



# Annual Report 2023-24

*“To share the stories of the Holst Victorian House,  
a period home where composer Gustav Holst was born”*

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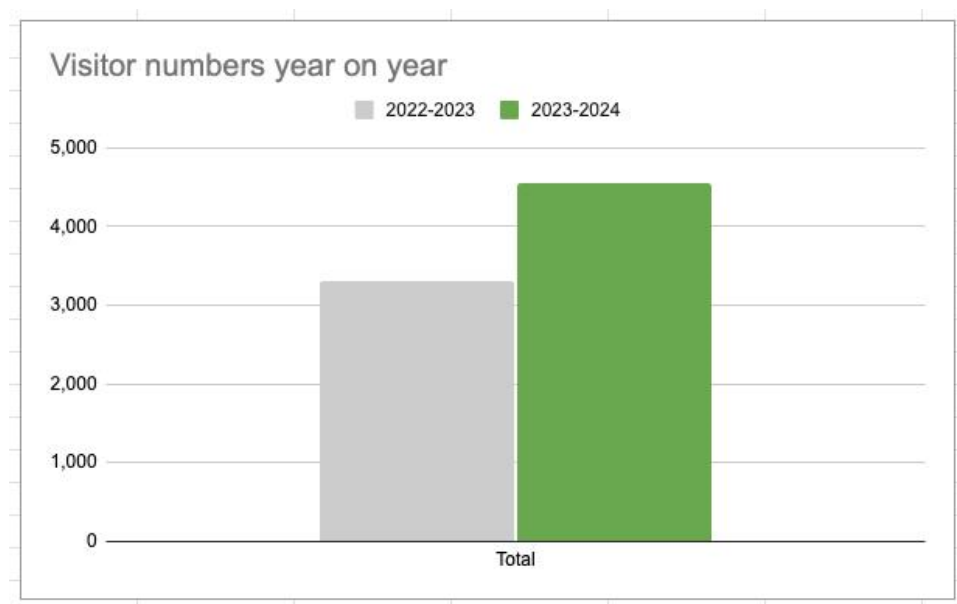


## HOLST BIRTHPLACE TRUST AGM, 17 JULY 2024

### CHAIR'S REPORT FOR 2023-24

#### Introduction

In 2023-24 the Museum continued to consolidate its presence as Holst Victorian House with a number of new developments and a significant increase in visitor numbers.



The quality of the experience that we provide for our visitors has been recognised by a Tripadvisor Travellers' Choice Award, which means that our Tripadvisor ratings are in the top 10% of visitor attractions worldwide.

**Tripadvisor**  
Travellers' Choice Awards  
Winner 2024  
Holst Victorian House



Reviews from millions of Tripadvisor travellers place this winner in the top 10% worldwide.

## Rebranding

2023 saw the unveiling of the next phase of our rebranding project with authentic Victorian lighting, a Victorian Drawing Room with an 1870s upright piano, a de-cluttered hallway and a new shop. Feedback has been very positive, with an accompanying increase in visitor numbers.

Our focus then shifted to the installation of the 'Turning The Pages' facility, which is now live. This enables visitors (whether in person at the Museum, or online) to view the fifteen Holst original scores in our collection while simultaneously hearing the music. The music includes items from the Louise Dyer archive; the lost manuscripts rediscovered recently in New Zealand; and Holst's 'Early Horrors'. We are grateful to the L.G. Harris Trust and the Patricia Routledge Foundation for their support for this project.

We have also been working to secure a presence on the Bloomberg Connects app, which includes virtual tours of museums and heritage sites both large and small all over the world, ranging from the New York Met to the National Portrait Gallery and The Herschel Museum in Bath. Holst Victorian House will go live on this app in 2025.<sup>1</sup>

At the same time, we have been busy raising funds to complete the transformation of our hallway. This will see the installation of a restored Victorian hall stand (plus hats and coats), barometer and mirror later in the year. Many thanks to those who have donated to this project.

As part of our ongoing development programme our front garden was also redesigned and replanted this year by Chris Archibald, who leads the Green Spaces team at Friends of Pittville, with the cost of the plants being met by a number of generous donors. Many thanks to those who supported this project, and to Chris for his time and expertise.

## Building

The Trustees commissioned a full survey of the Museum buildings (including the outhouses and garden walls) during 2023 from accredited historic building surveyors Arnold Bartosch Ltd. This identified a number of outstanding maintenance issues which have been grouped into three work packages. The most urgent repairs that can be done without scaffolding are underway, including a new back gate and redecoration to the outside (and only) toilet.

A grant application for the other two packages, plus replacement electric heaters with an appearance more in keeping with the immersive Victorian experience and controlled for conservation heating levels, was made to the Arts Council England MEND scheme at the beginning of 2024. Including scaffolding, professional fees and contingency, this totalled £90K. This application was unsuccessful, as the scheme was over-subscribed with applications from independent museums whose buildings are in worse condition than ours. However, we will continue to fundraise for the three outstanding packages of work to be completed over the next two to three years.

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<sup>1</sup> <https://www.bloombergconnects.org/>

## **Collections**

The Curator's report (below) covers the work on our collections during the year as well as our recent and current exhibitions.

The Louise Dyer collection arrived at Holst Victorian House on 9 May 2023 after a long and complicated journey which our AGM speaker Stephen Roe will recount. Selected items from the collection are now on display at the Museum and the title of the exhibition – “In a Parisian Salon” – suggests the very different side of Holst that it has revealed.

## **Governance**

The Museum is a Charity governed by a Board of Trustees who are also Directors of the Limited Company. During 2023-24 the Board consisted of seven Trustees (out of a possible maximum of twelve). Two of us are stepping down at this AGM and a successful recruitment campaign has been taking place during the last few months which has attracted a good level of interest.

Trustees meet formally every six weeks, and most are also involved in the work of the Museum in one way or another on a regular basis. I'd like to thank all the Trustees for the immense amount of time and effort that they contribute to the Museum.

We have two formal sub-committees. One is responsible for the Museum's collections and the building and is expertly chaired by Sarah Staniforth. I'd like to thank Sarah and the other members of this committee - Steve Blake, Penny Liddiard, Alison Hall, and our curator Laura Kinnear - for their valuable contribution to the Museum and for all their hard work and support. The second was set up during the year with responsibility for Audience Development and Marketing, and is chaired by Steve Leary. Again, I'd like to thank all involved for the time and effort they have contributed to this important area of our work.

During the year we welcomed Paul Broekman as our new Treasurer. Paul was clearly destined for this role. He's a qualified accountant who recently retired from a career in Financial Services; he also studied Music alongside Maths at university and has been an amateur musician for many years, playing trumpet in various orchestras in and around Cheltenham, including performing a number of works by Holst.

Sadly we are saying goodbye to Lindsay Travis, who since joining us as a Trustee in 2022 with a background in business improvement has thrown herself into streamlining and updating our systems and generally turning us into a more efficient organisation. We are very grateful for the contribution she has made.

## **Our Forward Plan**

Our Forward Plan for the period 2023-26, agreed in 2022, has five strategic aims:

1. To ensure sufficient resources (including human resources) to support the Museum's effective operation and development, and its economic and environmental sustainability.

2. To develop the breadth and diversity of the Museum's audiences locally, regionally, nationally and internationally.
3. To digitise the Museum's collections to safeguard their future and ensure accessibility for all.
4. To implement Phase 2 of the 'Unlocking the Victorian House' project.
5. To promote the Museum through a celebration of the 150th anniversary of Gustav Holst's birth (and the 50th anniversary of the Museum's foundation) in 2024.

Each of these strategic aims is allocated to an individual Trustee to oversee.

We have agreed to replace the fifth aim with one relating to the conservation of the building, which is our most valuable asset both financially and in terms of our mission as a museum.

## **Staff**

The Museum employs two part-time members of staff, a Curator and an Operations Manager.

The unique atmosphere of the house which visitors encounter (and which so many comment on) is the result of much hard work (often behind the scenes) by our Curator Laura Kinnear, and I would like to thank her for repeatedly going the extra mile once again during 2023-24 and producing such impressive results with minimal resources. During this year Laura has also led the multi-agency team responsible for delivering Holst 150, including securing Arts Council funding of £30,000 and other grants for this project.

During the year we said goodbye to Zak Infanti, who joined us originally as a Volunteer and then became a paid member of staff under the Government's Kickstart scheme. When Government funding ended we created a temporary post of full-time Operations Manager using reserves and legacies, but a full-time post was not sustainable in the longer term.

We therefore decided to make the Operations post permanent to provide the stability and security which had previously been lacking, but at 22 hours a week. We have been extremely fortunate in being able to appoint Sabine Orton, a well-qualified member of our Volunteer team, to this permanent position.

## **Volunteers**

Volunteers are an essential part of the Museum, both to keep the building open and welcome our visitors, and also in a range of roles behind the scenes. In a normal week there are twenty volunteer shifts to fill, which can present a challenge – and in common with virtually all other organisations that are staffed by volunteers, it can sometimes be difficult to have enough people in the right place at the right time to fulfil our commitments.

The Visitors' Book is full of praise for our Volunteers and I'd like to add thanks from the Trustees to everyone who gives up their time to help us run such a successful Museum. Special thanks go to those who put in a regular commitment and also those who consistently answer our calls for help at short notice.

## Financial sustainability

We are an independent charity, and receive no public funding apart from a small grant from Cheltenham Borough Council.

Our primary source of income is admissions, and our admissions income during the year was an impressive 20% above our Budget target; however, this still covered less than 40% of our day-to-day expenditure. During the year we received a legacy of around £10,000 which helped to reduce our loss for the year; we have of course also received generous donations for specific purchases, which are greatly appreciated. There remains however a stubborn gap between our income and our expenditure, which in 2023-24 was £34,000. The Trustees have agreed a Budget for the current financial year which shows a reduced deficit of £25,000, but this excludes other costs associated with the building and further development costs. When these are taken into account, our cash reserves are projected to reduce by half this financial year. The Treasurer's report (below) discusses the position in more detail.

This is not a new problem, and indeed an article about the Museum which appeared in *The Guardian* over 20 years ago under the heading "Museum where Holst wrote the Planets in Crisis" (!) made much the same point.<sup>2</sup> Adrian Jackson, the Chair at that time, was quoted in the article as saying

"Our sole income is what we take on the door and what we make on merchandising. Together that makes about £10,000 a year and it costs £27,000 to run the museum. This is a problem facing all small museums - you cannot possibly get enough people through the door to support the project."

Although the numbers have changed the problem remains the same, and will need to be resolved if the Museum is to be viable in the future.

## Events

The 2023 Birthday Concert was given by students from St Paul's Girls' School in Hammersmith, where Holst taught for more than 30 years. The high standard of music at the school continues and was evident in the performances by the choir, orchestra and soloists of a number of pieces by Holst, as well as one by Imogen Holst.

Our exploration of *In the Bleak Midwinter* looks set to become a regular feature of our Christmas programme and this year it will take place in the church at Cranham, the village after which Holst named his popular setting of the Christina Rossetti poem.

We have continued to run our popular in-house events including our Victorian Book Group, our knitting group, Bake Back in Time, and craft and entertainment sessions for children and adults. We held a number of evening events in the drawing room including recitals and storytelling which were all sold out, and also attracted visitors who had never been to HVH before. In addition we continue to provide sessions for schools, and have been working closely with Oakley School and the

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<sup>2</sup> <https://www.theguardian.com/uk/2003/may/29/arts.education>

Cornerstone Community Centre. We are also hosting an increasing number of group visits and tours. This constitutes a substantial events programme for a small museum and I'd like to thank everyone who has been involved in organising these events.

## **Farewell**

I am standing down as a Trustee at this meeting following a move to Wiltshire last year. It has been a privilege to be Chair during three exciting years which began with us re-opening after the pandemic as Holst Victorian House and is ending with us leading the celebrations to mark the 150<sup>th</sup> anniversary of Holst's birth. 2025 will see another celebration as we mark the 50<sup>th</sup> anniversary of the Museum's opening. In these busy times we are grateful for your continuing support as Friends of the Museum.

Hilary Simpson  
Chair of Trustees  
July 2024



## HOLST BIRTHPLACE TRUST AGM, 17 JULY 2024

### CURATOR REPORT FOR 2023-24

2023-4 has, like previous years, been a busy one at Holst Victorian House. Interestingly, it has been characterised by working in partnership, with guest curators and organisations such as Cheltenham Festivals and the University of Gloucestershire. Many of these partnerships have been formed to celebrate Gustav Holst's 150th birthday which we are marking in 2024. These anniversary projects have been marketed as Holst 150.

This financial year, funding has been very successfully obtained - although significantly for projects, (such as Holst 150 which secured a £30,000 Arts Council England National Project Grant) as opposed to running costs. Acquiring core funding remained an issue throughout the period and continues to be the case.

Looking back to this time last year, summer 2023 saw the opening of a new exhibition, *Making, Mending, Marking*, telling the story of the Female Orphan Asylum, an institution for young girls and women sited just five minutes' walk from Gustav Holst's childhood home. We were approached by Jo Teague, an MA Research student, about hosting the exhibition in 2022. What began as an idea of displaying the orphans' samplers and pin cushions grew into a plan for an immersive experience, exploring working-class lives in several of the house's period rooms. Jo's imaginative interventions - textile hangings with printed images of the maid-of-all-work, hand-sewn pockets and facsimile letters and booklets - were woven expertly into the permanent displays. In fact, so successful were these ideas that many have been retained.

The first Holst 150 event in 2024, opening in February, was an exhibition entitled *Gustav Holst and The Three Choirs*. This illustrated, through items in the Holst Victorian House collection and also drawing on items from The Three Choirs archive, how important this festival was to Holst – both in terms of his career and development as a composer, but also as a music-lover. Again this was a collaborative venture, working with Simon Carpenter, archivist at the Three Choirs. The exhibition will be mounted this summer at The Hive in Worcester as part of the Three Choirs programme.

*In A Parisian Salon: Louise Dyer, Holst Patron* followed this exhibition in June. Co-curated with Holst scholar Philippa Tudor, it includes many items from the Louise Dyer collection which the Museum acquired in May 2023 following a successful fundraising campaign. The exhibition continues until February 2025.

Temporary exhibitions are a key way of encouraging a wider range of visitors and showcasing items which we cannot place on permanent display because of their fragility, such as autograph manuscripts (of which we now have fifteen in the collection). One way of enabling visitors to access treasures such as these is through digital platforms. Throughout 2023-4 we have been working on a



project with Turning the Pages, a company well-known for their work with The British Library in digitally presenting books, manuscripts and documents in innovative and exciting ways. We were keen to launch our Turning the Pages Holst manuscript project in Holst's 150<sup>th</sup> year and we are delighted that it was installed in June. Now visitors can 'turn' the pages of Holst's manuscripts while listening to them.

In 2023-24 visitors experienced our newly refurbished rooms following the Phase 2 Interpretation project. The rooms were completed in March last year and it has been very encouraging to hear visitors' reactions to these changes. This review from Tripadvisor in December 2023 illustrates the impact such changes can make, and is a glowing endorsement of the new vision for the Museum:

*If only all museums were like this one! We spent a happy hour exploring this Victorian house with its rooms furnished with appropriate objects and curios. This is the house where Holst was born and you can see (but not play) his piano. However, there is so much more to this place than just the composer. Start with the short video in the basement to see the residents throughout time. Then use the excellent guidebook to take you through each room up to the nursery in the attic. We followed the special exhibition about the orphans' embroidery. This was dotted amongst the rooms. We focused on this because we only had limited time, but we weren't worried because our bargain £10 ticket allows us return entry for a full year and KIDS ARE FREE! So we plan to return and investigate new aspects and special exhibitions each time we visit Cheltenham. Much better than being overwhelmed by information all in one go.*

In all these endeavours, I have been supported by a fantastic team of Trustees, including Hilary our Chair and Lindsay our Operations Trustee. Sadly, both are leaving the board this year. I want to thank them for their support, particularly for believing and trusting in the Phase 2 project and the changes we needed to make.

Earlier this year we said goodbye to Zak Infanti, our Operations Manager, and welcomed in his place Sabine Orton. It has been a delight to work with Sabine these last few months and I look forward to continuing to work with her.

One of the challenges of the coming year will be our Arts Council Accreditation return which we think will have to be submitted in April 2025. However, in the coming months, we will be in a celebratory mood, marking Holst's significant anniversary. I hope you can all join us at the special Holst 150 Birthday Party in Imperial Gardens on the 21st of September.

Laura Kinnear  
Curator  
July 2024



## HOLST BIRTHPLACE TRUST AGM, 17 JULY 2024

### TREASURER'S REPORT FOR THE FINANCIAL YEAR 2023-24

#### 1. Income and Expenditure (Statement of Financial Activities)

- a. Our unrestricted funds made a loss in 2023-24 of £18k; however, this was £13k below the budgeted loss of £31k.
- b. The main variances against the budget were as follows. Turnover (+£8k), Legacies (+£10k), Events expenditure (+£2k) and Staff costs (+£2k) were better than predicted. Electricity (-£5k) and Repairs & Maintenance (-£4k) were worse than predicted.
- c. Restricted funds raised £85k for the purchase of the Louise Dyer collection.
- d. Admissions accounted for roughly half of total income in 2023-24, with the other half being made up mainly of Donations/ Legacies, Grants (Cheltenham Borough Council) and Friends' Subscriptions, which amounted to £25k.
- e. Whilst it is difficult to predict future Grants and Legacies, they are clearly essential to the long-term viability of the museum. In particular, unrestricted Donations and Legacies are crucial to help us bridge the gap between our Income and Expenditure.
- f. Expenditure increased by 11% in the financial year. Over half (52%) of our expenditure is on Staff costs, with Electricity, Insurance, Cleaning, Security and Rates amounting to almost another 20% of the total. Other than the Repairs & Maintenance and the Advertising & Marketing budgets, there is limited scope to reduce expenditure under the current model.
- g. The Shop made a profit of £1.8k in the year (sales of £3.6k less costs of £1.8k).

#### 2. Balance Sheet

- a. Total Capital and Reserves increased in 2023-24 by £73k. This can be explained as the purchase of the Louise Dyer collection (£85k) less reported £18k loss.
- b. The Louise Dyer collection will be treated as a Heritage asset and will not be depreciated.
- c. Net current assets fell by £16k during the year, from £165k at 31 March 2023 to £149k at 31 March 2024.

### 3. Reserves

- a. The museum has sufficient net current assets to cover the 12 months budgeted expenditure for the 2024-25 financial year of £70k. Taking into account our budgeted income, we are forecasting a loss for the current financial year of £25k. (The 2024-25 budget assumes no donations or legacies, apart from Friends' subscriptions and the Cheltenham Borough Council grant.)
- b. In addition, there is a further £51k of Reserves allocated as follows:
  - i. Phase 2 redevelopment £37k
  - ii. Building repairs £10k
  - iii. Piano Restoration £4k
- c. If these costs are realised in the current financial year the effect will be to reduce the net current assets by approximately half, from £149k at 31 March 2024 to around £73k at 31 March 2025.

Paul Broekman  
Treasurer  
30 June 2024

## Statement of Financial Affairs (Income and Expenditure) 2023-24

### The Holst Birthplace Trust (a company limited by guarantee, registered charity 1078599)

Statement of Financial Affairs (Summary Income and Expenditure Account) for the year ended 31st March 2024

	2023-2024			2022-2023		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
<b>Incoming Resources</b>						
Admissions	34,482.78		34,482.78	25,223.84		25,223.84
Surplus on Events	1,408.75		1,408.75	855.95		855.95
Friends' Subscriptions	4,450.00		4,450.00	3,290.00		3,290.00
Donations	13,119.85		13,119.85	35,126.33		35,126.33
Grant - CBC	7,500.00		7,500.00	7,750.00		7,750.00
Grants - Other	400.00		400.00	8,115.88		8,115.88
Gift aid	564.60	1,985.00	2,549.60	522.48		522.48
Interest Income	1,995.46		1,995.46	1,378.07		1,378.07
Marketing income	450.00		450.00	415.00		415.00
Rebranding (Phase 2) income	4,004.00	5,617.00	9,621.00	7,000.00	20,900.69	27,900.69
Profit on Shop Sales	1,773.10		1,773.10	1,028.49		1,028.49
Collection items		83,215.00	83,215.00			0.00
Miscellaneous Revenue	13.41		13.41	1,590.42		1,590.42
<b>Total Incoming Resources</b>	<b>70,161.95</b>	<b>90,817.00</b>	<b>160,978.95</b>	<b>92,296.26</b>	<b>20,900.69</b>	<b>113,196.95</b>
<b>Resources Expended</b>						
Staff Costs	45,987.02		45,987.02	52,875.42		52,875.42
Repairs & Maintenance	5,345.22		5,345.22	2,615.05		2,615.05
Advertising & Marketing	2,539.84		2,539.84	2,503.64		2,503.64
Depreciation	1,792.00		1,792.00	2,077.00		2,077.00
Insurance	2,600.72		2,600.72	1,904.62		1,904.62
Collections	1,425.86	786.70	2,212.56	1,779.46		1,779.46
Exhibitions	774.53		774.53	1,452.28		1,452.28
Electricity	8,595.53		8,595.53	1,261.92		1,261.92
Education	628.22		628.22	1,139.89		1,139.89
Security	1,446.96		1,446.96	1,119.60		1,119.60
Music licensing	753.12		753.12	1,074.84		1,074.84
Telephone, internet & website	1,230.29		1,230.29	1,103.66		1,103.66
Cleaning	3,961.32		3,961.32	1,261.12		1,261.12
Printing, Postage & Stationery	124.77		124.77	1,070.02		1,070.02
Rates and Water	272.98		272.98	721.54		721.54
Transaction Costs	806.54		806.54	712.44		712.44
Governance	53.00		53.00	583.82		583.82
Subscriptions	235.25		235.25	306.20		306.20
Rebranding (Phase 2)	6,178.21		6,178.21	2,861.89	20,900.69	23,762.58
Miscellaneous Expenses	1,099.25		1,099.25	136.58		136.58
Volunteer Expenses	658.00		658.00	565.58		565.58
IT & Software	516.25		516.25			
Membership costs	568.40		568.40			
Shop Supplies	245.69		245.69			
<b>Total Resources Expended</b>	<b>87,838.97</b>	<b>786.70</b>	<b>88,625.67</b>	<b>79,126.57</b>	<b>20,900.69</b>	<b>100,027.26</b>
<b>Surplus/ (Deficit) on operations</b>	<b>-17,677.02</b>	<b>90,030.30</b>	<b>72,353.28</b>	<b>13,169.69</b>	<b>0.00</b>	<b>13,169.69</b>
Net gains/ (losses) on investments	180.53		180.53	-3,110.52		-3,110.52
<b>Net income/ (expenditure)</b>	<b>-17,496.49</b>	<b>90,030.30</b>	<b>72,533.81</b>	<b>10,059.17</b>	<b>0.00</b>	<b>10,059.17</b>
<b>Transfers between funds</b>	<b>72,413.30</b>	<b>-72,413.30</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>
<b>Net movement in funds</b>	<b>54,916.81</b>	<b>17,617.00</b>	<b>72,533.81</b>	<b>10,059.17</b>	<b>0.00</b>	<b>10,059.17</b>
<b>Reconciliation of funds:</b>						
Total funds brought forward	187,888.52	2,304.37	190,192.89	177,829.35	2,304.37	180,133.72
<b>Total funds carried forward</b>	<b>242,805.33</b>	<b>19,921.37</b>	<b>262,726.70</b>	<b>187,888.52</b>	<b>2,304.37</b>	<b>190,192.89</b>

<b>The Transfers between funds are as follows:</b>		
Gift aid relating to Louise Dyer donations	1,985.00	-1,985.00
Louise Dyer Collection items: Restricted donations	83,215.00	-83,215.00
Louise Dyer Collections cost - SORP 2.15	-786.70	786.70
Phase 2 LG Harris donation: Restricted funds not yet spent	-12,000.00	12,000.00
<b>Total</b>	<b>72,413.30</b>	<b>-72,413.30</b>

## Balance Sheet 2023-24

<b>The Holst Birthplace Trust (a company limited by guarantee, registered charity 1078599)</b>		
<b>Balance Sheet</b>		
As at 31st March 2024		
	<b>31-Mar-24</b>	<b>31-Mar-23</b>
<b>Fixed Assets</b>		
<b>Tangible Assets</b>		
Freehold Property	148,500.00	148,500.00
Fixtures and Fittings	32,363.53	25,089.92
Less Accumulated Depreciation on Fixtures and Fittings	-23,743.66	-21,951.66
Collection Items - Heritage assets	104,819.00	21,730.36
<b>Total Tangible Assets</b>	<b>261,938.87</b>	<b>173,368.62</b>
<b>Total Fixed Assets</b>	<b>261,938.87</b>	<b>173,368.62</b>
<b>Current Assets</b>		
Cash at bank and in hand	125,996.14	134,989.61
Debtors and Prepayments	2,296.19	6,346.00
Investments	39,029.50	38,848.97
Stock	3,106.21	2,518.12
<b>Total Current Assets</b>	<b>170,428.04</b>	<b>182,702.70</b>
<b>Liabilities</b>		
Creditors: Amounts falling due within one year	21,140.21	17,378.43
<b>Net current assets (Liabilities)</b>	<b>149,287.83</b>	<b>165,324.27</b>
<b>Total Assets less Current liabilities</b>	<b>411,226.70</b>	<b>338,692.89</b>
<b>Capital and Reserves</b>		
Unrestricted funds	242,805.33	187,888.52
Restricted income funds	19,921.37	2,304.37
Revaluation reserve	148,500.00	148,500.00
<b>Total Capital and Reserves</b>	<b>411,226.70</b>	<b>338,692.89</b>

For the year ended 31 March 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Director / Trustee: Paul Broekman

# Independent Examiner's Report on the accounts 2023-24

## Independent examiner's report to the trustees of the Holst Birthplace Trust

I report to the trustees on my examination of the accounts of the Holst Birthplace Trust (the Trust) for the year ended 31 March 2024.

### 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 all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

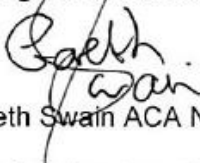
### Independent examiner's statement

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.

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.

Signed:



Name: Gareth Swain ACA No 7844104

Relevant professional qualification or membership of professional bodies (if any):

Address: 4 Napier House, Pittville Lawn, Cheltenham, GL52 2BD

Date: 26<sup>th</sup> June 2024