. Livia Sevier. Liz Menezes. Lizzie Baumberg. Lorena Wolteche. Louis D'Heudieres. Lucy Gwynne Evans. Luis Lax. Maja Pluta. Martin Fogel. Matilde Freiria. Matt Gedrych. Mayda Nervy. Melissa Favell. Michael Madigan. Miguel Clavijo. Natasha Kavanagh. Nathan Cho. Neil Pardoe. Niall McCann. Noel Rainbird. Pablo Castro. Patxi Del Amo. Paul Balmer. Pavel Ralev. Rachel Groves. Rachel Kay. Rob Adediran. Rocio Bolano.s. Roger Goula Sarda. Ros Hoffler. Roz Gladstone. Ruth Ross. Sally Russell. Sam Corkin. Sam Morris. Sharon Frances. Simon Kent. Stella Calver. Susanna Texiera. Susana Diaz. Susie Blankfield. Talia Ramos. Tatiana Judycka. Tom Morley. Toni Ramirez. Uillo Whelen . Will Bersey. Will Dollard. Yvain Caballero.....

Our Team



Principal and Founder:
Jane Cutler (1991)

CEO and Founder:
Michelle Groves (1991)

Design:
Ali Judge (joined 1998)

Vice Principal:
Neil Pardoe (joined 1999)

Sixteen fantastic musicians work with DaCapo throughout the week and a further eleven join them each Saturday at the Family Music Centre. All are trained or training in the DaCapo approach. Ten have been with us for over ten years and four for twenty or more.

Accounts: Roanna Winter (joined 2011)

Administration: Andrew Field

Chair: Jonathan McClelland

Teachers:

Lizzie Baumberg
Rocio Bolanos
Yvain Caballero
Camilla Cutts
Will Dollard
Fabio Fernandes
Matilde Frieria
Andrew Gallop
Dan Garcia
Jane Gillie
Rachel Groves
Lucy Gwynne Evans
Ell Kendall
Aleksandra Lipke
Niall McCann
Liz Menezes
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Kimon Parry
Alice Purton
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Saturday Music Centre



Pupils Joya and Kanon with teachers and families after one of our weekly cafe concerts

We always have a concert at 12 o'clock on a Saturday. It lasts between 2-10 minutes and we hear from either a teacher, pupil or guest.

It's an important and valued part of the day - very informal, sometimes a bit noisy (it's a cafe!).

2 year olds get to see a bassoon; parents can be proud; teachers' efforts are rewarded.

Our work in schools



We currently teach classroom music in 11 primary schools, using our award-winning curriculum.

“DaCapo provides every one of our pupils the highest quality music tuition.”

Alexander Banks, Headteacher, Wessex Gardens Primary School.

“This wonderful programme should be accessible to many more schools.”

Louisa Taylor, Headteacher, Wren Academy.





Teacher profile

We have so many amazing teachers. Here's a short interview with two.

Alice Purton, Senior Teacher

Rocio Bolanos, Certificate Teacher

How long have you been working with DaCapo?

Rocio has been working with DaCapo for nearly 4 years - Alice for nearly 10!

What do you particularly like about the DaCapo programme?

Rocio - I love how the program is tailored primarily to fulfil children's musical education, in particular the development of their creativity and freedom through music making and social interaction with their peers. I also love the fact that it has changed my approach to teaching completely and have provided me with a great deal of ideas and tools that I apply to my own music career. Alice - I agree with all of this! It's rare to find a school that

puts musicianship and communal music making above everything else. In my work as a performer, flexibility and the ability to communicate are the most important skills - DaCapo puts an emphasis on these.

Apart from teaching, what other training / initiatives/performances have you been involved in?

Alice - Rocio and I have been working together in the same group, Distractfold Ensemble, for nearly 12 years now. The group performs contemporary concert hall music, which can include a really wild variety of things... We've performed pieces which are incredibly complex with polyrhythms and microtones; pieces that are almost silent; pieces where we had to act, or choreograph our physical movements; worked with and performed on electronics and object percussion; we've even poured salt on to special acoustic boards for a piece - all very specifically scored and rehearsed!

The group has given us so much life experience, from giving workshops in major universities like Harvard, Stanford, Columbia and McGill, to touring round the world in a little car stuffed to the brim with equipment, from meeting and engaging with audiences in far-flung places, to the pressure of recording live performances for the BBC!

Alice - outside of my work performing with Distractfold, I also perform in another contemporary music group called Plus Minus, and a classical group Ensemble Kopernikus who recently released a disc of music by Percy Hilder Miles. I work a lot with screen composers, and

you can hear me on soundtracks including recent show Trigger Point and The Power, and films including Midsommar and After Love. I record for sessions in places like Maida Vale, Air Lyndhurst and Abbey Road (which never stops feeling fancy and exciting!). I also love to perform folk music, and sometimes perform sets singing and accompanying myself on the cello.

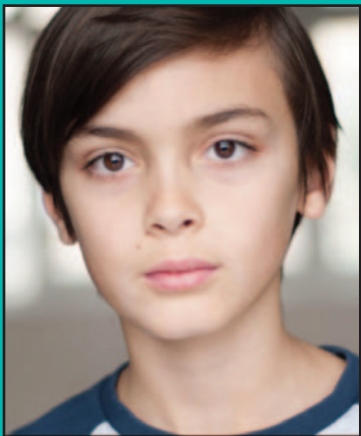
Rocio - I have collaborated with several international contemporary/experimental music ensembles and also am very interested in free improvisation. I am currently involved in projects with UK based improvisers/composers and discovering a whole new world of sonic possibilities and paths for music creation!

How, if at all, has the DaCapo training helped in working on developing new work, ways of working, dealing with people, getting involved in new initiatives?

Alice - DaCapo has really helped me with my musicianship skills. I had never really done much Kodaly before, and have found it has really changed the way I learn and notate new melodies. Teaching musicianship has also really boosted my confidence with my own singing - I now feel confident performing singing and playing at the same time, which I wouldn't have done before!

Rocio - I second that! DaCapo has helped me enormously in my confidence with singing and many other skills!





NOW IN THE

George Menezes Cutts

How old are you? 10

What school do you go to?

Martin Primary School

How long have you been with DaCapo?

When I was nine months old, my mum started bringing me to the baby and toddler sessions.

What lessons do you take at DaCapo? I take musician-ship, piano and percussion and piano lessons with Lucy.

What do you like about DaCapo?

I really like how the teachers teach you about coordination as it really helps me with my piano lessons. I think in schools, that is something they need to work on. The body percussion is really helpful to me as it taught me about rhythm and has inspired me to want to do drumming lessons.

How did you get into theatre work? Well I used to be part of a theatre school called Popcorn but when lockdown came, they set up a film festival. Everyone had to film themselves doing a monologue and film another video of themselves singing a song. I got gold for the monologue and silver for singing. My mum was very happy so she sent the two videos to our acting friends across the road. Now it so happened that they have a son who used to be in the professional acting business and had an agent. Our acting friends got our permission to

send the two videos to the agent and the agent took me in to start auditioning for professional film and theatre!

What theatre have you done, parts played, what are you doing at the moment?

From July 2021 to January 2022, I was performing in The Prince Of Egypt, the hit musical, as Young Aaron, Young Midian Boy, Young Egyptian Boy and Young Hebrew Boy in the Dominion Theatre, West End. That was my first job. I am now performing in the original cast of the first west end production of Bonnie And Clyde as Young Clyde at The Arts Theatre and I am having so much fun!

What do you really enjoy about being involved in a production? I genuinely really like performing with other people. It really inspires me and acting with them is just such great experience for me. It is really fun to be with people who are into the same things as me. It is great being in that sort of community.

What makes you go “Wow” during a show?

Well, most of all it is the acting that impresses me but I always like it when there is some really amazing tech in the show as well.

Who have you met as a result of your work?

I have met loads and loads of talented people but some you might have heard of include: Stephen Schwartz - Composer/ Lyricist of The Prince Of Egypt, Wicked, God-

spell and many more; Clive Rowe - Tracey Beaker CBBC; Ivan Menchell - Playwright of Bonnie And Clyde, The Cemetery Club and many more. He was extremely friendly and had photos with us; Soophia Foroughi - actor, singer and dancer in The Prince Of Egypt. And a friend that I keep crossing paths with is a girl called Jersey Blu Georgia. I performed with her in The Prince Of Egypt and now strangely we are cast together in Bonnie And Clyde by a different casting director!

What's the most exciting thing that has happened to you? Getting into the agency and beginning to audition was really big for me.

Has the DaCapo programme helped you? Yes definitely. Without DaCapo I wouldn't be able to have the sense of timing that I have now.

What is your ambition at the moment? I have quite a few dream jobs which are my ambition to work up to at the moment. As a child I would really like to be in The Lion King but as an adult I would really like to perform in Hamilton as Burr and in Matilda as Miss Trunchbull.

How often has your family seen “Prince of Egypt”?

My brother Edward saw the show 19 times and my parents saw it over 20 times!

WEST END!

Kanon Narumi

How old are you? 11

What school do you go to? I go to The Orion Primary School.

How long have you been with DaCapo? I have been with Da Capo since I was 4 yrs old.

What lessons do you take at DaCapo? I take 1:1 lessons with Jane Gillie, Green Musicianship with Neil, Attacca with Sally and Will, Junior Choir with Will, and Green Strings with Sally.

What do you like about DaCapo? I like the enthusiasm in everyone at DaCapo and how teachers support and encourage us in lessons.

How did you get into theatre work? It was through my agency which offers a variety of work opportunities. I have worked in commercials, film, tv, and musicals. My school introduced this agency. My headteacher has a variety of ways to recognise the stars and sends those with particular talents to explore with specialists in those areas, such as sports, arts, academics, etc.

What theatre have you done, parts played, what are you doing at the moment? My theatre works are "The King and I", the role of Royal Children Twins; "Dr. Seuss" How The Grinch Stole Christmas!, the role of Cindy Lou Who (understudy) 2020; "Frozen, The West

End Musical" the role of Young Anna 2021 and currently Young Elsa in the same production at The Theatre Royal, Drury Lane.

What do you really enjoy about being involved in a production? Everything, even the considerable numbers of audition rounds! Luckily I didn't have too many rounds for Frozen, as my initial audition video hit the perfect spot and the director offered me my role directly! All the people I come across are world-class professionals, stars in the musical theatre world and getting to perform with them and learn the skills to perform is something I can't get enough of. I also love to perform with the live orchestra, and my highlight is to get into the orchestra pit because of my musical background, the music director allows me to practice some of my pieces of music downstairs!

What makes you go "Wow" during a show?

When everyone comes together, including a full house of audience and the opening number starts, I get goosebumps every time. In this particular production of Frozen, Elsa's transformation on stage at the end of Act 1 always "Wows" everyone without fail. You must see it to be wowed!

Who have you met as a result of your work? I have been working with Samantha Barks, who plays adult

Elsa, Olivier Nominee Stephanie McKeon as Anna in Frozen and the father of musicals Andrew Lloyd Webber;

Carry Hope Fletcher in the premiere party, Taron Egerton in the film shoot for "Tetris".

Whats the most exciting thing that has happened to you? On my birthday the whole cast and technicians surprised me by singing the most beautiful Happy Birthday song.

Has the DaCapo programme helped you? Yes, it certainly has with my singing in the show. DaCapo's musicianship has enabled me to read the music scores in the rehearsals and help sing the pieces as accurately as possible. As I can understand the orchestral structure, I can respond to any irregularity on stage and count how many bars to recover should any such accidents happen to prevent any show stop from happening.

What is your ambition at the moment? My current ambition is to be an actress and become a vet, if possible.

How often has your family seen "Frozen" ? I think we lost count of the number of times they have watched the show so far, but I am sure they have watched it more than a dozen times!



30 years of DaCapo



1500

Concerts
performed



25

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175

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90

Schools reached



435

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lockdown





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1,400
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Conventions



9
Organisations Partnered

Creative Partnerships.
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Aurora Orchestra
Learning Horizon
London Borough of  Camden
Coram Fields
Proms at St Jude's
Fantasia Orchestra
Young People's Puppet Theatre



10
Countries
reached



9
Summer
Schools



Ideas
Lost count



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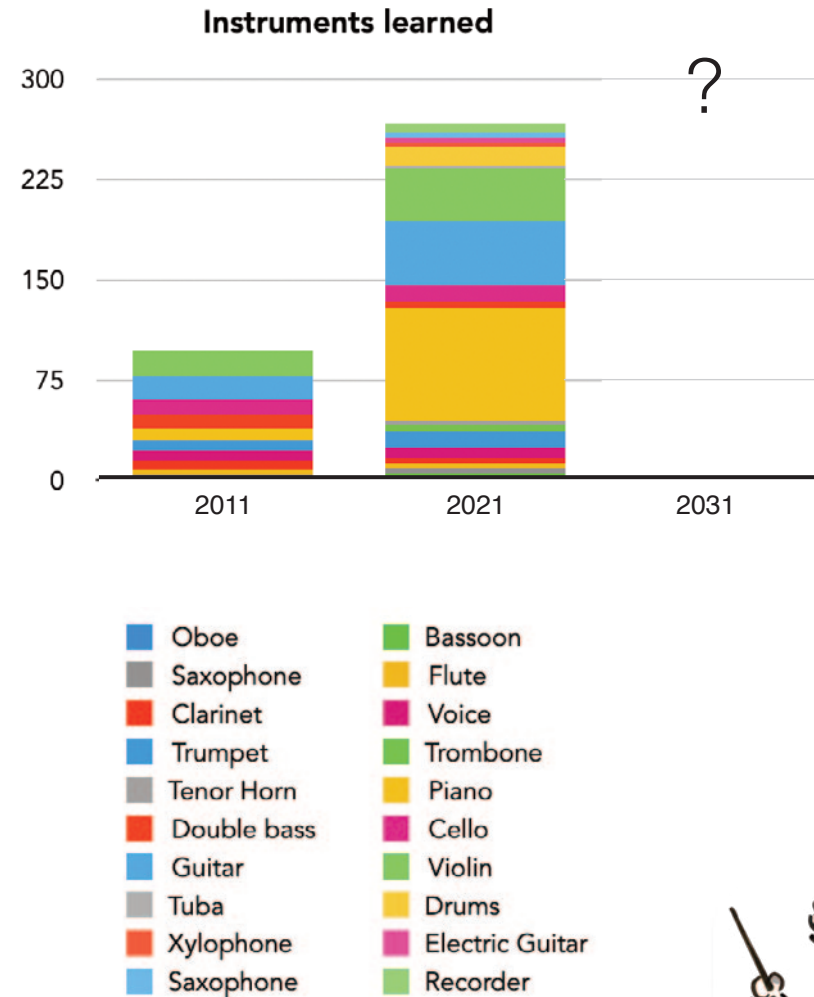
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Looking ahead....

Over the next three years we aim to:

- Improve our revenue streams through growing the attendance of the current Saturday programmes.
- Reach more children and students, with a particular emphasis on social inclusion, through our partnerships and outreach programme; and in the launch of the Saturday afternoon AMP programme.
- Develop and follow through on a diversity and inclusion action plan to ensure that the Charity's operations are fully reflective of the diversity of the communities in which it operates and is thereby able to attract families and students of all backgrounds.
- Further strengthen the trustee board and committees with individuals who bring relevant skills to the Foundation and have the time to support the Charity's management in developing new initiatives.



Our partners

Proms at St Jude's

Teeny Prom, Schools' Prom, Fanfare Competition and more. The partnership with PSJ has become an important part of our work over recent years and we look forward to another year of collaboration. We plan to develop ongoing projects, taking more music into schools throughout the year and developing a Mass Choir.



FANTASIA ORCHESTRA

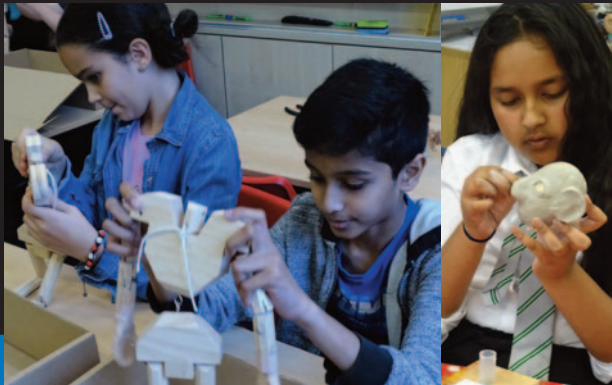


Another exciting collaboration - this time with exceptional young performers. We are planning educational programmes and concert experiences for children, taking the orchestra members into schools; running pre-concert workshops; attendance at rehearsals and providing shared playing opportunities.

and coming in 2023



Drawing on the expertise and experience of the Young People's Puppet Theatre and combining it with DaCapo ideas, this pilot project, an Afternoon of Music and Puppets (AMP), will explore music and puppetry together. Family workshops, a summer school and a final performance with professional musicians thrown into the mix, it promises to be a very interesting start to what we hope will be a long term addition to the Saturday Music Centre activities.





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 Grace Davidson Robert Max Jon Sopel Colm Tóibín

Proms at St Jude's MUSIC & LITERARY FESTIVAL 25 JUNE - 3 JULY 2022

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 Echo Ensemble • Christian Forshaw & Grace Davidson • Fantasia Orchestra
 The Gould Trio • Nevill Holt Opera • Joanna Eden • Peter Edwards • Last Night Prom

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 Jon Sopel • Victoria Glendinning • Francis Spufford • Jeremy Farrar with Anjana
 Ahuja • Charlotte Mendelson • Claudia Roden • Steve Richards • Howard Jacobson
 Colm Tóibín, 2021 Winner, David Cohen Prize for Literature, online

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Tribute to JOHN ASHTON THOMAS

A Conductor, Composer, Orchestrator and DaCapo's composer in residence 2010 - 2022



On 2nd October 2022 John Ashton Thomas came for his first ever double bass lesson at DaCapo and joined with the Adult Chamber group in playing some Telemann. When asked by one of the adults how long he'd been playing the bass he replied "since half past 12". John had lunch with us and made his way home mid-afternoon. We learned a couple of days later that this was the last time any one had seen him. He died in bed of a heart attack later on the Saturday. John's most recent ambition was to play the bass in Kensington Symphony Orchestra - after all, he thought he probably had thirty or so years left to live.

John was the very first student I spoke to on day one at Trinity College of Music; we had an immediate easy understanding, our politics were the same and we had both taken a gap year (less common in 1979). We joined the Socialist Society and I enjoyed his very quirky sense of humour. Over three years of study at Trinity we shared the majority of our lectures and seminars.

In 2010, having worked on the project 'Boom Town' with Aurora Orchestra, we learned an

important thing: that if you can commission materials to your own educational needs, you will do a better job! With this in mind, new projects on the horizon and the potential for a summer school, I contacted John.

It had been eight years since we had been in touch; John had moved to Los Angeles to become part of the composer's consortium working on film in Hollywood and so our paths hadn't crossed for a while! On the day of the phone call he told me that he had decided to come back to the UK to work remotely for Hollywood. Perfect timing.

The call was the beginning of the long collaboration and another chance for me to see my friend regularly! The music that we collaborated on went from the relatively simple 'Street Party' to the much more ambitious songs in 'The Sea', 'Chocolate' and 'Assalay' where John wrote music with time signatures and rhythmic patterns which, when he first met DaCapo, he thought would be 'difficult' for children.

As well as writing for each of our annual summer

schools (which his children attended) he also wrote other materials for DaCapo - 'Learning Super Heroes' (two sets of partner songs for schools' learning) and the DaCapo jingle for the online digital resource being two that stand out.

At John's memorial service, which was held on what would have been his 61st birthday in Temple Church, the music that was played showed the diversity of his musical interests, from The Celtic Cross to the Mass for Choir and Saxophone. It was clear that the friendship I had with John was replicated five hundred times in all the people who attended who also felt his kindness and personal interest. He didn't boast about his work, although he was very excited to tell me that he had asked Emma Thompson to sign his score for Nanny McPhee!

Jane Cutler



Governance

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Jonathan McClelland

Chair

Monica Healy

Stephen Kenzie

Rebecca Muenger

appointed August 2021

Lawyer:

VLT Legal Services Limited. Crendon Cottage,
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Governing document:

Constitution

Legal Status:

Company Registered by Guarantee. Registered charity.

Company No:

06698862

Registered Charity No:

1136051

Registered office:

Wren Academy, Hilton Avenue, N12 9HB

Accountant:

Martin Hardie BA, FCA. Apex Professional Services,
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Independent Examiner:

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Board duties include contributing to all aspects of Board governance and strategic planning, providing expertise where appropriate and participating in Board decision-making. Prospective Trustees will be interviewed (by a panel of at least one Trustee and one member of senior management) to explore their experience, with decision to appoint made by the Board by simple majority (appointment of a new Chair must receive a two thirds majority). Trustees will receive induction by the Chair and seek a DBS check. Trustees are unpaid but can make claims for travel and subsistence incurred on DaCapo business. According to the Constitution, as a Registered Charity, Trustees have no personal liability.

Public Benefit Statement

The Board of Trustees have complied with their duty in section 17 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission on the public benefit of the Charity.

Financials

ACCOUNTS FOR THE YEAR ENDED 31 AUGUST 2021

The Trustees present their report and examined financial statements of the charity for the year ended 31 August 2021. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and 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 published on 16 July 2014, as amended by Bulletin 1.

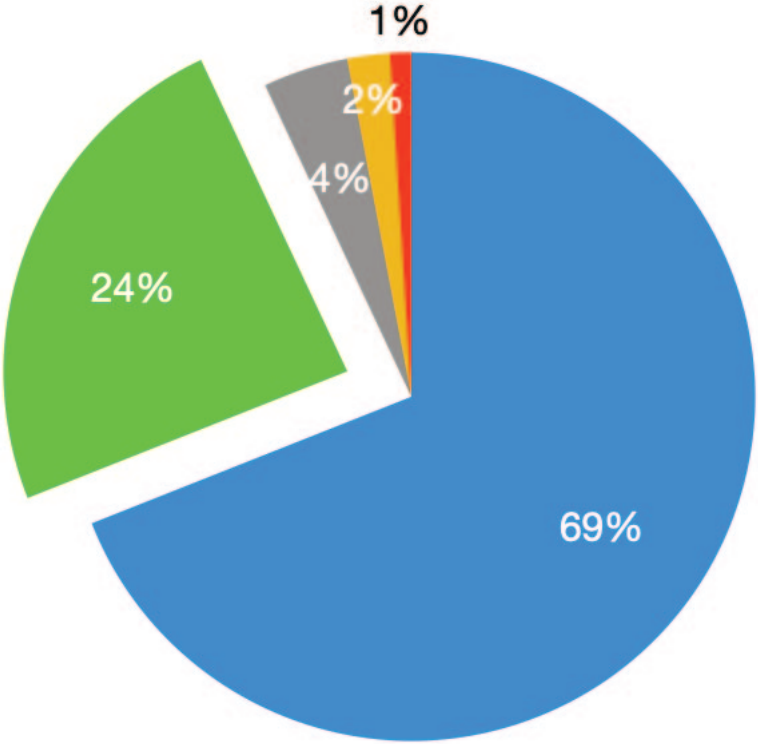
The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted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

There was a deficit for the year of £12,745 (2021 Surplus £7,170). Reserves carried forward to next financial year stand at £22,224.



Income

2020-2021

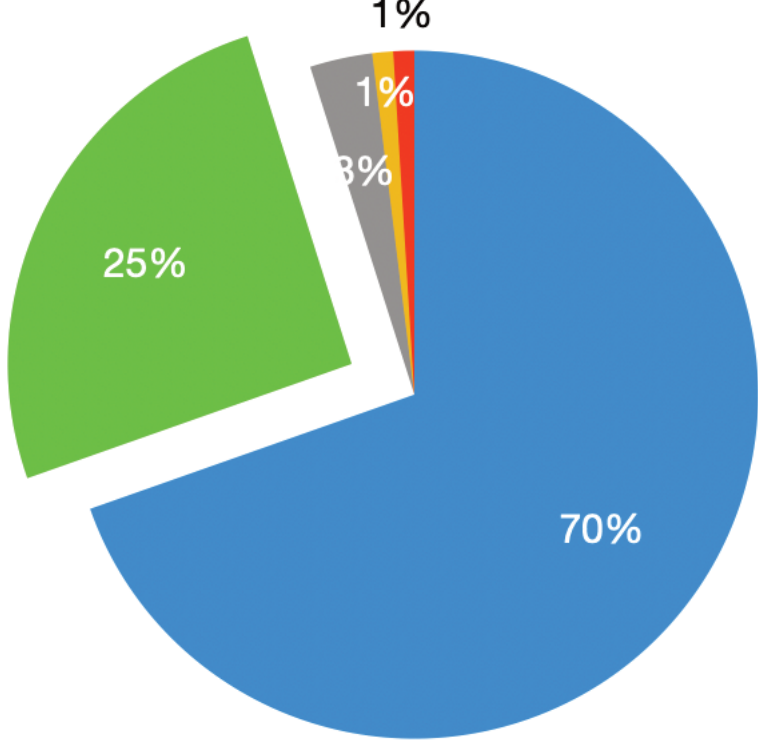


- SATURDAY CENTRE AND WREN ACADEMY
- SCHOOLS
- DONATIONS & GRANTS
- PROJECTS
- TRAINING

NOTE: PROJECTS AND TRAINING CURTAILED BECAUSE OF COVID

Expenditure

2020-2021



- SATURDAY CENTRE AND WREN ACADEMY
- SCHOOLS
- DONATIONS & GRANTS
- PROJECTS
- TRAINING

NOTE: PROJECTS AND TRAINING CURTAILED BECAUSE OF COVID

Statement of financial activity

Balance Sheet

THE DACAPO MUSIC FOUNDATION LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 AUGUST 2021

| | Note | Unrestricted Funds £ | Restricted Funds £ | 2021 Total £ | Unrestricted Funds £ | Restricted Funds £ | 2020 Total £ |
|------------------------------------|------|----------------------------|--------------------------|--------------------|----------------------------|--------------------------|--------------------|
| Income from: | | | | | | | |
| Donations and gifts | 2 | 10,059 | - | 10,059 | 8,283 | - | 8,283 |
| Charitable activities | 3 | 237,627 | - | 237,627 | 260,446 | - | 260,446 |
| Total income | | 247,686 | - | 247,686 | 268,729 | - | 268,729 |
| Expenditure on: | | | | | | | |
| Charitable activities | 4 | 260,431 | - | 260,431 | 261,559 | - | 261,559 |
| Total expenditure | | 260,431 | - | 260,431 | 261,559 | - | 261,559 |
| Net movement in funds | | (12,745) | - | (12,745) | 7,170 | - | 7,170 |
| Reconciliation of funds: | | | | | | | |
| Total funds brought forward | | 34,969 | - | 34,969 | 27,799 | - | 27,799 |
| Total funds carried forward | | 22,224 | - | 22,224 | 34,969 | - | 34,969 |

All transactions are derived from continuing activities.

All recognised gains and losses are included in the Statement of Financial Activities.

THE DACAPO MUSIC FOUNDATION LIMITED BALANCE SHEET AS AT 31 AUGUST 2021

| | Note | 2021 £ | 2020 £ |
|---|------|-----------------|-----------------|
| Fixed assets: | | | |
| Tangible assets | 9 | 18,231 | 21,689 |
| Investment | 10 | 5 | - |
| | | <u>18,236</u> | <u>21,689</u> |
| Current assets: | | | |
| Debtors | 11 | 25,206 | 35,548 |
| Cash at bank and in hand | | <u>12,815</u> | <u>16,170</u> |
| | | <u>38,021</u> | <u>51,718</u> |
| Liabilities: | | | |
| Creditors falling due within one year | 12 | <u>(15,284)</u> | <u>(14,769)</u> |
| Net current (liabilities)/assets | | <u>22,737</u> | <u>36,949</u> |
| | | <u>40,973</u> | <u>58,638</u> |
| Liabilities: | | | |
| Creditors falling due over one year | 13 | (18,749) | (23,669) |
| NET ASSETS | | <u>22,224</u> | <u>34,969</u> |
| The funds of the charity: | | | |
| Unrestricted Funds | 14 | <u>22,224</u> | <u>34,969</u> |
| TOTAL FUNDS | | <u>22,224</u> | <u>34,969</u> |

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit in accordance with section 476 of the Act. The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared and delivered in accordance with the special provisions applicable to companies subject to the small companies regime.

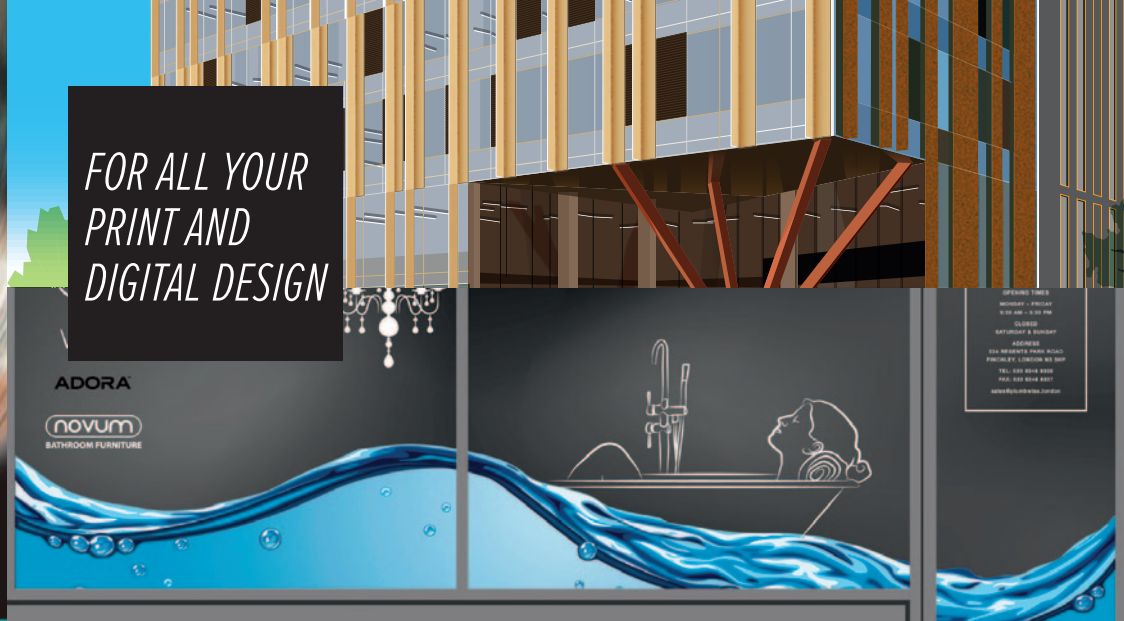
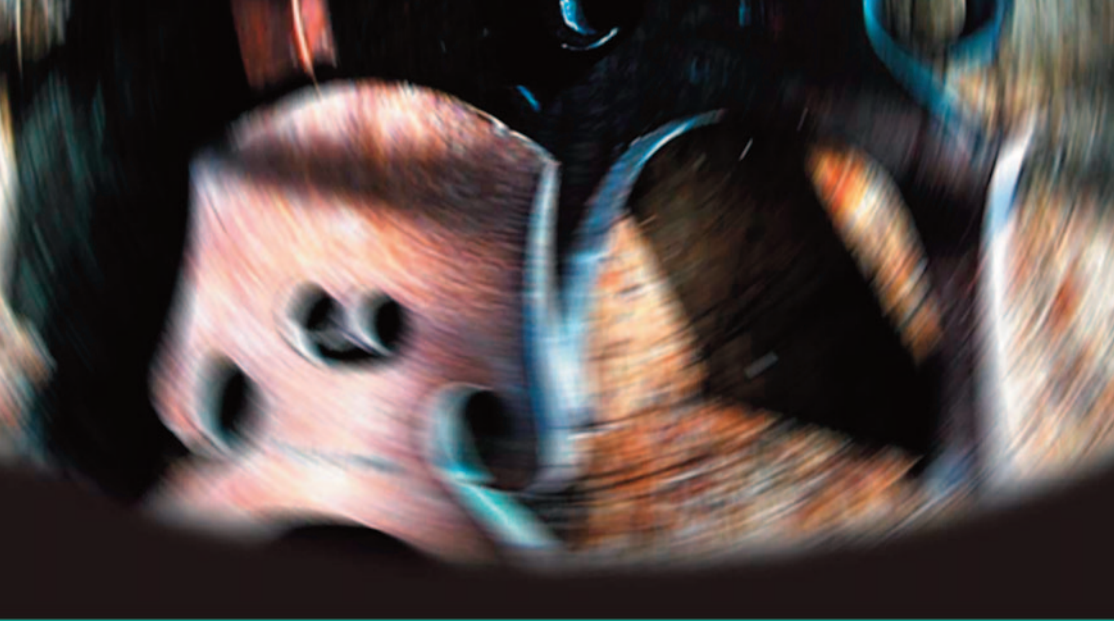
The financial statements were approved and authorised for issue by the Board of Trustees on 23 May 2022 and signed on its behalf by:


Jonathan McClelland
Director & Trustee

The notes on pages 8 to 14 form part of these financial statements

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Julian's story

Julian started showing signs of Autism Spectrum Disorder (ASD) when he was two years old. By the time he got to Reception Class, he experienced hypersensitivity to sounds, which made walking down the street and participating in activities with other children stressful. We thought that if he learned more about sound, how to produce it and control the intensity, he would feel more comfortable with his daily environment and might even enjoy music. DaCapo welcomed us with open arms and, over the years, the DaCapo teachers have instilled in Julian (and our entire family) a profound appreciation for music. In the 'Try an Instrument' session, Julian felt a natural attraction to the xylophone and he gradually learned how to play this instrument thanks to Niall's adaptations of the sessions (using dinosaur names for all of the songs as this was Julian's main area of interest). After a few years of learning how to play the xylophone, he started to express an interest in the piano. About a year ago, he asked if he could learn to play the drums. Today, Julian is learning to play all three instruments, he is the percussionist for Attacca and he has repeatedly told us that his dream is to become a 'percussion master'. In addition to being able to bang away at the drums in a tiny room when he has classes with Andy, Julian is now able to walk down the street with noisy cars, play with his classmates during breaktime and enjoy listening to music in the car. DaCapo has simply changed his life (and ours) and has given him music, a friend for life.

Cecilia, Julian's mum





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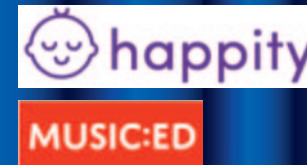
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