

**TRADITIONAL MUSIC FORUM**  
**(A Scottish Charitable Incorporated Organisation)**

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*Traditional Music forum*

Charity No. SC042867

# **TRADITIONAL MUSIC FORUM**

## **(A Scottish Charitable Incorporated Organisation)**

### **TRUSTEES' REPORT FOR THE YEAR TO 31 MARCH 2022**

The Trustees are pleased to present their report together with the financial statements of the Traditional Music Forum (TMF) for the year to 31<sup>st</sup> MARCH 2022.

#### **Objectives and Activities**

The principal objective of the Traditional Music Forum is the advancement of education through:

1. Promoting the public's interest in Scottish traditional music by means of advocacy, partnership and networking
2. Presenting, promoting, organising, managing and producing performances or broadcasts, lectures, exhibitions, and literature
3. Promoting companies whose activities may further the objects of the Forum, or may generate income to support those activities

#### **General Activity**

##### **Membership**

Membership is standing at 120, with a mix of long-standing member organisations and individuals, and new members, including the Royal Scottish Pipe Band Association and several Strathspey and Reel Societies who have recently come on board.

We continue to communicate with the membership through the monthly newsletter, compiled by Comms and Membership Officer, Tina Rees, and the Director's short weekly bulletin. Tina continues to commission one or two blogs a month, usually from a musician's perspective on a chosen topic.

The 2021 online edition of Trad Talk, just as we were beginning to emerge from the Covid pandemic, focused on the topics of environmental sustainability and mental health, with presentations from Creative Carbon and Help Musicians Scotland, along with insights from TMF members, Katch Holmes from Knockengoroch Festival and Christine Kydd of Ceilidh Makers.

The turn to digital was the focus of two sub-groups of membership, festivals and non-formal music education organisations. We followed up the meeting of festivals from February last year with a Creative Scotland funded piece of research on the impact of Covid on the festivals, and what a digital strategy might look like. The research report concluded that for festivals to be able to deliver digital platforms they need considerable investment in technical infrastructure, engaging crews and equipment for the performances. For some of the smaller festivals with voluntary committees there is a considerable challenge of capacity and knowledge. Finally the report pointed towards various third sector digital resources.

A well-attended Zoom gathering of the non-formal music organisations looked at the challenges involved in returning to in-person teaching after the pandemic, and at the feasibility of hybrid classes. Many organisations reported a drop off in online engagement as the pandemic wore on, with digital hitting many young learners particularly hard. There remains challenges for some in gaining access to council venues as some councils, particularly Edinburgh, stall on making them available for outside lets. There is concern too that when and if they do the re-opening will be accompanied by a steep rise in rental.

The Board of Trustees continues to meet four times per year, with new members Prof. Pamela King (Edinburgh Folk Club), Nichola Bremanson (The Bothy Society) and Toby Hawks (then with the Clarsach Society) joining recently. The Board carried out a skills audit and will be looking to identify

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how to address gaps in expertise. Toby will be stepping down in order to avoid a conflict of interest, as he is due to take up a post as Finance and Admin Officer with TRACS. A sub-committee has been appointed to support and counsel the Director as a new Work Plan is prepared.

### **Projects**

The TMF's TradMentor project has been subsumed into a wider TRACS mentoring project, funded by Creative Scotland to fund mentoring across the traditional arts. The new initiative continues to be supported by Jo Miller.

The TMF ran online sessions, led by fiddler Linda Rankin, on addressing issues of neurodiversity among traditional music learners. The sessions were well attended, drawing participants from across Scotland and from as far afield as Turkey, the US and Australia.

The Directory of Musicians continues to grow, and generates a monthly Spotify playlist from among those listed. (Criteria are that Directory entrants must have an online presence, and product for sale).

The SocialFolk project, carried out in partnership with Showcase Scotland Expo, the Scottish Music Centre, and Hands up for Trad, continues to offer musicians support for their social media strategies through video support on the website, and through a series of one-to-one tutorials. The offer has been particularly useful for applicants (successful and unsuccessful) to Showcase Scotland's Global Music Match programme.

The topic of a Scottish Traditional Music Archive was given some prominence with a one-day conference organised by the TMF, addressed by the Director of the Irish Traditional Music Archive, Liam O'Connor, and a range of representatives from existing local archives across Scotland. The report from the conference is available on the Resources Page on the TRACS website. The immediate recommended action was to draw up a job description for a post that would make initial efforts to facilitate online access to the archives, and efforts are in hand to find funding for that post. The Director continues to sit on the National Library's Scottish Discography Steering Group, and to compile (slowly) a handlist of Scottish folk/traditional music from 1960 to the present. Tracking new releases has unfortunately been made more difficult by the demise of first fRoots and recently Living Tradition.

The World's Room, the monthly unaccompanied traditional singing club which the TMF runs, has been in abeyance since March 2020, but started up again in September of 2022. There are potential problems with a venue as the current venue, the Waverley in Edinburgh, is reluctant to commit to dates more than three months in advance, which makes programming more difficult. A small grant from the TMF to the Aberdeen Branch of the TMSA has enabled them to run nights on the World's Room model, although again Covid intervened just as these were about to get going. However, these are now up and running.

### **Networking**

The TMF is part of several networks covering many aspects of Scottish life. The Director serves on the Steering Group of Culture Counts, an advocacy body representing national-level cultural bodies, which has a direct line to the Scottish Government, both civil servants and ministers, as do both the Music Education Partnership Group and the Scottish Community Alliance. The TMF and TRACS is well represented on these as the Director is on the Board of the former and chairs the latter. Through

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TRACS's membership of the Alliance, TMF members have benefited from its Pockets and Prospects fund, a devolved fund which disburses small sums down to community level. The TMF is also an associate member of the Heads of Instrumental Teaching Scotland and attends their regular meetings, and is the secretariat for the Scottish Parliament's Cross Party Group on Music, which brings together MSPs and people from across the music industry in Scotland. Other policy areas where we have an input are Intangible Cultural Heritage and Social Enterprise.

On the international front, the Director is chair of the European Folk Network, which continues to grow, although hampered by the absence of a regular source of funding, an application to the EU's Creative Europe fund having been turned down. The 2021 conference in Budapest built on the success of the inaugural conference in Brussels in 2019. The next conference is in Manresa in Spain in October 22, where TRACS and the TMF will be represented by Tina Rees, who is also a speaker on one of the conference panels.

As the next round of Creative Scotland multi-year funding finally approaches (postponed many times), the fight to support culture through public money has to be continually renewed. Through its broad membership, its activities and its networks the TMF continues to advocate for the importance of traditional music and its place in Scottish life.

Lori Watson  
Chair

### **Risk management**

The Trustees have assessed the major risks to which the charity is exposed, in particular to those related to the operations and financing, and are satisfied that systems are in place to mitigate its exposure to major risks. The procedures and safeguards are reviewed regularly to ensure systems are still operational and to amend for any new activities.

### **Reserves policy and going concern**

The reserves as at 31 March were £7220. The Trustees seek to maintain sufficient reserves to meet the working capital requirements of the charity. In the opinion of the Trustees the charity's assets are sufficient for it to fulfil the obligations of the charity.

### **Future Plans**

The effects of the Covid-19 pandemic were throughout the period of this report and will be likely to be felt for some time into the future. Forum staff are employed through TRACS, which did not put any of its staff on furlough, enabling the TMF to continue with the key elements of its work, although face to face meetings and live events were curtailed.

However, the TMF aims to continue its pursuit of the long-term goals of promoting connectivity in the traditional music field and supporting the development of an infrastructure for access to information, learning and performance; to advocate and demonstrate its value to the public policy environment; and to promote access and participation by the public at home and internationally.

The TMF will continue to do this by producing and disseminating information through its newsletters and social media, and by supporting individuals and organisations in the sector in the fields of archiving, formal and non-formal education and live and recorded performance. Future projects include supporting the membership through information sharing and knowledge exchange in the

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non-formal education sector, and supporting members in the festival sector to negotiate any return to face to face activity; continuing the TradMentor mentoring scheme; carrying out the recommendations of the research on the economic structure of the traditional music sector; exploring the establishment of a Scottish Traditional Music Archive; and supporting the development of the European Folk Network.

The Forum will continue to provide support for and represent its members through our presence in various public policy forums including the Music Education Partnership Group, Heads of Instrumental Teaching Scotland, Culture Counts, and the Senscot culture network. We will continue our close relationship with Traditional Arts and Culture Scotland (TRACS) of which the TMF is a key member.

### **Structure, governance and management**

#### **Governing document**

The Traditional Music Forum was incorporated as a company limited by guarantee, governed by its Memorandum and Articles of Association, on 14 May 2009 and became a registered Scottish charity on 17 January 2012. The Traditional Music Forum changed its legal form to a Scottish Charitable Incorporated Organisation on 4 February 2015.

#### **Appointment of Trustees**

The management of the charity is the responsibility of the Trustees who are appointed under the terms of the Articles. The Articles provide for a maximum of fifteen and a minimum of two Trustees. A person is eligible for election or re-appointment only where they are an individual member or a representative of an organisation which is a member of the Forum. Trustees are appointed for a maximum of three consecutive years, with one third of the Trustees retiring at each AGM.

#### **Trustee induction and training**

All Trustees receive an information pack that contains the Memorandum and Articles of Association and background information on the charity.

### **Reference and administrative information**

Charity registration number	SC042867
Registered office	214 Portobello High St, Edinburgh, EH15 2AU
Principal operational address	43-45 High St, Edinburgh, EH1 1SR
<b>Advisors</b>	
Independent Examiner	Alan Gall
Bankers	Royal Bank of Scotland plc, 142-144 Princes St, Edinburgh, EH2 4EQ

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**TRUSTEES' REPORT FOR THE YEAR TO 31 MARCH 2022 (cont'd)**

**The Board of Trustees**

Lori Watson	Chair
Carol Main	Term ended, July 2021
Trevor Buck	Treasurer
Grant McFarlane	Secretary
Andrew Bachell	Term ended, July 2021
Nichola Bremaneson	Elected, July 2021
Linda Campbell	
Prof. Joshua Dickson	Term ended, July 2021
Rachael Duff	
Iona Fyfe	Resigned, April 2021
Martin Hadden	
Toby Hawks	Co-opted, March 2022
Laura Harrington	
Prof. Pamela King	Co-opted, November 2021
Christine Kydd	Term ended, July 2021
Pia Walker	

**Key management personnel**

David Francis	Director
Tina Rees	Membership and Communications Officer

**Statement of Trustees' responsibilities**

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in Scotland 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 year and of its financial position at the end of the year. 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
- Make judgements and estimates that are reasonable and prudent
- State whether applicable accounting standards and statements of recommended practice have been followed, subject to any 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 operation

The Trustees are responsible for keeping proper accounting records which disclose, with reasonable accuracy, the financial position of the charity and which enable them to ensure that the financial statements comply with applicable law, regulations and the trust deed. They are also responsible for safeguarding the assets of the Trust 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 governing the

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preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

**Approved by the Trustees and signed on their behalf**

  
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**INDEPENDENT EXAMINER'S REPORT**  
**TO THE TRUSTEES OF THE TRADITIONAL DANCE FORUM OF SCOTLAND**

I report on the accounts of the Charity for the year ended 31 MARCH 2022, which are set out on the following pages.

**Respective responsibilities of trustees and examiner**

The Trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations, and they consider that the audit requirement does not apply. It is my responsibility to examine the accounts as required under the Act and to state whether particular matters have come to my attention.

**Independent examiner's statement**

In the course of my examination, no matter has come to my attention:-

- a) which gives me reasonable cause to believe that in any material respect of the requirements:-
  - (i) to keep accounting records in accordance with Section 44 (1)(a) of the 2005 Act and the Accounts Regulations, and
  - (ii) to prepare accounts which accord with the accounting records and comply with the Accounts Regulationsthey have not been met, or
- b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

ALAN GALL

**TRADITIONAL MUSIC FORUM**  
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**TRADITIONAL MUSIC FORUM**  
**BALANCES**

YEAR ENDED 31 MARCH 2022

	Unrestricted	Restricted		
	2022		2021	
<b>SUMMARY</b>				
Fixed Assets	-	-	-	-
Current Assets				
Debtors	-	-	-	-
Cash at Bank and in hand	3184	4036	7220	23164
Total Assets				
Liabilities	-	-	-	-
Net Assets	3184	4036	7220	23164
Total Funds	3184	4036	7220	23164

Bank and Cash Balances

Bank deposit account	2351	4036	6387	22519
Paypal account	816		816	645
Cash in hand	17		17	
	3184	4036	7220	23164

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Incoming Resource	Unrestricted	Restricted	2022	2021
<b><u>Restricted Funds</u></b>				
Creative Scotland				
Festivals Research		5250	5250	
TRACS Mentoring				3000
Creative Scotland				
Economic Survey				974
Tasgadh		450	450	
British Council				7740
Creative Scotland				
SocialFolk				11250
<b><u>Unrestricted</u></b>				
Membership Subscriptions	1681		1681	1826
TRACS travel reimbursement	394		394	
Refunds				267.96
<b>Total Income</b>	<b>2075</b>	<b>5700</b>	<b>7775</b>	<b>25058</b>
<b>Resources Expended</b>				
<b><u>Restricted Funds</u></b>				
Burnsong				140
TradMentor		3900	3900	5400
Economic Survey				1500
SocialFolk		12064	12064	
Festivals Research		6000	6000	
World's Room				100
British Council				5250
<b><u>Unrestricted</u></b>				
Board Meetings				132
Training				331
Marketing				42
Memberships	262		262	260
Workshops/Trad Talk	700		700	
Travel	398		398	
Errors and Refunds				268

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Paypal Expenses	11		11	38
Survey Monkey	192		192	384
Greentrax				207
Bank	12		12	
Eventbrite	180		180	
<b>Total Expenditure</b>	<b>1754</b>	<b>21964</b>	<b>23718</b>	<b>14051</b>
Net Incoming Resources	321	-16264	-15943	11006
Surplus/Deficit for the year	321	-16264	-15943	11006
Total funds brought f/w	2863	20300	<b>23163</b>	12157
Total funds carried f/w	3184	4036	<b>7220</b>	23163