HMDT Music

England & Wales · Charity number 1050520

Details

Other names	HACKNEY MUSIC DEVELOPMENT TRUST, HMDT MUSIC
Status	Registered
Legal form	Charitable company
Company number	03118155
Registered	1995-11-09
Register	View on the Charity Commission register

Contact

Address	St. Georges House George Street Huntingdon PE29 3GH
Phone	02088828825
Email	team@hmdtmusic.org.uk
Website	www.hmdtmusic.org.uk

Activities

Objects: The objects are restricted specifically for the public benefit:- to advance education in music and the arts, and- to promote music and the arts,in particular but not exclusively by the creation, development and provision of workshops, programmes and music-related projects for people, including young people and young offenders and particularly but without limitation those who are disadvantaged due to financial and/or other circumstances.

Activities: Award-winning HMDT Music is a leader in creating inspiring projects for young people, particularly those facing challenging experiences, to enrich learning and transform lives. Working with expert practitioners and artists it increases access to musical experiences to develop skills, creativity and raise aspiration through resources, mentoring, workshops, teaching and performance commissions.

Downloaded from opencharities.uk/ew/1050520

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Disability, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- **Area of benefit:** LONDON BOROUGH OF HACKNEY
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£535,229	£584,964	£149,634	4
2024-08-31	£618,235	£549,326	£199,369	4
2023-08-31	£497,594	£540,877	-	-
2022-08-31	£614,522	£540,320	£173,743	3
2021-08-31	£529,448	£580,250	£99,541	3

Trustees

Name	Role	Appointed
Raphaelle Catherine Madeleine Moysan	Chair	2020-04-21
Emily Campbell		2026-04-20
Isabelle Beatrice Cadignan		2017-10-31
Krishna Raman		2014-01-23
Lubia Begum-Rob		2022-07-17
Matthew Elderfield		2026-04-20
Sharon Bowker		2025-02-10

Downloaded from opencharities.uk/ew/1050520

HMDT Music

England & Wales - Charity number 1050520

Accounts

HMDT music 30

ENSURING A MUSICAL FUTURE

ANNUAL REPORT AND ACCOUNTS 2024-25

HMDT Music
(A company limited by guarantee)
UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2025

Registered number: 03118155
Charity number: 1050520

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

REGISTERED COMPANY NUMBER: 03118155 (England and Wales)
REGISTERED CHARITY NUMBER: 1050520

Report of the Trustees and

Unaudited Financial Statements for the Year Ended 31 August 2025

for

HMDT Music

George Hay Partnership LLP
Chartered Accountants
St George's House
George Street
Huntingdon
Cambridgeshire
PE29 3GH

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

HMDT Music

Contents of the Financial Statements for the Year Ended 31 August 2025

	Page
Report of the Trustees	1 to 8
Independent Examiner's Report	9
Statement of Financial Activities	10
Balance Sheet	11
Cash Flow Statement	12
Notes to the Cash Flow Statement	13
Notes to the Financial Statements	14 to 21
Detailed Statement of Financial Activities	22 to 23

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

HMDT Music

Report of the Trustees
for the Year Ended 31 August 2025

The Trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 August 2025. The Trustees have adopted the provisions of 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).

The Trustees present their annual report together with the financial statements of the Company for the 1 September 2024 to 31 August 2025. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Company qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Report of the Trustees for the Year Ended 31 August 2025

OBJECTIVES AND ACTIVITIES

a. Policies and objectives

The Charity's objects are restricted specifically for the public benefit:

a) to advance education in music and the arts, and
b) to promote music and the arts, in particular but not exclusively by the creation, development and provision of workshops, programmes and music-related projects for people, including young people and young offenders and particularly without limitation those who are disadvantaged due to financial and/or other circumstances.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

b. Strategies for achieving objectives

The strategy was to build upon last year's focus of income generation combining a mixture of earned and grant income whilst maintaining current levels of activity. This was achieved through increasing our Saturday Programme participant numbers through a range of recruitment drives and word of mouth, together with fee increases in anticipation of the new academic year, which resulted in a rise in earned income.

The Company sustained a moderate decrease in grant funding this year as restricted funds collected in the last financial year were spent on this year's programme activities. In order to maintain the Company's level of activity both in Communities and in Schools, a renewed fundraising strategy in the coming year is intended to boost grant income to a level which will allow the Company to continue its current programming alongside new initiatives.

c. Activities undertaken to achieve objectives

Our continued focus on delivering quality music education was sustained through continued delivery in all three main areas of activity: including One Spirit Community Outreach projects in several settings; Music Treehouse SEND project in both schools and as part of The Saturday Programme; the Saturday Programme and In-School projects (E Project, Shakespeare project).

Celebrations for our 30th Anniversary included revisiting many of our past commissions to consolidate our commitment to creating new music which underpins multiple forms of learning.

d. Main activities undertaken to further the Company's purposes for the public benefit

The Company has furthered public benefit this year through the projects noted in this report.

The Trustees confirm that they have complied with the requirements of section 4 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

HMDT Music

Report of the Trustees
for the Year Ended 31 August 2025

Achievements and performance

a. Main achievements of the Company

2024-25 was a successful year in sustaining, developing and expanding our activities in a range of ways not least in celebrating our 30th Anniversary.

THE SATURDAY PROGRAMME

The Saturday Programme, a music school based at Bridge Academy in Hackney, serves around 300 students aged 6 months - 25 years on Saturdays during term time each academic year. It offers exciting, high-quality and accessible opportunities for children of all ages to develop their musical interests and abilities by providing a spectrum of individual projects involving guest visits and work with leading artists, alongside the continually expanding regular classes and programmes designed to enrich the lives of young people through music-making.

The Programme comprises:
The Music Box Early Years family programme Fledglings Foundation for Reception age; I Can Sing! music theatre; CYMH instrumental; Julian Joseph Jazz Academy and Music Treehouse for children with SEND.

Highlights included Music Treehouse being shortlisted for Music and Drama's Excellence in SEND Award.

To celebrate our **30th Anniversary** we mounted two special performances of past commissions:

We'll Meet Again a compilation of several HMDT Music commissions about different aspects of the Second World War commemorates the 80th Anniversary of VE day. It includes 'The Blitz' scene from Jonathan Dove and Alasdair Middleton's opera The Hackney Chronicles (2001), excerpts from our Home Front revue I'll Be Seeing You (2005) by Matthew King and Alasdair Middleton, and music from Hear Our Voice by both Jonathan Dove and Matthew King, set to a libretto Tertia Sefton-Green compiled from the writings of children of the Holocaust. These works represent various aspects of the war and with it a range of emotional experiences embracing themes of fear, loss, friendship, family, patriotism, defiance, community, friendship, humour and above all - as was overwhelmingly displayed by the children writing about their own experiences - hope.

Odyssean Variations
For a unique end of year performance, Greek legend Odysseus' 10 year perilous journey home from Troy was captured first through a scena of songs featuring his story performed by our I Can Sing! students followed by a performance of Matthew King's Odyssean Variations, a large-scale piece for cello, orchestra and choir specially written for internationally renowned cellist Natalie Clein and the CYMH Orchestra in 2008. The work is a traditional set of variations on a theme, which contains a musical narrative based on Homer's Odyssey, describing Odysseus' travels home from the Trojan War and his adventures with amongst others the one-eyed Cyclops, singing sirens and Circe the sorceress.

We were delighted to welcome Natalie back to perform with us again and for the first time to combine forces of the CYMH Orchestra and I Can Sing!

IN SCHOOLS

The E Project aims to enrich, equalise, expand, embed, evaluate, engage primary schools through underpinning the themes of diversity, anti-racist practice, equity and equality through the curriculum using the arts. During 2024-5, working with schools in Luton, Stoke-on-Trent, Lytham and Hackney we delivered termly workshops to each school in music, drama and art working with 2-3 classes in each school across different year groups. Themes covered included the Holocaust, Diverse Communities, Rights, Inspirational People, Historical Cultures and Migration. Towards the end of the project, we made a series of films which would form part of the Teaching Plans and Learning Resources to be launched during the new academic year.

WE'LL MEET AGAIN

We'll Meet Again, a compilation of several HMDT Music commissions remembering the Second World War was performed by I Can Sing! in May to commemorate the 80th Anniversary of VE day and the end of the war and to celebrate our 30th Anniversary.

It includes 'The Blitz' scene from Jonathan Dove and Alasdair Middleton's opera *The Hackney Chronicles* (2001), excerpts from our Home Front revue *I'll Be Seeing You* (2005) by Matthew King and Alasdair Middleton, and music from *Hear Our Voice* by both Jonathan Dove and Matthew King, set to a libretto Tertia Sefton-Green compiled from the writings of children of the Holocaust, which was performed in London, Nuremberg and Prague by students from all three countries in 2006. It also includes two songs about Dunkirk *Operation Dynamo* by Matthew King and librettist Stephen Plaice which Creative Education Trust commissioned us to write for its 11 Academies and the first public performance of D Day which the Royal British Legion in 2019 commissioned us to create as part of their outreach work.

I was very impressed with those young voices, and indeed the whole show: the costumes, the projections, all the preparation.
JONATHAN DOVE, COMPOSER

I wanted to thank the whole team for a really brilliant performance on Saturday: really impressive and moving, the music and singing was stunning.
SATURDAY PROGRAMME PARENT

Best show yet! Was moved to tears. S was thrilled to take part. Huge congratulations and thanks to the team.
SATURDAY PROGRAMME PARENT

These works represent various aspects of the war and with it a range of emotional experiences embracing themes of fear, loss, friendship, family, patriotism, defiance, community spirit, humour and above all – as was overwhelmingly displayed by children writing about their own experiences – hope.

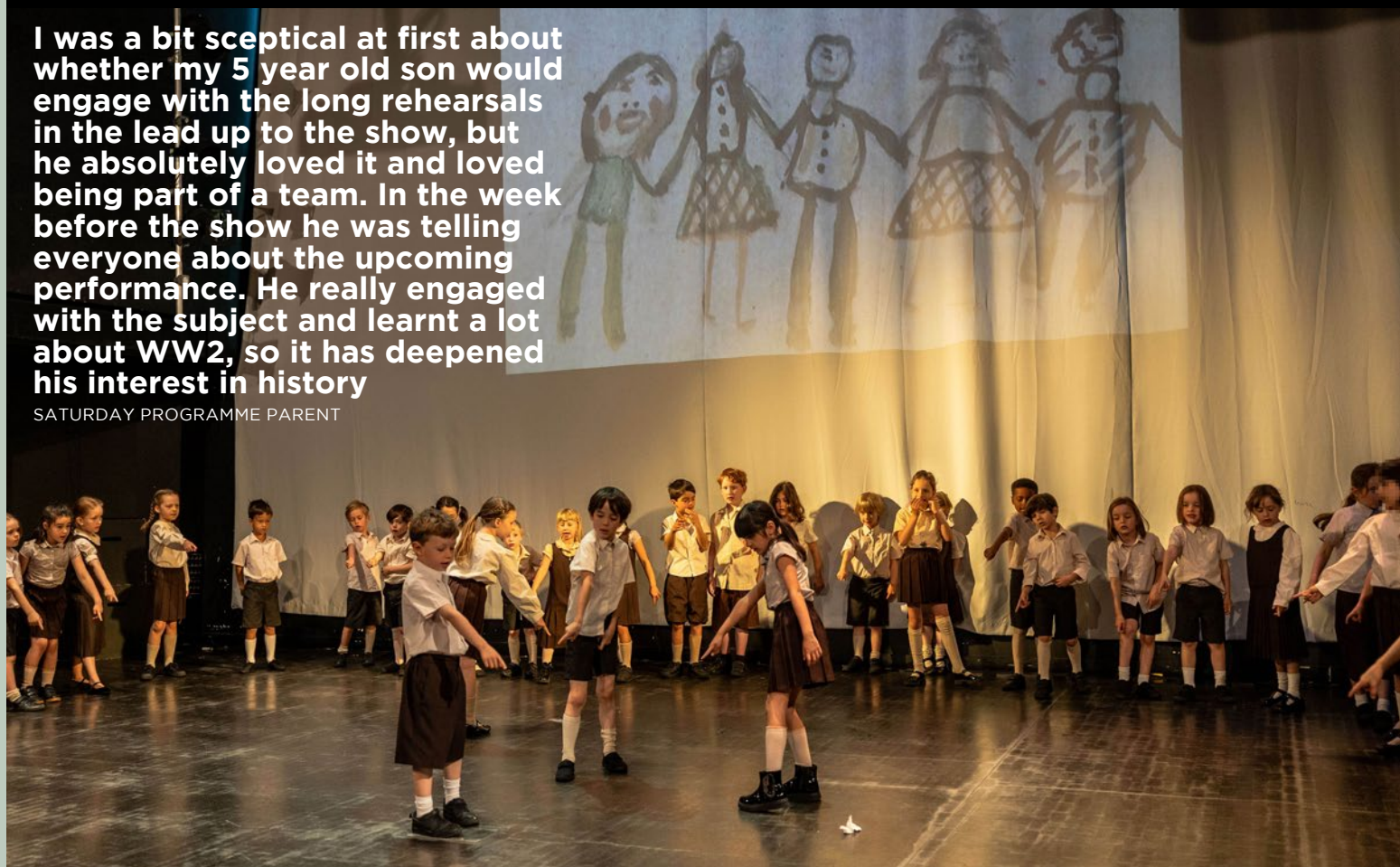
We had a very meaningful time rehearsing with our I Can Sing! students aged 5-16 and were impressed by their interest, contributions and commitment to what, in some songs in particular, is a difficult subject matter. Throughout, our overriding focus was to make the material as accessible as possible for each age group and to discuss and understand the songs in a way which was appropriate for them. We were touched by how many students shared their family stories and by how much information they engaged with and took on board. The project exemplified HMDT Music's award-winning methodology of using the arts to embed learning and was a fitting tribute for our anniversary to be sharing these commissions and our approach, both of which represent so much of our work over the past 30 years.

I just wanted to say how much I enjoyed the show – my favourite yet I think. It was so moving, beautifully melodic, and what an extraordinary job those Minis did!

SATURDAY PROGRAMME PARENT

I was a bit sceptical at first about whether my 5 year old son would engage with the long rehearsals in the lead up to the show, but he absolutely loved it and loved being part of a team. In the week before the show he was telling everyone about the upcoming performance. He really engaged with the subject and learnt a lot about WW2, so it has deepened his interest in history

SATURDAY PROGRAMME PARENT



ODYSSEAN VARIATIONS

Our 30th Anniversary celebrations continued with a unique end of year performance in which Greek legend Odysseus' 10-year perilous journey home from Troy was captured first through a staged scena of songs featuring his story, performed by our *I Can Sing!* students. While some songs came directly from his story, we adapted the words of others to illustrate his determination to find his way back to Ithaca and the adventures that befell him.

This medley was followed by a performance of Matthew King's *Odyssean Variations*, a large-scale piece for cello, orchestra and choir we commissioned for internationally renowned cellist Natalie Clein and the *CYMH Orchestra* in 2008. The work is a traditional set of variations on a theme, which contains a musical narrative based on Homer's *Odyssey*, describing Odysseus' travels home from the Trojan War and his adventures with amongst others the one-eyed Cyclops, singing sirens and Circe the sorceress. The complex piece of 14 variations makes use of ancient Greek modes and irregular rhythmic patterns associated with traditional Greek music.

We were delighted to welcome Natalie back to perform with us again and for the first time to combine forces of the *CYMH Orchestra* and *I Can Sing!* With the story of each movement projected onto a screen behind the forces, the audience were able to fully engage with the work.

It's a fascinating piece of music – full of wit and subtlety – and it really does tell a story. Natalie Clein played it with real conviction. And all those young people concentrating so hard and producing a performance of real quality. I shouldn't be amazed by the high quality of performances of HMDT any more, but there you go. It was a fantastically well-prepared concert all round. Congratulations to all involved.
AUDIENCE MEMBER

It was such a special evening... I loved doing it – it was such a joy and I was so impressed by all the students, tutors and Vahan!
NATALIE CLEIN

Natalie was absolutely excellent, she made such a beautiful sound. I was able to understand the piece better for studying it for 2 terms and I really enjoyed doing a longer piece. At the beginning it was really difficult but after practicing it together it got much easier.
STUDENT

It was a terrific concert. I thought all the performers did brilliantly. It was very exciting to hear 'Odyssean Variations' again. Lovely to hear the singers in the first half too ... singing with real commitment.
MATTHEW KING

It was very exciting – playing a 30 page piece was very intimidating but in actuality it was very fun. The choir really made the sound of the orchestra a lot fuller too!
STUDENT

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

The Art of Inclusion Training Scheme was consolidated with a new cohort of creative practitioners offering 2 days of intensive training followed by opportunities for each trainee to deliver an in-school workshop to put their learning into practice.

Music Treehouse in Schools
Music Treehouse in schools continued in partnership with Reading University in which we brought our methodology of interactive storytelling and music to a specialist SEND school in Reading. Following working training, the university students worked with expert practitioner Tim Yealland to develop their skills in supporting SEND workshops delivered to 5 classes of children across 6 weeks. It was followed by a Spring project with Richard Cloudesley Special School where Tim and two musicians worked for half a term with 5 groups from each of the primary and secondary schools.

Shakespeare 10th Anniversary
The 10th Anniversary of Shakespeare Day of Performance devised for Creative Education Trust brought together their 10 Academies from across the Midlands and Great Yarmouth who for the first time collaborated together to put on four performances of A Winter's Tale, Twelfth Night, Macbeth, and A Midsummer Night's Dream. Each group of schools worked with actor Ryan Early on vocal delivery and textual interpretation and with theatre designer Mark Friend to develop and create costume, set and prop elements for their performances at Abbeyfield School which resulted in a fantastic display of fellowship and collaboration.

Workshops
Our STEM Sisters project continued with workshops exploring the life and work of Mary Anning delivered nationally. Artefacts Handling and Costumed Interpreter workshops for our WW1 project Trench Brothers were delivered in both primary and secondary schools.

IN THE COMMUNITY
One Spirit uses music and the arts as a resettlement and intervention tool to improve confidence, self-esteem, self-efficacy and mental health; engagement with learning and reduced involvement with risky and harmful behaviour and reoffending. We continued to expand our work delivering 1:1 or small group mentoring sessions using our alternative curriculum based around the creative arts and entrepreneurial activities with: young offenders in custody in Oakhill STC, HMYOI Feltham and HMP Aylesbury; those on release in the community and working with young people at risk of offending in Pupil Referral Units or SEMH settings with projects in Roundwood PRU and New Rush Hall SEMH. In addition to partnerships with education, resettlement, and wellbeing teams in custody, One Spirit work in the community with statutory services including YOTs, Community Engagement Teams and referral partners such as Sports Connect, REED, Urban Radio Network, Young People Matter. This year we exceeded our exemplary consistent record of 86% of participants not reoffending and reached 93%.

Last year saw a focus on mental health and we are developing partnerships with the NHS, through HMP Aylesbury's pathways with whom we are researching the therapeutic effects of One Spirit in conjunction with standard mental health interventions with the aim of igniting sector change. We were particularly pleased to receive a letter from Mayor of London Sir Sadiq Khan, praising One Spirit's work with young people.

Plans for future periods

Music Treehouse
Alongside the continuation of expanding our creative music making project for SEND children into schools, both locally and returning to Berkshire, we aim to offer free instrumental tuition to some young people who attend our Music Treehouse Saturday Programme as their progression now warrants 1:1 lessons.

Mental Health Schools Project
Following a Strategy Day with the Board, we are planning to develop a new project for schools focusing on children's mental health especially those suffering from Emotionally Based School Avoidance. It will draw from expertise and experience gained over several years through One Spirit and bring together creative opportunities such as song-writing, art-based activities and writing with mentoring working in 1:1 or small groups. It will include training artists especially those who worked on the E Project on developing skills to use arts for therapeutic mental health provision.

THE E PROJECT

The E Project set out to empower, enrich, equalise, expand, embed, engage and evaluate through the creation of an arts-embedded curriculum focusing on themes of inclusion, diversity, inequity, inequality and anti-racism.

The E-Project provided with a variety of different skills and outlooks which have enhanced our current curriculum offer. The expertise from the artists enabled the children to think reflectively, focusing on the key themes and they looked forward to seeing their E-Project sessions appear on the timetable. The subject knowledge of the artists has been exemplary, allowing me to further my subject knowledge around the topics we teach.

TEACHER – LYTHAM HALL PARK

Working with 4 core schools across the country in Stoke on Trent, Lytham St Anne's, Luton and Hackney we delivered termly art, music and drama workshops to two classes in different year groups in each school which linked curriculum themes with a range of activities and topics. Alongside devising sessions to link with topics the classes would be studying we also brought in themes from our past projects such as the holocaust through children's writings (*Hear Our Voice*) and historical female scientists who achieved against the odds (*STEM Sisters*).

Whilst some schools chose more standard curricular topics to begin with, they all shifted to cover some PHSE issues which they hadn't previously thought to teach through the arts and which fuelled a lot of the best creative work covered over the project. It also liberated teachers who were initially hesitant to deal with themes such as rights, identity and protest and resulted in some powerful workshops such as a music session exploring how composers have used music to protest and draw attention to social issues linked to the suffragettes and women's rights movment.

An art day on Pride explored another area which the school had hitherto not even acknowledged. Staff noted how much more accepting of each other the children were and how the project had helped them express themselves in ways they wouldn't have expected.

THE E PROJECT

It was a powerful generator to get the students on board offering different methods

HILLBOROUGH JUNIOR

It has been great to broaden our curriculum and look at diversity through a range of subject areas which we have in the past shied away from. We found the children to be much more mature and receptive than we expected and this has encouraged us to open up dialogue and bring in more discussion-based lessons.

TEACHER – MOORPARK JUNIOR

phf Paul Hamlyn Foundation

I will take from the project many things. First, I will take a bolstered sense of confidence that my practice is something I can do. I will also take with me the importance of building up a repertoire of activities that I can pull out of a hat if needed. The most valuable thing I will take with me is the significance of being fully planned and prepared before a session, but once the session has started allow the plan to adapt to the shape of the children in the room.
TRAINEE

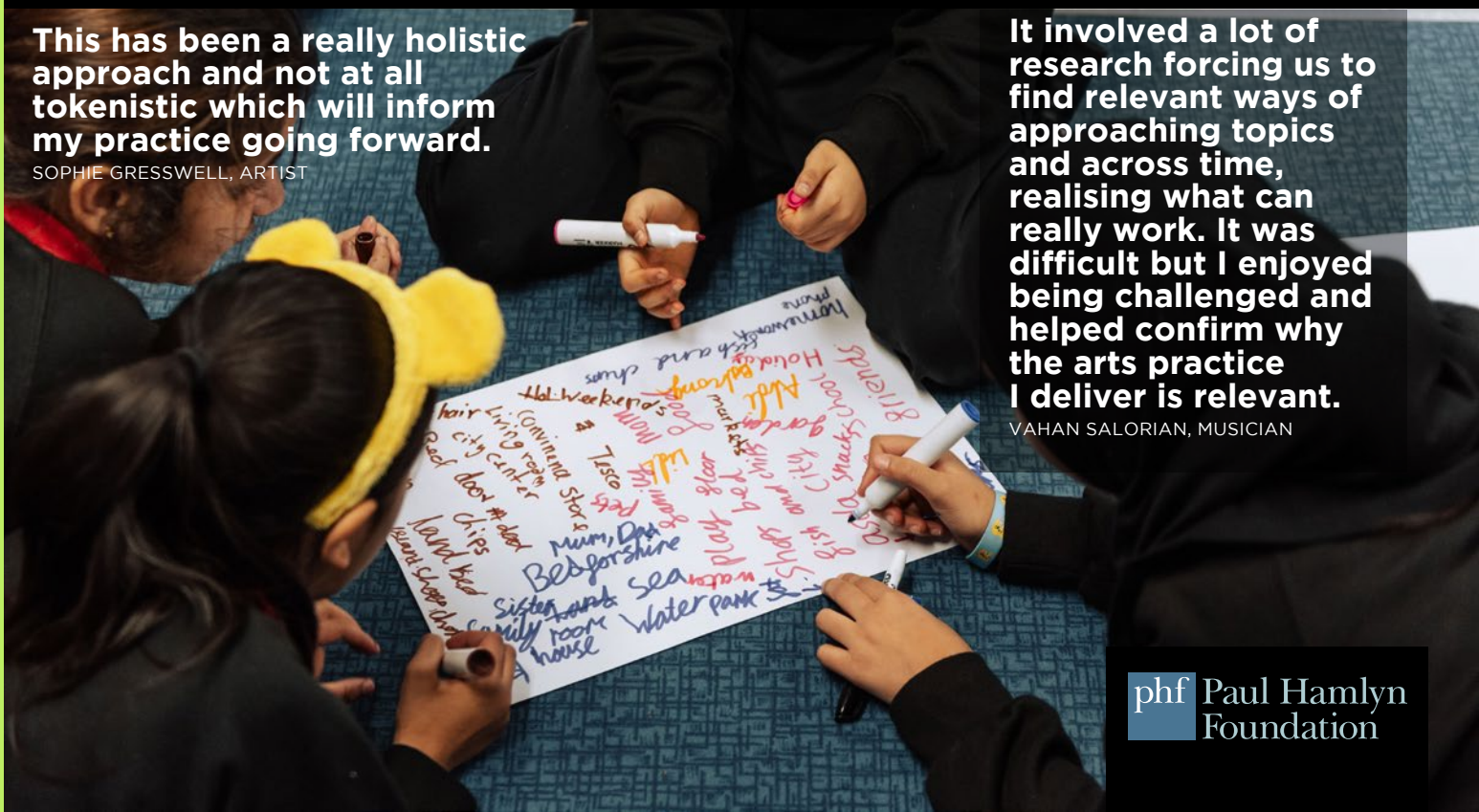
For our artist practitioners too, the shared experience of working together brought an added learning in the ways they each approached the project which was key to their own learning:

This training was an incredible opportunity to engage in an exciting and critical dialogue about arts facilitation – from exploring our personal and collective aims to developing practical ideas and processes. Sophie and Jo are amazing facilitators, both so thoughtful in their approach and generous in sharing their knowledge and resources with us. I can't thank them enough, and Callum for overseeing such a smooth project delivery.
TRAINEE

THE E PROJECT – THE ART OF INCLUSION TRAINING SCHEME

The Art of Inclusion Training Scheme supported artists in using their artistic practice to deliver cross-curricular sessions, whilst also helping young people develop their understanding of diversity and inclusion. It was delivered by E Project Artists Jo Carey (theatre practitioner) and Sophie Gresswell (visual artist) and this year focused solely on practice impact. This had extremely good results, with a very engaged group who still remain connected now, several months on from the course.

We received 41 applications for the training of whom 12 were interviewed and 7 people offered a place. Training took place across two full days with a further day of placements in schools, where each participant had the opportunity to deliver a session. As well as clearly proving to be of great value to the trainees, the AoI courses were also a forum in which the artists could share their learning and practice to support and influence others and so across the 3 years 30 new young artists have been introduced to our methodology and begun to share that practice more widely, alongside our core artistic team.



This has been a really holistic approach and not at all tokenistic which will inform my practice going forward.
SOPHIE GRESSWELL, ARTIST

It involved a lot of research forcing us to find relevant ways of approaching topics and across time, realising what can really work. It was difficult but I enjoyed being challenged and helped confirm why the arts practice I deliver is relevant.
VAHAN SALORIAN, MUSICIAN

phf Paul Hamlyn Foundation

ONE SPIRIT

One Spirit uses music and the arts as a resettlement and intervention tool to improve confidence, self-esteem, self-efficacy and mental health; engagement with learning and reduced involvement with risky and harmful behaviour and reoffending.

We continued to expand our work delivering 1:1 or small group mentoring sessions using our alternative curriculum based around the creative arts and entrepreneurial activities with: young offenders in custody in Oakhill STC, HMYOI Feltham and HMP Aylesbury; those on release in the community and working with young people at risk of offending in Pupil Referral Units or SEMH settings with projects in Roundwood PRU and New Rush Hall SEMH. In addition to partnerships with education, resettlement, and wellbeing teams in custody, *One Spirit* works in the community with statutory services including YOTs, Community Engagement Teams and referral partners such as Sports Connect, REED, Urban Radio Network, Young People Matter. This year we exceeded our exemplary consistent record of 86% of participants not reoffending and reached 93%.

Last year saw a focus on mental health and we are developing partnerships with the NHS, through HMP Aylesbury's pathways with whom we are researching the therapeutic effects of *One Spirit* in conjunction with standard mental health interventions, with the aim of igniting sector change. The huge demand for meaningful engagement and our success in supporting our participants means we receive referrals from all over London and beyond, to get a session with a *One Spirit* mentor.

WE WERE PROUD TO RECEIVE A LETTER FROM THE MAYOR OF LONDON, SIR SADIQ KHAN CONGRATULATING US ON THE WORK WE HAVE DONE WITH *ONE SPIRIT*:

HMDT Music, especially you and Charlie, should be immensely proud of the leadership you have demonstrated and the positive impact you have had by building the confidence of so many young people.

With the help of organisations such as yours, we can build a more supportive and inspiring London where no young person is left behind.

On behalf of all Londoners, thank you for making a difference by empowering our city's young people to take ownership of their lives and futures.
MAYOR OF LONDON, SIR SADIQ KHAN

We have seen an increase in the young people's focus and attention in all aspects of the curriculum; the positive way they feel about themselves following a session allows them to achieve more in lessons, resulting in an increase in successful qualifications for each child.
EDUCATION MANAGER, HMYOI FELTHAM

If it wasn't for this [*One Spirit*] then I'd probably be in jail, I can't lie. Coming here has really helped me through some bumpy times you know. Just being able to get it all off your chest and do something positive.
PARTICIPANT IN THE COMMUNITY

I really enjoy supporting you on your projects, because it's the only time I see the boys in their true personalities and really working and enjoying themselves.
PRISON EDUCATION STAFF

Your use of words can help you let go of 1,000 years of steam and anger. Through the beats and rhymes you can portray a mixture of emotion from your happiest days to your saddest nights.
PARTICIPANT OAKHILL STC

SUPPORTED BY
MAYOR OF LONDON
YOUTH MUSIC
The Henry Smith Charity
founded in 1628
CHARLES HAYWARD FOUNDATION

b. Key performance indicators

OUTCOMES 2024-25

- We consolidated our output of new commissions with revivals of existing works to celebrate HMDT Music's 30th Anniversary;
- We expanded Music Treehouse in Schools with further projects in new schools;
- We brought together different strands of the Saturday Programme to work together for the first time;
- We developed Resources for schools on embedding Equality, Diversity and Inclusion across the curriculum through the arts;
- We developed a new website to improve user interface and clarity and accessibility.

GOALS 2025-26

- To increase social media presence through a Retrospective Series celebrating our 30th Anniversary to revisit past large-scale awarding winning projects;
- To launch our EDI resources and track their use in areas such as Lancashire through School Improvement Services partnerships;
- To develop a schools' programme focussed on supporting young people's mental health through arts-based mentoring following the structure of our One Spirit project;

c. Review of activities

2024-25 saw the continuation of the Saturday Programme with an increase of numbers, a consolidation of older students remaining and an expansion of Music Treehouse creative music making for SEND children into schools. As part of our 30th Anniversary celebrations it saw two large-scale performances including the first ever collaboration of I Can Sing! and the CYMH orchestra with the guest appearance of our patron, renowned cellist Natalie Clein. Our work in schools continued with the E project developing an anti-racism curriculum and EDI training scheme for creative practitioners as well as the 10th Anniversary of our Shakespeare schools' project. One Spirit developed its partnerships with mental health in custody, also continuing its work in the community and PRUs and received a commendation of its success from the Mayor of London.

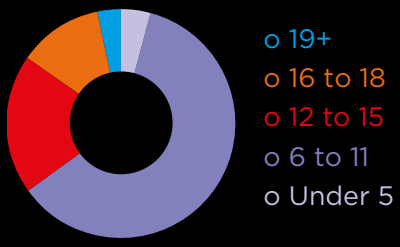
Participants	2,243
Artists	95
Trainees	17
Audience	3,401
Mentoring	1,129
Group sessions	1,575
Workshops	224
Lessons	3,120
Performances	31
Schools	29
Sets of new learning resources	1

d. Fundraising activities and income generation

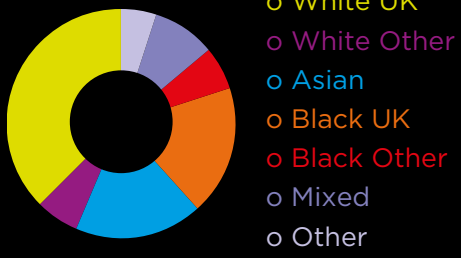
Over half of our income has come from earned income in the form of fees for the Saturday Programme and for community and in-school project activities, with the rest generated from grant applications from Trusts and Foundations and from individual donations.

Outreach totals 2024-25

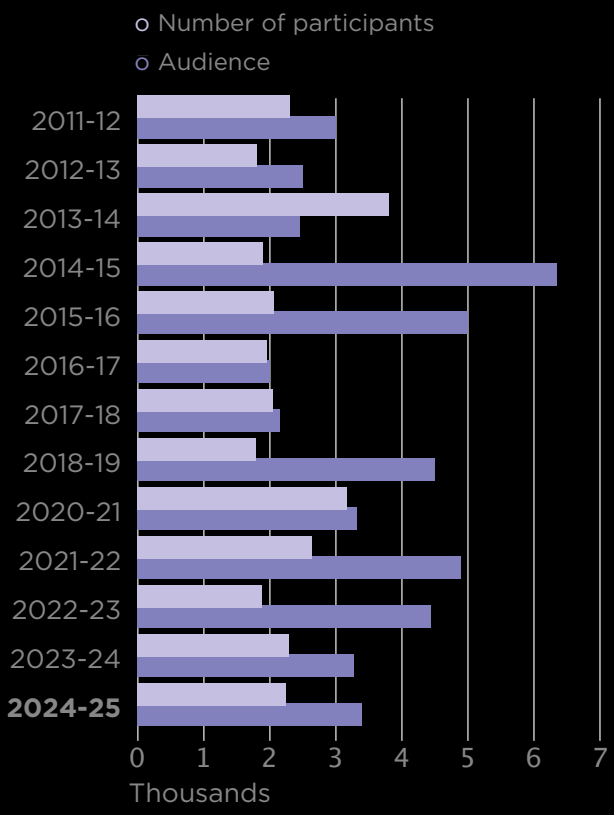
AGE GROUPS OF PARTICIPANTS



ETHNIC MAKE UP OF PARTICIPANTS



PARTICIPANTS AND AUDIENCE



Activities

- **Participants** 2,243
- **Artists** 95
- **Trainees** 17
- **Audience** 3,401
- **Mentoring** 1,129
- **Group Sessions** 1,575
- **Workshops** 224
- **Lessons** 3,120
- **Performances** 31
- **Schools** 29
- **Sets of new Resources** 1

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Report of the Trustees for the Year Ended 31 August 2025

FINANCIAL REVIEW

Principal funding sources
Arts Council England
Charles Hayward Foundation
Creative Education Trust
The Chamifealion Trust
The City Bridge Foundation
The Henry Smith Charity
Mayor of London - Young Londoner's Fund New Deal for Young People
Paul Hamlyn Foundation
Hackney Council
Youth Music

Reserves policy
The Trustees' objective is to achieve a 3 month of running costs in unrestricted reserves each year which continues to be met with the current level of reserves. Unrestricted reserves rose to £64,489 in the year as the level of deferred income for activities which cross the financial year have stabilised. In the past four years, we have seen a significant increase in unrestricted reserves with an increase from £14,261 in FY22 to £57,661 in FY23. A slightly lower amount of £47,683 was recorded in FY24 (as was expected due to deferred income of fees which crossed the 2024 financial year end).

Going concern
During the year the charitable Company received donations and grants of £247,196, income from charitable activities of £285,132 and income from investments of £2,901. Total income amounted to £535,229. Expenditure incurred totalled £584,964 of which £567,619 related to charitable activities.
Net movement in funds for the year amounted to (£49,735) and the total funds carried forward as of 31 August 2025 were £149,634.

After making appropriate enquiries, the Trustees have a reasonable expectation that the Company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

Principal risks and uncertainties
The Trustees and staff maintain a register of Risks and Mitigation sorted by business area. These include Finance and Fundraising, Human Resources, Stakeholder Management, Communications and PR, Management and Governance, Operations and Safeguarding. Sub-committees of the Board of Trustees monitor performance and others are created on an ad-hoc basis when required.

Financial and risk management objectives and policies
The charity's activities expose it to a number of financial risks including credit risk, cash flow risk and liquidity risk. The use of financial derivatives is governed by the charity's policies approved by the board of Trustees, which provide written principles on the use of financial derivatives to manage these risks. The charity does not use derivative financial instruments.

Credit risk

The Charity's principal financial assets are bank balances and other debtors.
The Charity's credit risk is primarily attributable to its other debtors. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.

The credit risk on liquid funds is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies. The Charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

With thanks to our Funders

Supported using public funding by ARTS COUNCIL ENGLAND

LOTTERY FUNDED

CHARLES HAYWARD FOUNDATION

Creative Education Trust

THE CHAMIFEALION TRUST

CITY BRIDGE FOUNDATION

The Henry Smith Charity founded in 1628

SUPPORTED BY MAYOR OF LONDON NEW DEAL FOR YOUNG PEOPLE

phf Paul Hamlyn Foundation

Hackney

YOUTH MUSIC

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Report of the Trustees for the Year Ended 31 August 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Charity constitution

The company is limited by guarantee and has charitable status. The charity is governed by its memorandum and articles of association dated 14 December 2022.

Methods of appointment or election of Trustees

Oversight of the management of the Company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed. Trustees have an ongoing brief to recruit individuals with the appropriate experience or qualifications to join the Board of Trustees. Such individuals are initially identified both through personal contacts and via more formal routes and are all subject to an interview process before appointment.

Organisational structure and decision-making policies

The Board, which meets regularly, administers the charity. Structure and decision making policies also have input from an annual Trustee Strategy Day. The Board decides key strategic and operational issues while responsibility for the day-to-day management of the charity is delegated to the Chief Executive Officer.

Policies adopted for the induction and training of Trustees

New Trustees are briefed on their legal obligations under charity and company law, the contents of the Memorandum and Articles of Association, the future plans and financial performance of the charity.

Pay policy for key management personnel

The Board Finance Sub-Committee reviews staff pay from time to time.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03118155 (England and Wales)

Registered Charity number

1050520

Registered office

St George's House
George Street
Huntingdon
Cambridgeshire
PE29 3GH

Trustees

Lubia Begum-Rob
Sharon Bowker (appointed 10.2.25)
Isabelle B Cadignan
Raphaelle C M Moysan
Michele M Pullan (Chair)
Krishna Raman

CEO

Tertia Sefton-Green

Company Secretaries

Adam S Eisenberg
Tertia Sefton-Green

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Report of the Trustees
for the Year Ended 31 August 2025

REFERENCE AND ADMINISTRATIVE DETAILS

Independent Examiner

Samantha Green BFP ACA
George Hay Partnership LLP
Chartered Accountants
St George's House
George Street
Huntingdon
Cambridgeshire
PE29 3GH

Report of the Trustees, incorporating a strategic report, approved by order of the Board of Trustees, as the company directors, on 1/28/2026 and signed on the board's behalf by:

Signed by:

267EA2BA8C154B5...

Trustee

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Independent Examiner's Report to the Trustees of HMDT Music

Independent examiner's report to the Trustees of HMDT Music ('the Company')
I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 August 2025.

Responsibilities and basis of report
As the Charity's Trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement
Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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.

Samantha

Samantha Green BFP ACA
The Institute of Chartered Accountants in England and Wales

George Hay Partnership LLP
Chartered Accountants
St George's House
George Street
Huntingdon
Cambridgeshire
PE29 3GH

Date: 28/01/2026

HMDT Music

Statement of Financial Activities for the Year Ended 31 August 2025

	Notes	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	4,145	243,051	247,196	383,155
Charitable activities	4				
Charitable activities		284,945	187	285,132	234,818
Investment income	3	2,901	-	2,901	262
Total		291,991	243,238	535,229	618,235
EXPENDITURE ON					
Raising funds	5	17,345	-	17,345	13,669
Charitable activities	6				
Charitable activities		251,744	315,875	567,619	535,657
Total		269,089	315,875	584,964	549,326
NET INCOME/(EXPENDITURE)		22,902	(72,637)	(49,735)	68,909
Transfers between funds	16	(6,095)	6,095	-	-
Net movement in funds		16,807	(66,542)	(49,735)	68,909
RECONCILIATION OF FUNDS					
Total funds brought forward		47,682	151,687	199,369	130,460
TOTAL FUNDS CARRIED FORWARD		64,489	85,145	149,634	199,369

The notes form part of these financial statements

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

HMDT Music

Balance Sheet
31 August 2025

	Notes	Unrestricted fund £	Restricted funds £	2025 Total funds £	2024 Total funds £
FIXED ASSETS					
Tangible assets	12	216	2,613	2,829	4,351
CURRENT ASSETS					
Stocks	13	376	-	376	295
Debtors	14	29,767	-	29,767	14,798
Cash at bank and in hand		130,928	82,532	213,460	242,784
		161,071	82,532	243,603	257,877
CREDITORS					
Amounts falling due within one year	15	(96,798)	-	(96,798)	(62,859)
NET CURRENT ASSETS		64,273	82,532	146,805	195,018
TOTAL ASSETS LESS CURRENT LIABILITIES		64,489	85,145	149,634	199,369
NET ASSETS		64,489	85,145	149,634	199,369
FUNDS	16				
Unrestricted funds				64,489	47,682
Restricted funds				85,145	151,687
TOTAL FUNDS				149,634	199,369

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2025 in accordance with Section 476 of the Companies Act 2006.

The Trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

(b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The financial statements were approved by the Board of Trustees and authorised for issue on 1/28/2026 and were signed on its behalf by:

Signed by:

.....
Trustee 267EA2BA8C154B5...

The notes form part of these financial statements

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

HMDT Music

Cash Flow Statement
for the Year Ended 31 August 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	(32,225)	110,183
Net cash (used in)/provided by operating activities		(32,225)	110,183
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(5,227)
Interest received		2,901	262
Net cash provided by/(used in) investing activities		2,901	(4,965)
Change in cash and cash equivalents in the reporting period		(29,324)	105,218
Cash and cash equivalents at the beginning of the reporting period		242,784	137,566
Cash and cash equivalents at the end of the reporting period		213,460	242,784

The notes form part of these financial statements

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Notes to the Cash Flow Statement for the Year Ended 31 August 2025

1. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2025 £	2024 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(49,735)	68,909
Adjustments for:		
Depreciation charges	1,522	3,737
Loss on disposal of fixed assets	-	2
Interest received	(2,901)	(262)
Increase in stocks	(81)	(49)
(Increase)/decrease in debtors	(14,969)	5,486
Increase in creditors	33,939	32,360
Net cash (used in)/provided by operations	(32,225)	110,183

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.9.24 £	Cash flow £	At 31.8.25 £
Net cash			
Cash at bank and in hand	242,784	(29,324)	213,460
	242,784	(29,324)	213,460
Total	242,784	(29,324)	213,460

The notes form part of these financial statements

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Notes to the Financial Statements for the Year Ended 31 August 2025

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, 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 Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
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 reliably.

Expenditure
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.

Tangible fixed assets
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

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

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

continued...

Notes to the Financial Statements - continued for the Year Ended 31 August 2025

2. DONATIONS AND LEGACIES

	2025	2024
	£	£
Donations	1,435	15,760
Grants	245,761	367,395
	247,196	383,155

Grants received, included in the above, are as follows:

	2025	2024
	£	£
Other grants	245,761	367,395

3. INVESTMENT INCOME

	2025	2024
	£	£
Interest receivable - trading	2,901	262

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2025	2024
		£	£
Project Fees	Community Projects	41,025	46,450
Project Fees	In School Projects	9,980	35,485
Project Fees	The Saturday Programme	217,273	136,082
Instrument Sales	The Saturday Programme	794	2,399
Ticket Sales	The Saturday Programme	2,691	1,367
Other Fees	The Saturday Programme	4,327	1,661
Holiday Programme Fees	The Saturday Programme	-	2,605
Tuck Shop Sales	The Saturday Programme	9,042	8,769
		285,132	234,818

5. RAISING FUNDS

Raising donations and legacies

	2025	2024
	£	£
Staff costs	17,345	13,669

continued...

Notes to the Financial Statements - continued for the Year Ended 31 August 2025

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 7)	Totals
	£	£	£
Community Projects	110,302	76,418	186,720
In School Projects	61,996	50,103	112,099
The Saturday Programme	177,039	91,761	268,800
	349,337	218,282	567,619

7. SUPPORT COSTS

	Management	Finance	Governance costs	Totals
	£	£	£	£
Community Projects	74,207	793	1,418	76,418
In School Projects	48,628	529	946	50,103
The Saturday Programme	87,689	1,707	2,365	91,761
	210,524	3,029	4,729	218,282

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2025	2024
	£	£
Auditors' remuneration	4,729	14,075
Depreciation - owned assets	1,522	3,737
Deficit on disposal of fixed assets	-	2

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no Trustees' remuneration or other benefits for the year ended 31 August 2025 nor for the year ended 31 August 2024.

Trustees' expenses

There were no Trustees' expenses paid for the year ended 31 August 2025 nor for the year ended 31 August 2024.

10. STAFF COSTS

	2025	2024
	£	£
Wages and salaries	123,932	116,985
Social security costs	7,138	7,308
Other pension costs	2,460	2,374
	133,530	126,667

The average monthly number of employees during the year was as follows:

	2025	2024
Staff	4	4

continued...

Notes to the Financial Statements - continued
for the Year Ended 31 August 2025

10. STAFF COSTS - continued

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2025	2024
£60,001 - £70,000	1	1

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	24,760	358,395	383,155
Charitable activities			
Community Projects	45,550	900	46,450
In School Projects	34,485	1,000	35,485
The Saturday Programme	152,883	-	152,883
Investment income	262	-	262
Total	257,940	360,295	618,235
EXPENDITURE ON			
Raising funds	13,669	-	13,669
Charitable activities			
Community Projects	9,065	160,760	169,825
In School Projects	20,609	84,236	104,845
The Saturday Programme	224,576	36,411	260,987
Total	267,919	281,407	549,326
NET INCOME/(EXPENDITURE)	(9,979)	78,888	68,909
RECONCILIATION OF FUNDS			
Total funds brought forward	57,661	72,799	130,460
TOTAL FUNDS CARRIED FORWARD	47,682	151,687	199,369

continued...

Notes to the Financial Statements - continued for the Year Ended 31 August 2025

12. TANGIBLE FIXED ASSETS

	Plant and machinery £	Computer equipment £	Totals £
COST			
At 1 September 2024 and 31 August 2025	1,050	20,302	21,352
DEPRECIATION			
At 1 September 2024	1,050	15,951	17,001
Charge for year	-	1,522	1,522
At 31 August 2025	1,050	17,473	18,523
NET BOOK VALUE			
At 31 August 2025	-	2,829	2,829
At 31 August 2024	-	4,351	4,351

13. STOCKS

	2025 £	2024 £
Stocks	376	295

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	28,719	14,752
Other debtors	1,048	46
	29,767	14,798

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	15,939	9,891
Social security and other taxes	2,373	2,075
Other creditors	1,017	658
Accruals and deferred income	77,469	50,235
	96,798	62,859

continued...

Notes to the Financial Statements - continued
for the Year Ended 31 August 2025

16. MOVEMENT IN FUNDS

	At 1.9.24 £	Net movement in funds £	Transfers between funds £	At 31.8.25 £
Unrestricted funds				
Unrestricted Funds	47,682	22,902	(6,095)	64,489
Restricted funds				
One Spirit	43,038	13,694	-	56,732
Music Tree House	44,270	(18,427)	-	25,843
HMDT Music Trust Account	2,674	(104)	-	2,570
The E Project	61,705	(67,800)	6,095	-
	151,687	(72,637)	6,095	85,145
TOTAL FUNDS	199,369	(49,735)	-	149,634

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Funds	291,991	(269,089)	22,902
Restricted funds			
One Spirit	207,973	(194,279)	13,694
Music Tree House	35,265	(53,692)	(18,427)
HMDT Music Trust Account	-	(104)	(104)
The E Project	-	(67,800)	(67,800)
	243,238	(315,875)	(72,637)
TOTAL FUNDS	535,229	(584,964)	(49,735)

Comparatives for movement in funds

	At 1.9.23 £	Net movement in funds £	At 31.8.24 £
Unrestricted funds			
Unrestricted Funds	57,661	(9,979)	47,682
Restricted funds			
One Spirit	31,938	11,100	43,038
Music Tree House	1,994	42,276	44,270
HMDT Music Trust Account	2,674	-	2,674
The E Project	36,193	25,512	61,705
	72,799	78,888	151,687
TOTAL FUNDS	130,460	68,909	199,369

continued...

Notes to the Financial Statements - continued
for the Year Ended 31 August 2025

16. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Funds	257,940	(267,919)	(9,979)
Restricted funds			
One Spirit	198,725	(187,625)	11,100
Music Tree House	84,370	(42,094)	42,276
The E Project	77,200	(51,688)	25,512
	360,295	(281,407)	78,888
TOTAL FUNDS	618,235	(549,326)	68,909

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.9.23 £	Net movement in funds £	Transfers between funds £	At 31.8.25 £
Unrestricted funds				
Unrestricted Funds	57,661	12,923	(6,095)	64,489
Restricted funds				
One Spirit	31,938	24,794	-	56,732
Music Tree House	1,994	23,849	-	25,843
HMDT Music Trust Account	2,674	(104)	-	2,570
The E Project	36,193	(42,288)	6,095	-
	72,799	6,251	6,095	85,145
TOTAL FUNDS	130,460	19,174	-	149,634

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Funds	549,931	(537,008)	12,923
Restricted funds			
One Spirit	406,698	(381,904)	24,794
Music Tree House	119,635	(95,786)	23,849
HMDT Music Trust Account	-	(104)	(104)
The E Project	77,200	(119,488)	(42,288)
	603,533	(597,282)	6,251
TOTAL FUNDS	1,153,464	(1,134,290)	19,174

continued...

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 August 2025.

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

HMDT Music

Detailed Statement of Financial Activities for the Year Ended 31 August 2025

	2025 £	2024 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	1,435	15,760
Grants	245,761	367,395
	247,196	383,155
Investment income		
Interest receivable - trading	2,901	262
Charitable activities		
Project Fees	268,278	218,017
Instrument Sales	794	2,399
Ticket Sales	2,691	1,367
Other Fees	4,327	1,661
Holiday Programme Fees	-	2,605
Tuck Shop Sales	9,042	8,769
	285,132	234,818
Total incoming resources	535,229	618,235
EXPENDITURE		
Raising donations and legacies		
Wages	16,164	12,000
Social security	849	1,405
Pensions	332	264
	17,345	13,669
Charitable activities		
Project Costs	323,577	310,602
Discounts	24,238	16,684
Computer equipment	1,522	3,737
	349,337	331,023
Support costs		
Management		
Wages	107,768	104,985
Social security	6,289	5,903
Pensions	2,128	2,110
Sundries	17,332	24,576
Premises & Storage Costs	50,392	30,052
IT Costs	11,154	7,925
Admin Costs	15,461	12,835
Loss on sale of tangible fixed assets	-	2
	210,524	188,388

Docusign Envelope ID: 1578F143-46A4-48F3-AD19-4574FB7F9FCF

Detailed Statement of Financial Activities for the Year Ended 31 August 2025

	2025 £	2024 £
Management		
Finance		
Bank charges	3,029	2,171
Governance costs		
Auditors' remuneration	4,729	14,075
Total resources expended	584,964	549,326
Net (expenditure)/income	(49,735)	68,909

HMDT music

ENSURING A MUSICAL FUTURE

ANNUAL REPORT AND ACCOUNTS 2024-25

HMDT Music
(A company limited by guarantee)
UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2025

Registered number: 03118155
Charity number: 1050520

Photos: Abby Swain

HMDT Music

England & Wales - Charity number 1050520

Accounts

HMDT music

ENSURING A MUSICAL FUTURE

ANNUAL REPORT AND ACCOUNTS 2023-24

HMDT Music
(A company limited by guarantee)
UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2024

Registered number: 03118155
Charity number: 1050520

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

Registered number: 03118155
Charity number: 1050520

HMDT MUSIC

(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2024

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

HMDT MUSIC
(A company limited by guarantee)

CONTENTS

	Page
Reference and administrative details of the Company, its Trustees and advisers	1
Trustees' report	2 - 9
Independent examiner's report	10
Statement of financial activities	11
Balance sheet	12 - 13
Statement of cash flows	14
Notes to the financial statements	15 - 33

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

HMDT MUSIC

(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 AUGUST 2024

Trustees	Michele Margaret Pullan, Chair Isabelle Beatrice Cadignan, Treasurer Tony Clark (deceased 27 February 2024) Farquhar McKay (resigned 14 March 2024) Raphaelle Catherine Madeleine Moysan Krishna Raman Lubia Begum-Rob
Company registered number	03118155
Charity registered number	1050520
Registered office	21 - 27 Lamb's Conduit Street London WC1N 3GS
Company secretaries	Tertia Sefton-Green Adam Scott Eisenberg
Chief executive officer	Tertia Sefton-Green
Accountants	Griffin Stone Moscrop & Co Chartered Accountants 21-27 Lamb's Conduit Street London WC1N 3GS

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2024

The Trustees present their annual report together with the financial statements of the Company for the 1 September 2023 to 31 August 2024. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Company qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

STRUCTURE, GOVERNANCE AND MANAGEMENT

a. Constitution

The company is limited by guarantee and has charitable status. The charity is governed by its memorandum and articles of association dated 14 December 2022.

b. Methods of appointment or election of Trustees

Oversight of the management of the Company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed. Trustees have an ongoing brief to recruit individuals with the appropriate experience or qualifications to join the Board of Trustees. Such individuals are initially identified both through personal contacts and via more formal routes, and are all subject to an interview process before appointment.

c. Organisational structure and decision-making policies

The Board, which meets regularly, administers the charity. The Board decides key strategic and operational issues while responsibility for the day-to-day management of the charity is delegated to the Chief executive officer.

d. Policies adopted for the induction and training of Trustees

New trustees are briefed on their legal obligations under charity and company law, the contents of the Memorandum and Articles of Association, the future plans and financial performance of the charity.

e. Pay policy for key management personnel

The Board Finance Sub-Committee reviews staff pay from time to time.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

OBJECTIVES AND ACTIVITIES

a. Policies and objectives

The Charity's objects are restricted specifically for the public benefit:

(a) to advance education in music and the arts, and
(b) to promote music and the arts,

in particular but not exclusively by the creation, development and provision of workshops, programmes and music-related projects for people, including young people and young offenders and particularly without limitation those who are disadvantaged due to financial and/or other circumstances.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

b. Strategies for achieving objectives

The Company's main strategy for the year was to ensure income generation and activity whilst negotiating through the cost-of-living crisis. This was achieved through securing funds to expand our One Spirit project and to secure sustainability for Music Treehouse with a 5 year grant, continue to expand our income-generating schools' workshops and recruiting to increase numbers on our Saturday Programme which have remained consistent despite the financial difficulties families are facing.

c. Activities undertaken to achieve objectives

In order to achieve the Company's objectives there have been two main focuses: an increase in fundraising which has resulted in a significantly higher level of grants than last year, and a continuance of focus on quality delivery.

The increase in grant funding has allowed the Company to expand its delivery to One Spirit, sustain its Music Treehouse SEND project and continue delivery in all three main areas of activity - the Saturday Programme performing arts school, In-School projects (E Project, Shakespeare project and STEM Sisters workshops,) and in One Spirit Community Outreach projects.

d. Main activities undertaken to further the Company's purposes for the public benefit

The Company has furthered public benefit this year through the projects noted in this report.

The trustees confirm that they have complied with the requirements of section 4 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

ACHIEVEMENTS AND PERFORMANCE

a. Main achievements of the Company

2023-24 was a successful year in sustaining, developing and expanding our activities in a range of ways.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

ACHIEVEMENTS AND PERFORMANCE (continued)

THE SATURDAY PROGRAMME

The Saturday Programme, a music school based at Bridge Academy in Hackney, serves close to 300 students aged 6 months – 25 years on Saturdays during term time each academic year. It offers exciting, high-quality and accessible opportunities for children of all ages to develop their musical interests and abilities by providing a spectrum of individual projects involving guest visits and work with leading artists, alongside the continually expanding regular classes and programmes designed to enrich the lives of young people through music-making.

The Programme comprises:
The Music Box Early Years family programme Fledglings Foundation for Reception age; I Can Sing! music theatre; CYMH instrumental; Julian Joseph Jazz Academy and Music Treehouse for children with SEND.

Highlights included:

JJJA

A half term big band course exploring the music of Duke Ellington, one of America's greatest composers culminating in a performance at partner World Heart Beat Embassy Gardens; JJJA students performing at the 606 Club and the Clore Ballroom at London's Southbank Centre as part of EFG London Jazz Festival, the capital's biggest pan-city music festival and a visit from partner Trinity Laban's big band performing Duke Ellington's seminal Black, White, and Beige Suite.

Much Ado About Shakespeare

Showcasing HMDT Music's methodology of using the arts across all learning, we created a new show Much Ado About Shakespeare, for our I Can Sing to celebrate the 400th anniversary of the first Folio which included a scene from our first opera commission; The Hackney Chronicles by Jonathan Dove and Alasdair Middleton.

As part of a fundraising drive for our SEND creative music making project Music Treehouse, the Saturday Programme Tutors gave a concert which included a Fanfare written for them by composer Vahan Salorian.

IN SCHOOLS

Music Treehouse in Schools

A new strand of Music Treehouse was developed to deliver in schools. Working in partnership with Reading University and Royal Holloway, University of London we brought our methodology of interactive storytelling and music to two specialist SEND schools in Reading and Virginia Water. Following working training, university students worked with expert practitioner Tim Yealland to develop their skills in supporting SEND workshops delivered to 10 classes of children.

The E Project aims to enrich, equalise, expand, embed, evaluate, engage primary schools through underpinning the themes of diversity, anti-racist practice, equity and equality through the curriculum using the arts. During 2023-4, working with schools in Luton, Stoke-on-Trent, Lytham and Hackney we delivered termly workshops to each school in music, drama and art working with 2-3 classes in each school across different year groups. The Art of Inclusion Training Scheme was consolidated with a new cohort of creative practitioners offering 2 days of intensive training followed by opportunities for each trainee to deliver an in-school workshop to put their learning into practice.

Our **STEM Sisters** project continued with workshops exploring the life and work of Mary Anning and was delivered nationally. Our celebration of Shakespeare continued with 11 performances of half hour versions of his plays working with 11 schools in the Midlands and Great Yarmouth in partnership with Creative Education Trust.

The Music & Drama Expo 2024

In February, HMDT Music exhibited at the Music & Drama Expo at the Business Design Centre in Islington. At the Expo our CEO Tertia Sefton-Green, along with Composer, Music Educator and Saturday Programme tutor, Vahan Salorian, gave an introduction and practical demonstration of the E Project; our inclusive education initiative using the arts to embed diversity across the primary school curriculum.

Much Ado About Shakespeare

Showcasing HMDT Music's methodology of using the arts across all learning, we created a new show *Much Ado About Shakespeare*, for our music theatre group I Can Sing! to celebrate the 400th anniversary of the first Folio. Returning to our first opera commission; *The Hackney Chronicles* by Jonathan Dove and Alasdair Middleton to open the show, was a unique starting point to explore the breadth of the great Bard's legacy. It enabled us to reuse work that's original to us to explore ideas of artistic ownership and local history before expanding into a wealth of repertoire inspired by and adapted from his plays from tongue in cheek satire to setting his words to old musical favourites. Our students of all ages responded with great enthusiasm and interest, embracing the stories, emotions and historical immersion the production entailed; not least in the experience of wearing a ruff!

That was a sensational show – such brilliant performances from everyone. What a triumph putting all that together and to what amazing effect!

AUDIENCE MEMBER

I CAN SING! MUSIC THEATRE

That was astonishing – full of surprises, really coherent with great choreography and very witty. The children were remarkably well rehearsed and rightly, very proud of themselves. Congratulations!

AUDIENCE MEMBER

Music Treehouse in Schools

This practical training gave me more insight of how to create an inclusive environment for students from a student-centred approach, leading to improved interest and confidence.
ROYAL HOLLOWAY UNIVERSITY STUDENT

With funding from Arts Council England, we began a new strand of Music Treehouse in schools working in partnership with Reading University and Royal Holloway, University of London to bring our methodology of interactive storytelling and music to two specialist SEND schools in Reading and Virginia Water. Following working training, university students worked with expert practitioner Tim Yealland to develop their skills and support his work with the children in what proved to be a hugely successful collaboration. The autumn will see the project progress with new students and children.

Rowan Class loved the songs that were taught to us in the sessions. The repetitive nature allowed the children to feel comfortable, learn the songs and eventually have a go if they were initially nervous. One of the favourite sessions was the shadow puppets – the children thoroughly enjoyed the shadows and watching the effect of the objects they held.
MANOR MEAD TEACHER

Having the training and then going and participating in sessions with children was great in giving the opportunity to see Tim's techniques applied and how the children reacted to him.
READING UNIVERSITY STUDENT

Music TREEHOUSE

Supported using public funding by ARTS COUNCIL ENGLAND
LOTTERY FUNDED

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

ACHIEVEMENTS AND PERFORMANCE (continued)

IN THE COMMUNITY

One Spirit continued to expand its work with young offenders in custody in Oakhill STC, HMYOIs Feltham and Cookham Wood (before the latter's closure) and HMP Aylesbury and those on release in the community. It uses music and the arts as a resettlement and intervention tool to improve confidence, self-esteem, self-efficacy and mental health; engagement with learning and reduced involvement with risky and harmful behaviour and reoffending. Thanks to a new grant from The London Mayor, we have expanded our work into more custodial settings working with young people at risk of offending in Pupil Referral Units or SEMH settings with projects in Roundwood PRU, Beckmead College and New Rush Hall SEMH. In addition to partnerships with education, resettlement, and wellbeing teams in custody, we work in the community with statutory services including YOTs, Community Engagement Teams and referral partners such as Sports Connect, REED, Urban Radio Network, Young People Matter. We have continued to reach our exemplary record of 86% of participants not reoffending (the national average being 31%) delivering 1:1 or small group mentoring sessions using our alternative curriculum based around creative arts and entrepreneurial activities.

Plans for future periods

Music Treehouse

Our creative music-making project for children with SEND will continue expansion into Special Schools in new geographical areas including a training programme to support music students' workshop skills working with SEND.

30th Anniversary Performances

Our 30th Anniversary will be celebrated with a performance of I'll Be Seeing You by I Can Sing! students to commemorate the 80th anniversary of VE Day comprising a compilation of our new commissions over the year. Building on our award-winning achievements of the past 30 years, we are proud to be celebrating our 30th Anniversary by showcasing some of our past commissions, building our reach and partnerships and continuing to expand engagement take our vibrant and ambitious programmes to the next level and the next 30 years!

Saturday Programme students will come together to revive the cello concerto Odyssean Variations for orchestra and choir to be performed with internationally acclaimed cellist Natalie Clein for whom it was written. The programme will include a new dance commission with instrumental forces.

Tony Clark

We were deeply saddened by the loss of Tony Clark (1946 – 2024), HMDT Music Trustee since 2003. Tony was a recording engineer and producer who started his career at Abbey Road Studios and worked with The Beatles, Yehudi Menuhin, Stevie Wonder, David Bowie and with Sir Paul McCartney on Wings, amongst others. He was also a founding member of The Brit School.

Tony was a key part of our working lives at HMDT for over 20 years and contributed hugely to all our productions and projects, recording all our large-scale theatre productions and storybook. His belief in our work and his boundless enthusiasm always helped us ride the tide of all difficulties and he is sorely missed.

Thanks to donations raised in his name, we have now launched a Tony Clarke Scholarship for a talented and committed student to receive Financial Aid support from the Saturday Programme to support their learning.

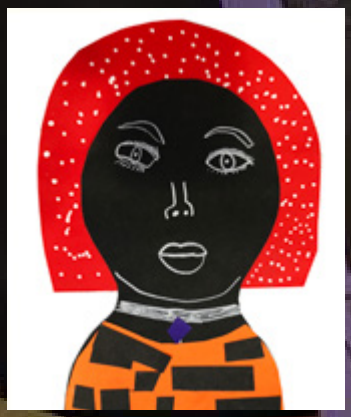
THE E PROJECT

The *E Project* is working with 4 primaries to explore sustainable ways of embedding equality, diversity and inclusion across the curriculum through the arts through a programme of workshops and CPD sessions. Its second year included an exploration of a range of topics for different year groups including: extreme earth and climate change, the Rainforest and Amazon tribes; deserts and Bedouin lifestyles, Ancient Egyptian Storytelling and Myth, LGBTQIA representation during Pride Month, children in the Holocaust, the rise and fall of the Kingdom of Benin, historical STEM women and the Indo-European language tree.

As part of our *E Project* aim to develop new resources and workshops for long term use we introduced our new Schools' Workshop Offer bringing together activities from our past large-scale projects. These include: a meeting with palaeontologist Mary Anning (STEM Sisters); bringing WW1 to life through stories of ethnic minority soldiers (Trench Brothers); an accessible introduction to themes of persecution and prejudice through children's holocaust diaries, letters, and poetry (Hear Our Voice), Faces of Diversity exploring black role models (Shadowball and The Brown Bomber) and a cultural musical tour by our fruit characters (An Invite from the Queen).

I thought the workshop was a fantastic way for the children to discover more about WW2, particularly in how people would have felt at that time. It was accessible to all students within the class, and I liked the way we incorporated soundscapes from the poem into the drama.

YEAR 6 TEACHER



The project is turning around how we introduce our curriculum by embedding so much in one go. Instead of piling our energies into events such a black history month, we can ensure these crucial themes underpin all our learning all the time, which means the impact is both profound and sustainable.

HEAD TEACHER

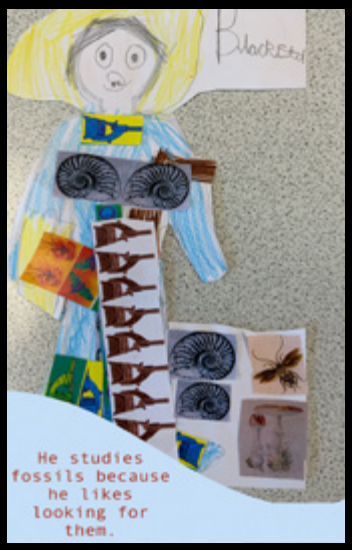
phf Paul Hamlyn Foundation

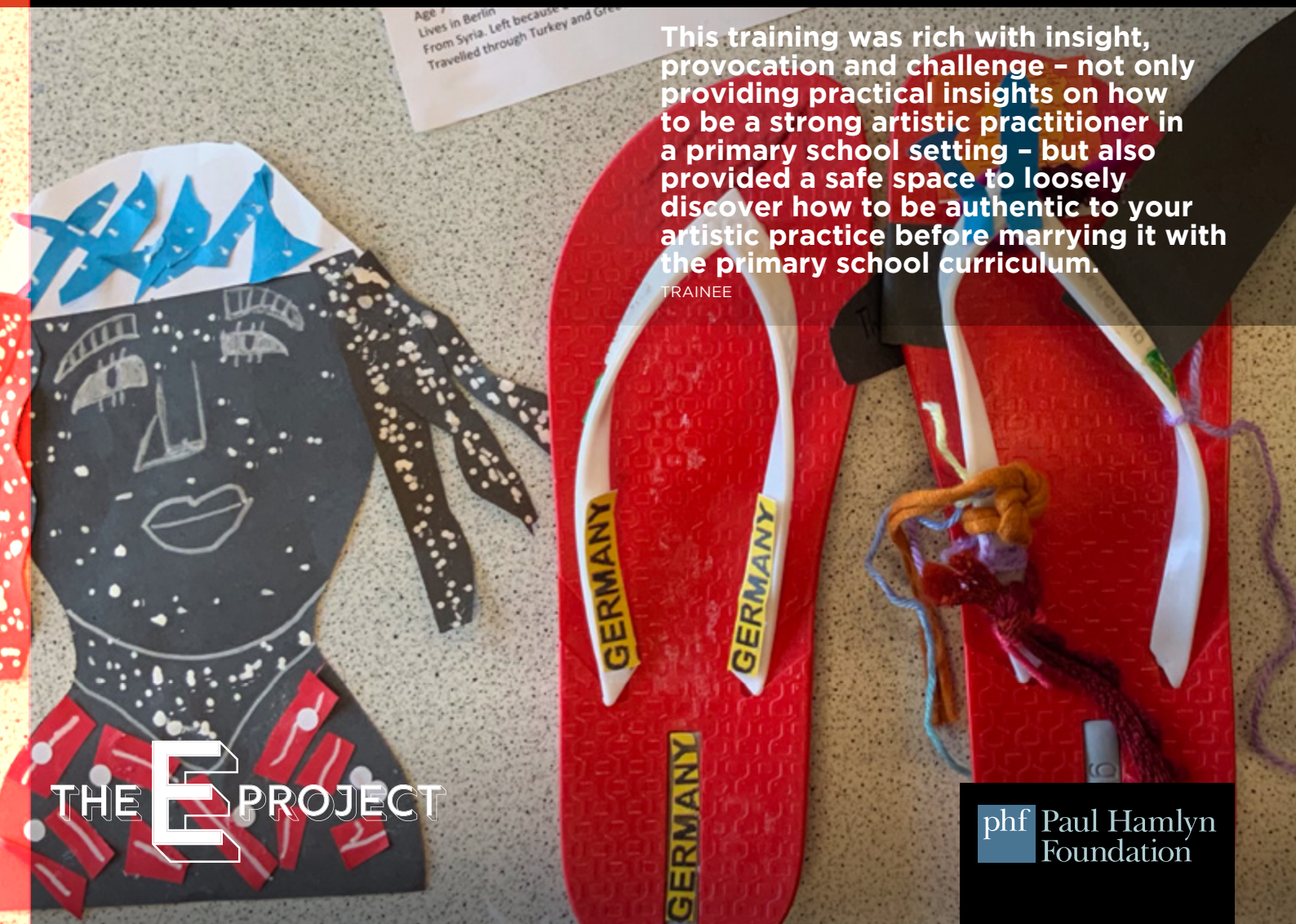
The Art of Inclusion Training Scheme

I have a new confidence in how my work can be applied and diversified amongst all ages. I have some foundation now in engaging young classrooms.
TRAINEE

12 young artists received a two-day training course with E project practitioners Jo Carey and Sophie Gresswell, before delivering workshops tailored to the curriculum to develop their own practitioner skills, specifically focused on both how to deliver cross-curricular sessions and on how to embed EDI. Individual skills included storytelling through film, poetry & theatre, photography, oral storytelling inspired by folk and mythology, drawing, film-making, performance arts and using pattern, shape and colour to explore black history.

I had a fantastic time during the workshops; they've provided me with a deeper understanding and expertise in crafting inclusive creative workshops.
TRAINEE





This training was rich with insight, provocation and challenge – not only providing practical insights on how to be a strong artistic practitioner in a primary school setting – but also provided a safe space to loosely discover how to be authentic to your artistic practice before marrying it with the primary school curriculum.
TRAINEE

THE E PROJECT

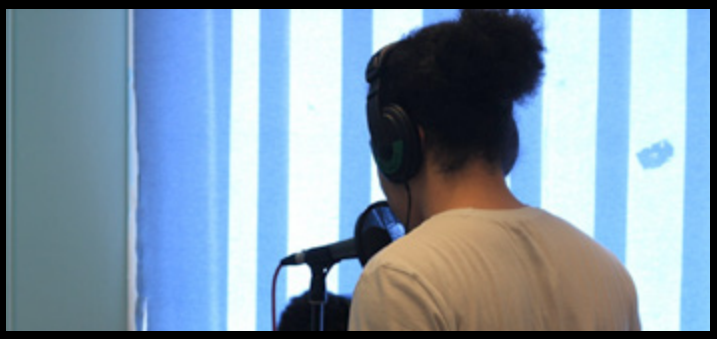
phf Paul Hamlyn Foundation

ONE SPIRIT

Since 2010, *One Spirit* has been working with young offenders in custody and, since 2013, also on release, using music and the arts as a resettlement and intervention tool to improve confidence, self-esteem, self-efficacy and mental health; engagement with learning and reduced involvement with risky and harmful behaviour and reoffending.

Thanks to a new grant from The London Mayor, we are now part of his New Deal for Young People Scheme which aims to offer mentoring to 100,000 young people, enabling us to expand our work into more custodial settings and to work with young people at risk of offending in Pupil Referral Units (Roundwood School) and SEMH settings (Becksmead College and New Rush Hall School). This completes the project's circle of 360° delivery from community to mainstream and alternative provision, to custody and back to the community and supports *One Spirit's* crucial role in intervention helping to divert young people away from criminality and towards positive pathways, alongside our work with young offenders in custody and on release.

As far as I know you're the only organisation working like this ... meeting in custody and working through and after release. It's a brilliant service for the boys and I wanted to tell you how valuable it is for us at Probation.
LUTON PROBATION



Working in partnership with education, resettlement, and wellbeing teams in Oakhill STC, HMYOIs Cookham Wood, Feltham and HMP Aylesbury and in the community with statutory services including YOTs, Community Engagement Teams and referral partners such as Sports Connect, REED, Urban Radio Network, Young People Matter, we aim to continue our exemplary record of 86% of participants not reoffending (the national average being 31%). This new funding enables us to broaden our reach to work with over 260 young people annually in 1:1 or small group mentoring sessions using our alternative curriculum based around creative arts and entrepreneurial activities.

I've been waiting for ages to get on this. Hopefully I can keep doing the sessions til I go home, they really help. I know I'm not much good at music like some of these other guys, but just getting it all off my chest in music really helps. Thanks
PARTICIPANT

Everyone's on my case to 'pattern up' [start behaving], but no one has really put it to me like you just did. I appreciate that; you really made me think about this differently.
PARTICIPANT

I know you can help me with my music career, but you know, mostly I come here because writing lyrics and recording really helps me to get things off my chest, especially when we discuss them too. It's kind of like therapy.
PARTICIPANT

SUPPORTED BY
MAYOR OF LONDON
YOUTH MUSIC
The Henry Smith Charity
founded in 1628

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

ACHIEVEMENTS AND PERFORMANCE (continued)

b. Key performance indicators

OUTCOMES 2023-24

- Our creative music-making project for children with SEND expanded into schools in partnerships with universities, to train students' workshop skills;
- Our **Art of Inclusion** training scheme for creative practitioners exploring diversity in the classroom was expanded to offer workshop experience in how to embed Equality Diversity and Inclusion (EDI) across the curriculum;
- **One Spirit** expanded into Pupil Referral Units working with young people at risk of offending as a new model of intervention;
- We increased our individual donations by 90% over the previous year, through schemes such as the Big Give;
- We secured 5 years of funding for Music Treehouse securing its future.

GOALS 2024-25

- To consolidate our output of new commissions with revivals of existing works and a new work to celebrate HMDT Music's 30th Anniversary;
- To expand Music Treehouse in Schools with further projects in new schools;
- To bring together different strands of the Saturday Programme to work together for the first time; and
- To develop a new website to improve user interface and clarity and accessibility.

c. Review of activities

2023-24 saw the continuation of the Saturday Programme with an increase of numbers in our Fledglings and Minis programme and a development of Music Treehouse creative music making for SEND children, into schools. Our work In Schools included the continuation of the E Project working with 4 schools nationally to develop an anti-racism curriculum and a training scheme for creative practitioners. The year saw the expansion of One Spirit into mental health provision in custody and in PRUs working with young people excluded from school and at risk of offending thanks to an increase in funding.

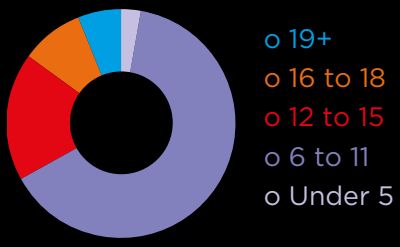
Participants	2,289
Artists	99
Trainees	28
Audience	3,269
Mentoring	1,321
Group sessions	1,575
Workshops	142
Lessons	3,120
Performances	40
Schools	24
Sets of new learning resources	1

d. Fundraising activities and income generation

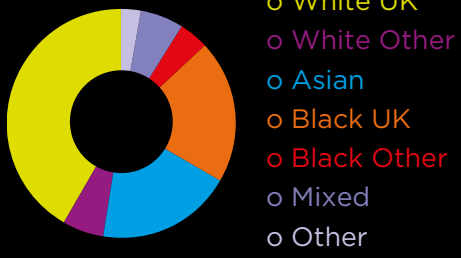
Over half of our income has come from Grant applications with the rest coming from income generation in the form of fees for the Saturday Programme and for community and in-school project activities, and from individual donations.

Outreach totals 2023-24

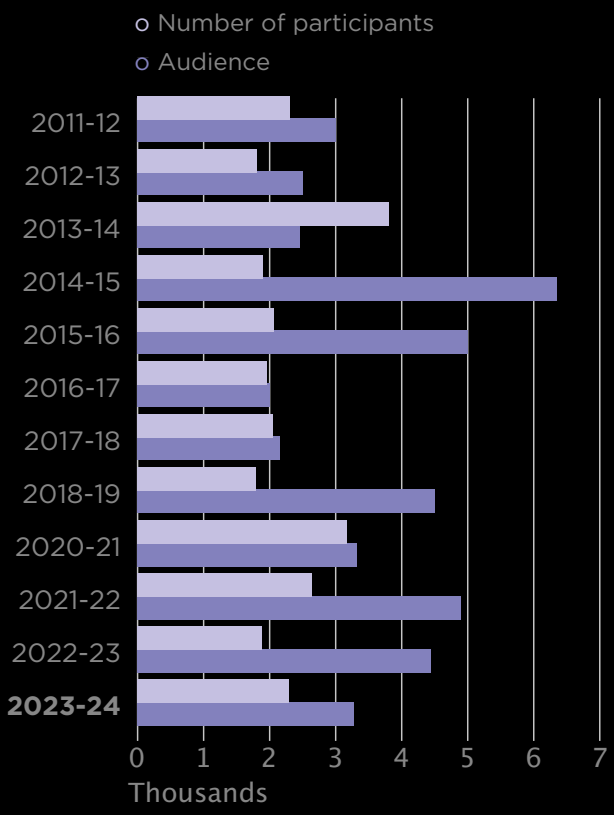
AGE GROUPS OF PARTICIPANTS



ETHNIC MAKE UP OF PARTICIPANTS



PARTICIPANTS AND AUDIENCE



Activities

- **Participants** 2,289
- **Artists** 99
- **Trainees** 28
- **Audience** 3,269
- **Mentoring** 1,321
- **Group Sessions** 1,575
- **Workshops** 142
- **Lessons** 3,120
- **Performances** 40
- **Schools** 24
- **Sets of new Resources** 1

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

FINANCIAL REVIEW

a. Going concern

During the year the charitable Company received donations and grants of £383,155, income from charitable activities of £234,818 and income from investments of £262. Total income amounted to £618,235. Expenditure incurred totalled £549,326 of which £535,657 related to charitable activities.
Net movement in funds for the year amounted to £68,909 and the total funds carried forward as of 31 August 2024 were £199,369.

After making appropriate enquiries, the Trustees have a reasonable expectation that the Company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The trustees' objective is to achieve a 3 month of running costs in unrestricted reserves each year. We have made a significant increase in unrestricted reserves in the past couple of years with an increase from £14,261 in FY22 to £57,661 in FY23. This year is slightly lower at £47,683 as was expected because of deferred income of fees for activities which crossed the financial year.

c. Principal risks and uncertainties

The trustees and staff maintain a register of Risks and Mitigation sorted by business area. These include Finance and Fundraising, Human Resources, Stakeholder Management, Communications and PR, Management and Governance, Operations and Safeguarding. Sub-committees of the Board of Trustees monitor performance and others are created on an ad-hoc basis when required.

d. Financial risk management objectives and policies

The charity's activities expose it to a number of financial risks including credit risk, cash flow risk and liquidity risk. The use of financial derivatives is governed by the charity's policies approved by the board of trustees, which provide written principles on the use of financial derivatives to manage these risks. The charity does not use derivative financial instruments.

Credit risk
The Charity's principal financial assets are bank balances and other debtors.

The Charity's credit risk is primarily attributable to its other debtors. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.

The credit risk on liquid funds is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.

The Charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

e. Principal funding

Arts Council England
Awards for All
The Big Give
The Chamifealion Trust
The City Bridge Foundation
The Henry Smith Charity
Mayor of London – Young Londoner's Fund New Deal for Young People
Paul Hamlyn Foundation
Hackney Council
The Persula Foundation
Richer Sounds
Youth Music

With thanks to our Funders

Supported using public funding by ARTS COUNCIL ENGLAND

LOTTERY FUNDED

LOTTERY FUNDED

theBigGive

THE CHAMIFEALION TRUST

CITY BRIDGE FOUNDATION

The Henry Smith Charity founded in 1628

SUPPORTED BY MAYOR OF LONDON

YOUNG LONDONER'S FUND NEW DEAL FOR YOUNG PEOPLE

phf Paul Hamlyn Foundation

HACKNEY COUNCIL

PERSULA FOUNDATION

richersounds

YOUTH MUSIC

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 AUGUST 2024

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 Company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees on 14 March 2025 and signed on their behalf by:

Michele Pullan

.....

Michele Margaret Pullan
Chair

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

HMDT MUSIC

(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 AUGUST 2024

Independent examiner's report to the Trustees of HMDT Music ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 August 2024.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company'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 Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: Dated: 14 March 2025

Reema Mistry, ACA

Griffin Stone Moscrop & Co

Chartered Accountants

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

HMDT MUSIC

(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 AUGUST 2024

	Note	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:					
Donations and legacies	4	**24,760**	**358,395**	**383,155**	257,955
Charitable activities	5	**232,918**	**1,900**	**234,818**	257,177
Investments	6	**262**	**-**	**262**	182
Total income		**257,940**	**360,295**	**618,235**	515,314
Expenditure on:					
Raising funds	7	**13,669**	**-**	**13,669**	14,584
Charitable activities	8	**254,249**	**281,408**	**535,657**	544,013
Total expenditure		**267,918**	**281,408**	**549,326**	558,597
Net movement in funds		**(9,978)**	**78,887**	**68,909**	(43,283)
Reconciliation of funds:					
Total funds brought forward		**57,661**	**72,799**	**130,460**	173,743
Net movement in funds		**(9,978)**	**78,887**	**68,909**	(43,283)
Total funds carried forward		**47,683**	**151,686**	**199,369**	130,460

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 15 to 33 form part of these financial statements.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

HMDT MUSIC

(A company limited by guarantee)
REGISTERED NUMBER: 03118155

BALANCE SHEET
AS AT 31 AUGUST 2024

	Note		2024 £		2023 £
Fixed assets					
Tangible assets	13		**4,351**		2,863
			4,351		2,863
Current assets					
Stocks	14	**295**		246	
Debtors	15	**14,798**		20,284	
Cash at bank and in hand		**242,784**		137,566	
		257,877		158,096	
Creditors: amounts falling due within one year	16	**(62,859)**		(30,499)	
Net current assets			**195,018**		127,597
Total assets less current liabilities			**199,369**		130,460
Total net assets			**199,369**		130,460
Charity funds					
Restricted funds	18		**151,686**		72,799
Unrestricted funds	18		**47,683**		57,661
Total funds			**199,369**		130,460

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

BALANCE SHEET (CONTINUED)
AS AT 31 AUGUST 2024

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 14 March 2025 and signed on their behalf by:

Michele Pullan
.....
Michele Margaret Pullan
Chair

The notes on pages 15 to 33 form part of these financial statements.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

HMDT MUSIC

(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2024

	2024 £	2023 £
Cash flows from operating activities		
Net cash used in operating activities	**110,183**	(22,560)
Cash flows from investing activities		
Dividends, interests and rents from investments	**262**	182
Purchase of tangible fixed assets	**(5,227)**	(859)
Net cash used in investing activities	**(4,965)**	**(677)**
Cash flows from financing activities		
Net cash provided by financing activities	**-**	**-**
Change in cash and cash equivalents in the year	**105,218**	**(23,237)**
Cash and cash equivalents at the beginning of the year	**137,566**	160,803
Cash and cash equivalents at the end of the year	**242,784**	137,566

The notes on pages 15 to 33 form part of these financial statements

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2024

1. General information

HMDT Music is a charity limited by guarantee and consequently does not have share capital, registered in England and Wales. Its registered office address is shown on the company information page. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

HMDT Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The cost of living crisis continues to impact beneficiaries and artists but the trustees have overseen the conservation of sufficient cash to ensure the charitable company has continued to serve beneficiaries and customers, and to act responsibly with suppliers.

The trustees have continued to prepare the financial statements on a going concern basis and deem this appropriate. The trustees do not consider that a material uncertainty about the going concern status exists. In making this assessment the trustees have considered the likely operating and trading conditions for a period of twelve months from the date of approving these financial statements.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

2. Accounting policies (continued)

2.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

2.4 Government grants

Government grants relating to tangible fixed assets are treated as deferred income and released to the Statement of financial activities over the expected useful lives of the assets concerned. Other grants are credited to the Statement of financial activities as the related expenditure is incurred.

2.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on the following basis:

The Saturday Programme - 65.00% (2023 - 69.00%)
In School Projects - 15.00% (2023 - 18.00%)
Community Projects - 20.00% (2023 - 13.00%)

Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset’s use.

Expenditure on raising funds includes all expenditure incurred by the Company to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

2. Accounting policies (continued)

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Company; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

2.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, on the following bases:

Office equipment	-	25%	reducing balance
Computer equipment	-	25%	straight line

2.8 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2.9 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.10 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

2. Accounting policies (continued)

2.11 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

2.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.13 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.14 Operating leases

Rentals paid under operating leases are charged to the Statement of financial activities on a straight line basis over the lease term.

2.15 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

3. Judgements in applying accounting policies and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. However, there are no judgements or assumptions that have a significant risk of causing material adjustment.

4. Income from donations and legacies

	Unrestricted funds 2024 £	**Restricted funds 2024 £**	**Total funds 2024 £**
Donations	5,760	10,000	**15,760**
Grants	19,000	348,395	**367,395**
	24,760	358,395	**383,155**

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Donations	1,427	-	1,427
Grants	94,600	160,038	254,638
Government grants	1,890	-	1,890
	97,917	160,038	257,955

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

5. Income from charitable activities

	Unrestricted funds 2024 £	**Restricted funds 2024 £**	**Total funds 2024 £**
The Saturday Programme	152,883	-	**152,883**
In School Projects	34,485	1,000	**35,485**
Community Projects	45,550	900	**46,450**
	232,918	1,900	**234,818**

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
The Saturday Programme	181,817	238	182,055
In School Projects	31,979	12,108	44,087
Community Projects	31,000	35	31,035
	244,796	12,381	257,177

6. Investment income

	Unrestricted funds 2024 £	**Total funds 2024 £**	Total funds 2023 £
Investment income	262	**262**	182

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

7. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Wages and salaries	12,000	**12,000**	12,800
Social security costs	1,405	**1,405**	1,530
Contribution to defined contribution pension schemes	264	**264**	254
	13,669	**13,669**	14,584

Costs of raising voluntary income relate to staff costs which are allocated on the basis of time each member of staff contributes to raising funds which includes grant applications.

There were no restricted costs of raising voluntary income in the year ended 31 August 2023.

8. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
The Saturday Programme	224,576	36,411	**260,987**
In School Projects	20,608	84,236	**104,844**
Community Projects	9,065	160,761	**169,826**
	254,249	281,408	**535,657**

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

8. Analysis of expenditure on charitable activities (continued)

Summary by fund type (continued)

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
The Saturday Programme	246,834	28,519	275,353
In School Projects	28,905	72,186	101,091
Community Projects	10,052	157,517	167,569
	285,791	258,222	544,013

9. Analysis of expenditure by activities

	Activities undertaken directly 2024 £	**Support costs 2024 £**	**Total funds 2024 £**
The Saturday Programme	163,983	97,004	**260,987**
In School Projects	59,085	45,759	**104,844**
Community Projects	107,954	61,872	**169,826**
	331,022	204,635	**535,657**

	Activities undertaken directly 2023 £	Support costs 2023 £	Total funds 2023 £
The Saturday Programme	165,608	109,745	275,353
In School Projects	60,008	41,083	101,091
Community Projects	97,449	70,120	167,569
	323,065	220,948	544,013

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

9. Analysis of expenditure by activities (continued)

Analysis of direct costs

	The Saturday Programme 2024 £	In School Projects 2024 £	Community Projects 2024 £	Total funds 2024 £
Depreciation	3,737	-	-	**3,737**
Project costs	143,562	59,085	107,954	**310,601**
Application of bursaries and discounts	16,684	-	-	**16,684**
	163,983	59,085	107,954	**331,022**

	The Saturday Programme 2023 £	In School Projects 2023 £	Community Projects 2023 £	Total funds 2023 £
Depreciation	2,432	-	-	2,432
Project costs	145,456	60,008	97,449	302,913
Application of bursaries and discounts	17,720	-	-	17,720
	165,608	60,008	97,449	323,065

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

9. Analysis of expenditure by activities (continued)

Analysis of support costs

	The Saturday Programme 2024 £	In School Projects 2024 £	Community Projects 2024 £	Total funds 2024 £
Staff costs	39,462	32,678	40,858	**112,998**
Governance costs	9,149	2,111	2,815	**14,075**
Finance costs	1,562	261	348	**2,171**
Information technology	3,773	595	3,557	**7,925**
Administration costs	7,631	1,644	3,561	**12,836**
Premises costs	26,944	1,474	1,634	**30,052**
Other support costs	8,481	6,996	9,099	**24,576**
Loss on disposal of fixed assets	2	-	-	**2**
	97,004	45,759	61,872	**204,635**

	The Saturday Programme 2023 £	In School Projects 2023 £	Community Projects 2023 £	Total funds 2023 £
Staff costs	44,991	22,070	48,852	115,913
Governance costs	12,695	3,312	2,392	18,399
Finance costs	1,785	328	237	2,350
Information technology	8,263	1,785	2,261	12,309
Administration costs	11,143	2,698	3,561	17,402
Premises costs	24,681	1,521	834	27,036
Other support costs	6,187	9,369	11,983	27,539
	109,745	41,083	70,120	220,948

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2024

10. Independent examiner's remuneration

	2024 £	2023 £
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	**3,844**	3,101
Fees payable to the Company's independent examiner in respect of:		
All other services including preparation of accounts, payroll and bookkeeping	**10,195**	15,493

11. Staff costs

	2024 £	2023 £
Wages and salaries	**116,986**	119,917
Social security costs	**7,308**	8,171
Contribution to defined contribution pension schemes	**2,374**	2,409
	126,668	130,497

The average number of persons employed by the Company during the year was as follows:

	2024 No.	2023 No.
Charitable activities	**4**	3

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2024 No.	2023 No.
In the band £60,001 - £70,000	**1**	1

Key management personnel of the charity consists solely of the Chief executive officer. The total amount of employee benefits paid to key management personnel was £67,257 (2023 - £73,263).

12. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2023 - £NIL).

During the year ended 31 August 2024, no Trustee expenses have been incurred (2023 - £NIL).

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

13. Tangible fixed assets

	Office equipment £	Computer equipment £	Total £
Cost or valuation			
At 1 September 2023	**1,050**	**25,198**	**26,248**
Additions	**-**	**5,227**	**5,227**
Disposals	**-**	**(10,123)**	**(10,123)**
At 31 August 2024	**1,050**	**20,302**	**21,352**
Depreciation			
At 1 September 2023	**1,050**	**22,335**	**23,385**
Charge for the year	**-**	**3,737**	**3,737**
On disposals	**-**	**(10,121)**	**(10,121)**
At 31 August 2024	**1,050**	**15,951**	**17,001**
Net book value			
At 31 August 2024	**-**	**4,351**	**4,351**
At 31 August 2023	-	2,863	2,863

14. Stocks

	2024 £	2023 £
Instruments and books	**295**	246

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

15. Debtors

	2024 £	2023 £
Due within one year		
Trade debtors	**14,752**	10,426
Other debtors	**46**	2,564
Prepayments and accrued income	**-**	7,294
	14,798	20,284

16. Creditors: Amounts falling due within one year

	2024 £	2023 £
Trade creditors	**9,891**	8,620
Other taxation and social security	**2,075**	2,048
Other creditors	**658**	9,309
Accruals and deferred income	**50,235**	10,522
	62,859	30,499

At the balance sheet date deferred income included above was £39,467 of which £nil is restricted (2023 - £nil).

17. Financial instruments

	2024 £	2023 £
Financial assets		
Financial assets measured at fair value through income and expenditure	**242,784**	137,566

Financial assets measured at fair value through income and expenditure comprise cash at bank and in hand.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

18. Statement of funds

Statement of funds - current year

	Balance at 1 September 2023 £	Income £	Expenditure £	Balance at 31 August 2024 £
Unrestricted funds				
General funds	**57,661**	**257,940**	**(267,918)**	**47,683**
Restricted funds				
One Spirit	**31,938**	**198,725**	**(187,626)**	**43,037**
Music Tree House	**1,994**	**84,370**	**(42,094)**	**44,270**
HMDT Music Trust Account	**2,674**	**-**	**-**	**2,674**
The E Project	**36,193**	**77,200**	**(51,688)**	**61,705**
	72,799	**360,295**	**(281,408)**	**151,686**
Total of funds	**130,460**	**618,235**	**(549,326)**	**199,369**

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 September 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 August 2023 £
Unrestricted funds					
General funds	14,261	325,195	(282,655)	860	57,661
Restricted funds					
One Spirit	90,241	113,063	(171,366)	-	31,938
Music Tree House	22,049	8,464	(28,519)	-	1,994
STEM Sisters	-	19,583	(19,583)	-	-
HMDT Music Trust Account	3,280	254	-	(860)	2,674
The E Project	43,912	31,035	(38,754)	-	36,193
	159,482	172,399	(258,222)	(860)	72,799
Total of funds	173,743	497,594	(540,877)	-	130,460

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

18. Statement of funds (continued)

General funds
The general funds represent the Company's free reserves.

One Spirit
Music projects for young offenders in HMYOIs and on release and young people at risk of criminal activity in PRUs.

Music Treehouse
A programme providing one to one support for students with a variety of SEN/D needs as part of the mainstream Saturday Programme, as well as a more specialised programme for students with more profound needs.

STEM Sisters
A programme drawing together a science outreach project and theatrical performance to inspire and engage Primary School students, especially girls, in science by exploring the achievements, contributions and impact of historical STEM women, whose pioneering work was so often unrecognised.

HMDT Music Trust Account
Funds held on behalf of our partners, designated for periodic payments for projects, or for payment directly to artists on behalf of partners on an as needed basis. During the year a partner permitted the transfer of £860 from this fund to unrestricted funds.

The E Project
A project which involves working with primary schools in Luton, Stoke-on-Trent, Fylde and Hackney for 3 years to develop an arts-embedded curriculum focused on anti-racism, diversity, inclusion and equity.

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

19. Summary of funds

Summary of funds - current year

	Balance at 1 September 2023 £	Income £	Expenditure £	Balance at 31 August 2024 £
General funds	**57,661**	**257,940**	**(267,918)**	**47,683**
Restricted funds	**72,799**	**360,295**	**(281,408)**	**151,686**
	130,460	**618,235**	**(549,326)**	**199,369**

Summary of funds - prior year

	Balance at 1 September 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 August 2023 £
General funds	14,261	325,195	(282,655)	860	57,661
Restricted funds	159,482	172,399	(258,222)	(860)	72,799
	173,743	497,594	(540,877)	-	130,460

20. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	430	3,921	**4,351**
Current assets	96,531	161,346	**257,877**
Creditors due within one year	(49,278)	(13,581)	**(62,859)**
Total	47,683	151,686	**199,369**

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

20. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior period

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	2,863	-	2,863
Current assets	74,183	83,913	158,096
Creditors due within one year	(19,385)	(11,114)	(30,499)
Total	57,661	72,799	130,460

21. Reconciliation of net movement in funds to net cash flow from operating activities

	2024 £	2023 £
Net income/expenditure for the period (as per Statement of Financial Activities)	**68,909**	(43,283)
Adjustments for:		
Depreciation charges	**3,737**	2,432
Dividends, interests and rents from investments	**(262)**	(182)
Loss on the disposal of fixed assets	**2**	-
Decrease/(increase) in stocks	**(49)**	427
Decrease in debtors	**5,486**	4,761
Increase in creditors	**32,360**	13,285
Net cash provided by/(used in) operating activities	**110,183**	(22,560)

22. Analysis of cash and cash equivalents

	2024 £	2023 £
Cash in hand	**242,784**	137,566

Docusign Envelope ID: A75EAC41-B877-43F5-A71D-F764F6522FE5

23. Analysis of changes in net debt

	At 1 September 2023	Cash flows	At 31 August 2024
	£	£	£
Cash at bank and in hand	137,566	105,218	242,784
	137,566	105,218	242,784

24. Pension commitments

The group operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £2,374 (2023 - £2,409). Contributions totalling £462 (2023 - same) remained outstanding at the balance sheet date.

25. Related party transactions

During the year donations totalling £3,000 (2023 - £NIL) were received from 5 trustees.

HMDT music

ENSURING A MUSICAL FUTURE

ANNUAL REPORT AND ACCOUNTS 2023-24

HMDT Music
(A company limited by guarantee)
UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2024

Registered number: 03118155
Charity number: 1050520

Photos: Abby Swain

HMDT Music

England & Wales - Charity number 1050520

Accounts

HMDT music

ENSURING A MUSICAL FUTURE

ANNUAL REPORT AND ACCOUNTS 2022-23

HMDT Music
(A company limited by guarantee)
UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2023

Registered number: 03118155
Charity number: 1050520

VASA

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

HMDT MUSIC

(A company limited by guarantee)

CONTENTS

	Page
Reference and administrative details of the Company, its Trustees and advisers	1
Trustees' report	2 - 8
Independent examiner's report	9
Statement of financial activities	10
Balance sheet	11 - 12
Notes to the financial statements	13 - 30

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

HMDT MUSIC

(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 AUGUST 2023

Trustees	Michele Margaret Pullan, Chair Isabelle Beatrice Cadignan, Treasurer Tony Clark Farquhar McKay Raphaelle Catherine Madeleine Moysan Krishna Raman Lubia Begum-Rob
Company registered number	03118155
Charity registered number	1050520
Registered office	21 - 27 Lamb's Conduit Street London WC1N 3GS
Company secretary and Chief executive officer	Tertia Sefton-Green
Other patrons	Natalie Clein OBE, Patron Julian Joseph OBE, Patron Cleveland Watkiss MBE, Patron
Accountants	Griffin Stone Moscrop & Co Chartered Accountants 21-27 Lamb's Conduit Street London WC1N 3GS

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

HMDT MUSIC

(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2023

The Trustees present their annual report together with the financial statements of the Company for the 1 September 2022 to 31 August 2023. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Company qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Structure, governance and management

a. Constitution

The company is limited by guarantee and has charitable status. The charity is governed by its memorandum and articles of association dated 14 December 2022.

b. Methods of appointment or election of Trustees

The management of the Company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

c. Organisational structure and decision-making policies

The Board, which meets regularly, administers the charity. The Board decides key strategic and operational issues while responsibility for the day-to-day management of the charity is delegated to the Chief executive officer.

d. Policies adopted for the induction and training of Trustees

New trustees are briefed on their legal obligations under charity and company law, the contents of the Memorandum and Articles of Association, the future plans and financial performance of the charity.

e. Pay policy for key management personnel

The Board Finance Sub-Committee reviews staff pay from time to time.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

Plans for future periods

Music Treehouse
Our creative music-making project for children with SEND will expand into schools in partnerships with universities, to train students' workshop skills launching with a pilot in Slough with Royal Holloway and Reading Universities.

The Art of Inclusion
Following a pilot year, our training scheme for creative practitioners exploring diversity in the classroom will be expanded.

One Spirit Expansion
One Spirit will expand into new PRUs working with young people at risk of offending and offer new Advisory group sessions to potential participants.

Objectives and activities

a. Policies and objectives

The Charity's objects are restricted specifically for the public benefit:

(a) to advance education in music and the arts, and
(b) to promote music and the arts,

in particular but not exclusively by the creation, development and provision of workshops, programmes and music-related projects for people, including young people and young offenders and particularly without limitation those who are disadvantaged due to financial and/or other circumstances.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

b. Strategies for achieving objectives

The Company's main strategy for the year was to ensure income generation and activity whilst still recovering from the lasting effects of the COVID-19 pandemic and negotiating through the cost of living crisis. This was achieved through new income-generated delivery such as our schools' theatre tour and STEM Sisters workshops, securing funds to support young people at risk of offending in PRUs, expanding our schools' delivery with the E Project schools' project and recruiting to increase numbers on our Saturday Programme.

c. Activities undertaken to achieve objectives

In order to achieve the Company's objectives there have been two main focuses: a shift in fundraising strategy, and a continuance of focus on quality delivery.

Overall, a loss in grant income was mitigated to some extent by an increase in unrestricted earned income This allowed the Company to continue delivery in its three main areas of activity - the Saturday Programme performing arts school (which included grants for the Music Treehouse SEND project), In-School projects (E Project, Shakespeare project and STEM Sisters workshops,), and in One Spirit Community Outreach projects.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

Objectives and activities (continued)

d. Main activities undertaken to further the Company's purposes for the public benefit

The Company has furthered public benefit this year through the projects noted in this report.

The trustees confirm that they have complied with the requirements of section 4 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

Achievements and performance

a. Main achievements of the Company

2022-23 marked our resilience in unexpected ways and we are grateful that despite the difficulties of the cost of living crisis which has affected so many, we were still able to continue our work at full strength.

Our first national touring production of a show for rather than with, young people, Jina and the STEM Sisters celebrates historical women and their achievements through puppetry. Following its successful Spring tour it continued in the autumn where it received a great reception from schools and families at Pegasus Theatre Oxford; the egg Theatre Royal Bath; Norwich Puppet Theatre; Studio Sheffield Theatre and Minerva Chichester Festival Theatre where it was attended by audiences of nearly 2000.

September 2022 saw the launch of our new E Project: named because it aims to enrich, equalise, expand, embed, evaluate, engage primary schools through underpinning the themes of diversity, anti-racist practice, equity and equality through the curriculum using the arts. Working with schools in Luton, Stoke on Trent, Lytham and Hackney we delivered termly workshops in art, music and drama developing new and expanding use of our existing resources as well as online CPDs to support staff in embedding the arts across the curriculum. Alongside this we piloted our new Art of Inclusion training scheme with creative practitioners who wanted to develop their EDI practice and skills.

The Saturday Programme celebrated the 10th Anniversary of the Julian Joseph Jazz Academy with an acclaimed concert at World Heart Beat Embassy Gardens whilst CYMH combined forces to create a new orchestra which piloted its outing with excerpts of Beethoven 5 with great success. The growth of SP student numbers particularly in the earlier years was particularly visible in the production by I Can Sing! music theatre group of HMDT Music’s 2003 opera The World Was All Before Them featuring stories of how families came to Hackney; a pertinent theme of refugees from across the world.

One Spirit continued to grow from strength to strength both reaching new young offenders in Oakhill STC, HMYOIs Feltham and Cookham Woods and HMP Aylesbury and those on release in the community. For the first time we also worked in a Pupil Referral Unit (PRU) with those at risk of exclusion and offending forming a partnership with Roundwood School and Community and the Beckmead Trust.

With the sudden, severe illness of General Director Adam Eisenberg we were forced into an unexpected restructuring with former Creative Director Tertia Sefton-Green stepping up to become CEO and Outreach Manager Gavin Stewart promoted to Senior Manager. In mid May we were joined by our new Projects and Marketing Coordinator Abby Swain. Having led the Company for over 20 years, Adam’s presence and skills were sorely missed but we’re absolutely delighted he is now recovering well and will be re-joining us in a part time capacity in the new year of 2024.

Experiences such as this highlighted the huge commitment, hard work, creativity, energy and support of our wonderful staff, teams of artists, tutors and partners who continued to work tirelessly to build on the quality and reach of our work, and to whom we extend a huge thanks. Congratulations and thanks too to all our participants and families who in these ongoing difficult times of a cost of living crisis have continued to contribute to and support our work through this difficult year, which has again highlighted the crucial impact music and the arts has on all of our development, well-being and creativity.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

Achievements and performance (continued)

b. Key performance indicators

*Priorities for 2022-2*3

GOALS
- To continue developing the use and reach of existing resources and projects;
- To strengthen the instrumental strand of the Saturday Programme with more sustainable opportunities particularly those aimed at older students;
- To develop a training scheme for practitioners to support how they embed Equality Diversity and Inclusion (EDI) across the curriculum;
- To expand our online presence and develop our marketing strategies.

OUTCOMES 2022-23
- The E Project developed and expanded our use of existing resources from former projects giving them a new reach and lease of life for sustainable use;
- A successful new orchestra bringing groups together was piloted for the older students which will continue for the foreseeable future;
- The first Art of Inclusion Training Course comprised in person and online training sessions, opportunities to shadow and lead sessions focused on methods of underpinning EDI across all learning through the arts;
- A new staff marketing role has enabled us to develop our marketing strategies and build on our online and in-person presence nationally and locally.

c. Review of activities

2022-23 saw the second part of our national touring production Jina and the STEM Sisters a puppet musical which celebrates historical STEM women. The E project was launched in 4 schools in Hackney, Luton, Lytham and Stoke on Trent to develop an anti-racism curriculum for primaries and develop teacher skills in embedding the arts across the curriculum. One Spirit expanded its provision to include working in PRUs with young people excluded from school and at risk of offending alongside mentoring young people in custody and on release. The Saturday Programme continued to increase its numbers and celebrated the 10th Anniversary of the Julian Joseph Jazz Academy, started a new orchestra combining two groups and performed its commissioned opera The World Was All Before Them about how families came to Hackney.

Participants	1,884
Artists	112
Audience	4,438
Mentoring	1,052
Group sessions	1,200
Workshops	134
Lessons	2,940
Performances	58
Schools	46

d. Fundraising activities and income generation

Most income has come from Grant applications and from income generation in the form of fees for the Saturday Programme, ticket sales for the Jina and the STEM Sisters tour and for community and in-school project activities.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

Financial review

a. Going concern

During the year the charitable Company received donations and grants of £257,955, income from charitable activities of £239,457 and income from investments of £182. Total income amounted to £497,594.

Expenditure incurred totalled £540,877, of which £526,293 related to charitable activities.

Net expenditure for the year amounted to £43,283 and the total funds carried forward at 31 August 2023 were £130,460.

After making appropriate enquiries, the Trustees have a reasonable expectation that the Company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The trustees' objective is to achieve a 3 month of running costs in unrestricted reserves each year. We have made a significant increase in unrestricted reserves since last year more than doubling from £14,261 to £57,661 which brings our reserves up to pre-Covid levels for the first time since then.

c. Principal risks and uncertainties

The trustees and staff maintain a register of Risks and Mitigation sorted by business area. These include Finance and Fundraising, Human Resources, Stakeholder Management, Communications and PR, Management and Governance, Operations and Safeguarding. Sub-committees of the Board of Trustees monitor performance and others are created on an ad-hoc basis when required.

d. Financial risk management objectives and policies

The charity's activities expose it to a number of financial risks including credit risk, cash flow risk and liquidity risk. The use of financial derivatives is governed by the charity's policies approved by the board of trustees, which provide written principles on the use of financial derivatives to manage these risks. The charity does not use derivative financial instruments for speculative purposes.

Cash flow risk
The Charity's activities expose it primarily to the financial risks of changes in interest rates.

Credit risk
The Charity's principal financial assets are bank balances and other debtors.

The Charity's credit risk is primarily attributable to its other debtors. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.

The credit risk on liquid funds is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.

The Charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

e. Principal funding

Arts Council England
Ogden Trust
Paul Hamlyn Foundation
Masonic Charitable Foundation
Postcode Community Trust
D'Oyly Carte Charitable Trust
Bridge Academy
Hackney Council
Young Londoner's Fund
New Deal for Young People
Charles Hayward Foundation
Henry Smith Charitable Trust
Youth Music

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 Company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees on 22 April 2024 and signed on their behalf by:

Michele Pullan

.....

Michele Margaret Pullan
Chair

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

HMDT MUSIC

(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 AUGUST 2023

Independent examiner's report to the Trustees of HMDT Music ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 August 2023.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company'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 Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: Dated: 22 April 2024

Reema Mistry, ACA

Griffin Stone Moscrop & Co

Chartered Accountants

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

HMDT MUSIC

(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 AUGUST 2023

	Note	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies	4	**97,917**	**160,038**	**257,955**	347,399
Charitable activities	5	**227,096**	**12,361**	**239,457**	267,118
Investments	6	**182**	**-**	**182**	5
Total income		**325,195**	**172,399**	**497,594**	614,522
Expenditure on:					
Raising funds	7	**14,584**	**-**	**14,584**	29,128
Charitable activities	8	**268,071**	**258,222**	**526,293**	511,192
Total expenditure		**282,655**	**258,222**	**540,877**	540,320
Net income/(expenditure)		**42,540**	**(85,823)**	**(43,283)**	74,202
Transfers between funds	18	**860**	**(860)**	**-**	-
Net movement in funds		**43,400**	**(86,683)**	**(43,283)**	74,202
Reconciliation of funds:					
Total funds brought forward		**14,261**	**159,482**	**173,743**	99,541
Net movement in funds		**43,400**	**(86,683)**	**(43,283)**	74,202
Total funds carried forward		**57,661**	**72,799**	**130,460**	173,743

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 13 to 30 form part of these financial statements.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

HMDT MUSIC

(A company limited by guarantee)
REGISTERED NUMBER: 03118155

BALANCE SHEET
AS AT 31 AUGUST 2023

	Note		2023 £		2022 £
Fixed assets					
Tangible assets	13		**2,863**		4,436
			2,863		4,436
Current assets					
Stocks	14	**246**		673	
Debtors	15	**20,284**		25,045	
Cash at bank and in hand		**137,566**		160,803	
		158,096		186,521	
Creditors: amounts falling due within one year	16	**(30,499)**		(17,214)	
Net current assets			**127,597**		169,307
Total assets less current liabilities			**130,460**		173,743
Total net assets			**130,460**		173,743
Charity funds					
Restricted funds	18		**72,799**		159,482
Unrestricted funds	18		**57,661**		14,261
Total funds			**130,460**		173,743

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

BALANCE SHEET (CONTINUED)
AS AT 31 AUGUST 2023

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 22 April 2024 and signed on their behalf by:

Michele Pullan

.....

Michele Margaret Pullan
Chair

The notes on pages 13 to 30 form part of these financial statements.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

1. General information

HMDT Music is a charity limited by guarantee and consequently does not have share capital, registered in England and Wales. Its registered office address is shown on the company information page. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

HMDT Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The coronavirus pandemic has significantly disrupted individuals' personal lives and businesses' economic prospects in the UK and across the globe. There has been a significant effect of COVID-19 on the charitable company. The trustees have overseen the conservation of sufficient cash to ensure the charitable company has continued to serve beneficiaries and customers, and to act responsibly with suppliers.

The trustees have continued to prepare the financial statements on a going concern basis and deem this appropriate. The trustees do not consider that a material uncertainty about the going concern status exists. In making this assessment the trustees have considered the likely operating and trading conditions for a period of twelve months from the date of approving these financial statements.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

2. Accounting policies (continued)

2.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

2.4 Government grants

Government grants relating to tangible fixed assets are treated as deferred income and released to the Statement of financial activities over the expected useful lives of the assets concerned. Other grants are credited to the Statement of financial activities as the related expenditure is incurred.

2.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on the following basis:

The Saturday Programme - 69.00% (2022 - 50.00%)
In School Projects - 18.00% (2022 - 30.00%)
Community Projects - 13.00% (2022 - 20.00%)

Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset’s use.

Expenditure on raising funds includes all expenditure incurred by the Company to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

2. Accounting policies (continued)

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Company; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

2.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, on the following bases:

Fixtures and fittings	-	33%	straight line
Office equipment	-	25%	reducing balance
Computer equipment	-	25%	straight line

2.8 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2.9 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.10 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

2. Accounting policies (continued)

2.11 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

2.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.13 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.14 Operating leases

Rentals paid under operating leases are charged to the Statement of financial activities on a straight line basis over the lease term.

2.15 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

3. Judgements in applying accounting policies and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. However, there are no judgements or assumptions that have a significant risk of causing material adjustment.

4. Income from donations and legacies

	Unrestricted funds 2023 £	**Restricted funds 2023 £**	**Total funds 2023 £**
Donations	1,427	-	**1,427**
Grants	94,600	160,038	**254,638**
Government grants	1,890	-	**1,890**
	97,917	160,038	**257,955**

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Donations	515	-	515
Grants	44,875	299,259	344,134
Government grants	2,750	-	2,750
	48,140	299,259	347,399

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

5. Income from charitable activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
The Saturday Programme	164,117	218	**164,335**
In School Projects	31,979	12,108	**44,087**
Community Projects	31,000	35	**31,035**
	227,096	12,361	**239,457**

	Unrestricted funds 2022 £	Total funds 2022 £
The Saturday Programme	194,745	194,745
In School Projects	72,126	72,126
Community Projects	247	247
	267,118	267,118

6. Investment income

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Investment income	182	**182**	5

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

7. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Wages and salaries	12,800	**12,800**	26,297
Social security costs	1,530	**1,530**	2,214
Contribution to defined contribution pension schemes	254	**254**	617
	14,584	**14,584**	29,128

Costs of raising voluntary income relate to staff costs which are allocated on the basis of time each member of staff contributes to raising funds which includes grant applications.

There were no restricted costs of raising voluntary income in the year ended 31 August 2022.

8. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
The Saturday Programme	229,114	28,519	**257,633**
In School Projects	28,905	72,186	**101,091**
Community Projects	10,052	157,517	**167,569**
	268,071	258,222	**526,293**

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

8. Analysis of expenditure on charitable activities (continued)

Summary by fund type (continued)

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
The Saturday Programme	224,157	37,685	261,842
In School Projects	38,366	78,139	116,505
Community Projects	11,982	120,863	132,845
	274,505	236,687	511,192

9. Analysis of expenditure by activities

	Activities undertaken directly 2023 £	**Support costs 2023 £**	**Total funds 2023 £**
The Saturday Programme	147,888	109,745	**257,633**
In School Projects	60,008	41,083	**101,091**
Community Projects	97,449	70,120	**167,569**
	305,345	220,948	**526,293**

	Activities undertaken directly 2022 £	Support costs 2022 £	Total funds 2022 £
The Saturday Programme	162,293	99,549	261,842
In School Projects	45,580	70,926	116,506
Community Projects	81,984	50,860	132,844
	289,857	221,335	511,192

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

9. Analysis of expenditure by activities (continued)

Analysis of direct costs

	The Saturday Programme 2023 £	**In School Projects 2023 £**	**Community Projects 2023 £**	**Total funds 2023 £**
Depreciation	2,432	-	-	**2,432**
Project costs	145,456	60,008	97,449	**302,913**
	147,888	60,008	97,449	**305,345**

	The Saturday Programme 2022 £	In School Projects 2022 £	Community Projects 2022 £	Total funds 2022 £
Depreciation	2,217	-	-	2,217
Project costs	160,076	45,580	81,984	287,640
	162,293	45,580	81,984	289,857

Analysis of support costs

	The Saturday Programme 2023 £	**In School Projects 2023 £**	**Community Projects 2023 £**	**Total funds 2023 £**
Staff costs	44,991	22,070	48,852	**115,913**
Governance costs	12,695	3,312	2,392	**18,399**
Finance costs	1,785	328	237	**2,350**
Information technology	8,263	1,785	2,261	**12,309**
Administration costs	11,143	2,698	3,561	**17,402**
Premises costs	24,681	1,521	834	**27,036**
Other support costs	6,187	9,369	11,983	**27,539**
	109,745	41,083	70,120	**220,948**

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

9. Analysis of expenditure by activities (continued)

Analysis of support costs (continued)

	The Saturday Programme 2022 £	In School Projects 2022 £	Community Projects 2022 £	Total funds 2022 £
Staff costs	54,652	46,417	32,062	133,131
Governance costs	5,353	2,002	2,158	9,513
Finance costs	1,160	672	447	2,279
Information technology	4,376	5,631	1,031	11,038
Administration costs	4,159	2,171	4,134	10,464
Premises costs	20,526	1,069	1,459	23,054
Other support costs	9,323	12,964	9,569	31,856
	99,549	70,926	50,860	221,335

10. Independent examiner's remuneration

	2023 £	2022 £
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	**7,750**	6,605
Fees payable to the Company's independent examiner in respect of:		
All other services not included above	**10,501**	1,860

11. Staff costs

	2023 £	2022 £
Wages and salaries	**119,917**	147,133
Social security costs	**8,171**	12,111
Contribution to defined contribution pension schemes	**2,409**	3,015
	130,497	162,259

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

11. Staff costs (continued)

The average number of persons employed by the Company during the year was as follows:

	2023	2022
	No.	No.
Charitable activities	**3**	3

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2023	2022
	No.	No.
In the band £60,001 - £70,000	**1**	-
In the band £70,001 - £80,000	**-**	1

Key management personnel of the charity consists solely of the Chief executive officer. The total amount of employee benefits paid to key management personnel was £69,917 (2022 - £78,823).

12. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2022 - £NIL).

During the year ended 31 August 2023, no Trustee expenses have been incurred (2022 - £NIL).

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

13. Tangible fixed assets

	Fixtures and fittings £	Office equipment £	Computer equipment £	Total £
Cost or valuation				
At 1 September 2022	**11,861**	**1,050**	**31,005**	**43,916**
Additions	**-**	**-**	**859**	**859**
Disposals	**(11,861)**	**-**	**(6,666)**	**(18,527)**
At 31 August 2023	**-**	**1,050**	**25,198**	**26,248**
Depreciation				
At 1 September 2022	**11,861**	**1,050**	**26,569**	**39,480**
Charge for the year	**-**	**-**	**2,432**	**2,432**
On disposals	**(11,861)**	**-**	**(6,666)**	**(18,527)**
At 31 August 2023	**-**	**1,050**	**22,335**	**23,385**
Net book value				
At 31 August 2023	**-**	**-**	**2,863**	**2,863**
At 31 August 2022	-	-	4,436	4,436

14. Stocks

	2023 £	2022 £
Instruments and books	**246**	673

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

15. Debtors

	2023 £	2022 £
Due within one year		
Trade debtors	**10,426**	21,017
Other debtors	**2,564**	1,278
Prepayments and accrued income	**7,294**	-
Grants receivable	**-**	2,750
	20,284	25,045

16. Creditors: Amounts falling due within one year

	2023 £	2022 £
Trade creditors	**8,620**	2,042
Other taxation and social security	**2,048**	5,464
Other creditors	**9,309**	1,314
Accruals	**10,522**	8,394
	30,499	17,214

17. Financial instruments

	2023 £	2022 £
Financial assets		
Financial assets measured at fair value through income and expenditure	**137,566**	160,803

Financial assets measured at fair value through income and expenditure comprise cash at bank and in hand.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

18. Statement of funds

Statement of funds - current year

	Balance at 1 September 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 August 2023 £
Unrestricted funds					
General funds	**14,261**	**325,195**	**(282,655)**	**860**	**57,661**
Restricted funds					
One Spirit	**90,241**	**113,063**	**(171,366)**	**-**	**31,938**
Music Tree House	**22,049**	**8,464**	**(28,519)**	**-**	**1,994**
STEM Sisters	**-**	**19,583**	**(19,583)**	**-**	**-**
HMDT Music Trust Account	**3,280**	**254**	**-**	**(860)**	**2,674**
The E Project	**43,912**	**31,035**	**(38,754)**	**-**	**36,193**
	159,482	**172,399**	**(258,222)**	**(860)**	**72,799**
Total of funds	**173,743**	**497,594**	**(540,877)**	**-**	**130,460**

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 September 2021 £	Income £	Expenditure £	Balance at 31 August 2022 £
Unrestricted funds				
General funds	2,631	315,263	(303,633)	14,261
Restricted funds				
One Spirit	62,839	148,265	(120,863)	90,241
Music Tree House	30,156	28,500	(36,607)	22,049
STEM Sisters	-	36,050	(36,050)	-
The Julian Joseph Jazz Academy	635	444	(1,079)	-
HMDT Music Trust Account	3,280	-	-	3,280
The E Project	-	86,000	(42,088)	43,912
	96,910	299,259	(236,687)	159,482
Total of funds	99,541	614,522	(540,320)	173,743

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

18. Statement of funds (continued)

General funds
The general funds represent the Company's free reserves.

One Spirit
Music projects for young offenders in HMYOIs and on release and young people at risk of criminal activity in PRUs.

Music Treehouse
A programme providing one to one support for students with a variety of SEN/D needs as part of the mainstream Saturday Programme, as well as a more specialised programme for students with more profound needs.

STEM Sisters
A programme drawing together a science outreach project and theatrical performance to inspire and engage Primary School students, especially girls, in science by exploring the achievements, contributions and impact of historical STEM women, whose pioneering work was so often unrecognised.

The Julian Joseph Jazz Academy
A Jazz academy for students aged 11-24 which focuses upon advanced jazz training using the American roots of jazz.

HMDT Music Trust Account
Funds held on behalf of our partners, designated for periodic payments for projects, or for payment directly to artists on behalf of partners on an as needed basis. During the year a partner permitted the transfer of £860 from this fund to unrestricted funds.

The E Project
A project which involves working with primary schools in Luton, Stoke-on-Trent, Fylde and Hackney for 3 years to develop an arts-embedded curriculum focused on anti-racism, diversity, inclusion and equity.

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

19. Summary of funds

Summary of funds - current year

	Balance at 1 September 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 August 2023 £
General funds	**14,261**	**325,195**	**(282,655)**	**860**	**57,661**
Restricted funds	**159,482**	**172,399**	**(258,222)**	**(860)**	**72,799**
	173,743	**497,594**	**(540,877)**	**-**	**130,460**

Summary of funds - prior year

	Balance at 1 September 2021 £	Income £	Expenditure £	Balance at 31 August 2022 £
General funds	2,631	315,263	(303,633)	14,261
Restricted funds	96,910	299,259	(236,687)	159,482
	99,541	614,522	(540,320)	173,743

20. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	2,863	-	**2,863**
Current assets	74,183	83,913	**158,096**
Creditors due within one year	(19,385)	(11,114)	**(30,499)**
Total	57,661	72,799	**130,460**

DocuSign Envelope ID: 351E5F6D-BFC7-4AEB-A906-91528FBEF8A5

20. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Tangible fixed assets	4,436	-	4,436
Current assets	22,121	164,400	186,521
Creditors due within one year	(12,296)	(4,918)	(17,214)
Total	14,261	159,482	173,743

21. Pension commitments

The group operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £2,412 (2022 - £3,015). Contributions totalling £462 (2022 - £635) remained outstanding at the balance sheet date.

22. Related party transactions

The Company has not entered into any related party transaction during the year, nor are there any outstanding balances owing between related parties and the Company at 31 August 2023.

HMDT music

ENSURING A MUSICAL FUTURE

HMDT Music
21-27 Lamb's Conduit Street
London
WC1N 3GS

020 8882 8825
team@hmdtmusic.org.uk
www.hmdtmusic.org.uk

HMDT Music

England & Wales - Charity number 1050520

Accounts

HMDT music

ENSURING A MUSICAL FUTURE

ANNUAL REPORT AND ACCOUNTS 2021-22

WELCOME!

2021-22 WAS A YEAR OF EXPLORATION

2021-22 was the year for opening doors and trying new ideas as the world opened up and everything returned to a new normal.

Jina and the STEM Sisters was our first national touring production of a show for rather than with, young people. Celebrating historical women and their achievements our new musical puppet show had been realised digitally during Covid but was always intended for live audiences. It received a great reception from schools and families at Millfields Theatre Enfield, Mitchell Arts Centre Stoke on Trent, Snape Maltings Suffolk and Little Angel Theatre Islington where it was attended by audiences of over 3500 and supported by our body of workshops and resources.

One Spirit continued to grow from strength to strength both reaching new young offenders with pilots with Lambeth YOT and HMP Woodhill and supporting those we work with in custody and the community, with several prisons opening their doors which had been forced shut during the previous year.

To celebrate the Queen's Platinum Jubilee, The Saturday Programme embarked on a programme of music with a royal theme from Music Treehouse SEN/D writing songs about horses to a new show for I Can Sing! commemorating an event from each decade of her reign. The Platinum Treasure Hunt culminated in a specially commissioned song performed by the students, a wind trio and parents' choir. The show also featured our new Rooftop Academy, a band formed of alumni ICS! students who performed numbers from Queen.

2022 saw the launch of our new E Project: named because it aims to enrich, equalise, expand, embed, evaluate, engage primary schools through underpinning the themes of diversity, anti-racist practice, equity and equality through the curriculum using the arts.

None of this would be possible without the commitment, hard work, creativity, energy and support of our wonderful staff, teams of artists, tutors and partners who work tirelessly to continue to build on the quality and reach of our work, and to whom we extend a huge thanks. Congratulations and thanks too to all our participants and families who have continued to contribute to and support our work through an uplifting year, which has again highlighted the crucial impact music and the arts has on the development, well-being and creativity of all of us.

Adam S. Eisenberg
General Director

Tertia Sefton-Green
Creative Director

ABOUT HMDT MUSIC

MISSION AND CORE VALUES

MISSION

HMDT Music creates inspiring arts projects to enrich learning and transform lives.

Dedicated to breaking down barriers to participation, we offer all young people and their communities, particularly those with the least engagement, sustained artistic programmes together with life-changing performance opportunities to increase skills, raise aspirations and discover the joys of creativity.

Working with world class artists and leading experts, HMDT Music, twice winner of the Royal Philharmonic Society Award for Education, increases access to high quality musical experiences by commissioning new performance works created through an artistic fellowship between artists and participants, developing resources, creating enduring partnerships, and sustaining an extensive outreach programme to schools and the community in areas of significant disadvantage and deprivation.

CORE VALUES

Artistic Excellence
We create education projects and productions of the highest quality in the belief that everyone should have access to the very best that the arts can offer.

Innovation
We respond to the needs of individuals and communities by linking people and art forms in imaginative ways; challenging audiences and allowing artists to take creative risks.We strive to be courageous by highlighting and sharing untold stories, cultures and historic events, building awareness and celebrating the voices and dignity of those who would otherwise not be heard.

Community
We foster a strong sense of community and personal growth by creating arts projects, which raise aspirations and expectations.

Inclusiveness
Diversity is at the heart of everything we stand for and believe in. We are committed to creating inclusive music projects exploring a variety of music.

LEGAL AND ADMINISTRATIVE INFORMATION

THE COMPANY IN 2021-22

HMDT Music (formerly Hackney Music Development Trust) is an independent charity established in October 1995, with the support of The London Borough of Hackney. On becoming independent in July 2012, HMDT Music moved to offices in North London and began developing its work across London and further afield, whilst still maintaining its commitment to Hackney. The success of the Company is maintained through a close relationship between HMDT Music's Board of Trustees and HMDT Music Staff. Trustees are committed to providing an arms-length approach to management while ensuring robust scrutiny and proper support is given to financial and statutory requirements.

Registered Charity Number 1050520

Company Limited by Guarantee 3118155

Registered Office
21-27 Lamb's Conduit Street
London WC1N 3GS

HMDT MUSIC BOARD OF TRUSTEES

Michele Pullan, Chair
Isabelle Cadignan, Treasurer
Lubia Begum
Tony Clark
Farquhar McKay
Raphaelle Moysan
Krishna Raman

PATRONS

Natalie Clein OBE
Julian Joseph OBE
Cleveland Watkiss MBE

HMDT MUSIC STAFF

Adam Eisenberg
General Director

Tertia Sefton-Green
Creative Director

Sabina Noble
Gavin Stewart (from Feb 22)
Saturday Programme Manager

AUDITORS

Griffin Stone Moscrop & Co.
21-27 Lamb's Conduit Street
London WC1N 3GS

Photos: Clive Barda

ACTIVITIES AND ACHIEVEMENTS

JINA AND THE STEM SISTERS SPRING TOUR

42 PERFORMANCES

45 WORKSHOPS

3,597 AUDIENCE

1724 WORKSHOP PARTICIPANTS

50 SCHOOLS

13 ARTISTS

HMDT Music's spring tour of *Jina and the STEM Sisters* was launched in March to inspire new generations to pursue an education and career in STEM.

The new multi-media musical puppet show is based on the discoveries and stories of historical STEM women who fought against the odds to pursue their flair for scientific enquiry, but were often unacknowledged for their discoveries and frequently encountered discrimination and prejudice along the way.

Featuring rap to Motown, jazz, opera and musical theatre and created and performed by an all-female team, it tells the story of lost budding scientist Jina on her adventure home who is empowered by women such as digital-coder Ada Lovelace, glamorous inventor Hedy Lamarr, 'radiating' Marie Curie, pioneering astronaut Mae Jemison and astronomers Hypatia, Caroline Herschel and Wang Zhenyi who offer her scientific gifts of curiosity, courage, creativity, persistence and open-mindedness, to help her find her way and follow her dreams to become a scientist!

The show is supported by workshops: Exploring the world of fossils with Mary Anning and X-raying materials with crystallographers Rosalind Franklin, Kathleen Lonsdale and Dorothy Hodgkin alongside a bank of resources and lesson plans in the Education Zone linking every featured woman to the upper KS2 curriculum and the STEM Sisters Gallery introducing the key women featured during the project.

> The children were memorised by the whole performance, their faces were a picture! When we arrived back to school one of the children said, 'I think I am like Jina, I like asking questions and now I know I can keep asking more!'
>
> ST PETER'S CATHOLIC ACADEMY, STOKE

> Pupils were enthused by the experience, appreciating the characters not as puppets but as real historical individuals who transcended their fields as females.
>
> SUTHERLAND PRIMARY ACADEMY, STOKE

The Spring Tour performances were at:

- Millfields Theatre Enfield London
- Mitchell Arts Centre Stoke on Trent
- Snape Maltings in Suffolk
- Little Angel Theatre, Islington London

A partnership with Science Across the City (SAtC) in Stoke-on Trent was an invaluable way of recruiting the schools and ensuring they were all given workshops, and training to access the resources. Thanks to funding, the whole project was offered free of charge to all local primary schools.

Mary Anning was fabulous! She was insightful but controlled the room as well. The session was focussed and informative.
CLARICE CLIFF ACADEMY

We loved the robot song and the moves the puppet/character Ada Lovelace made.
STUDENT

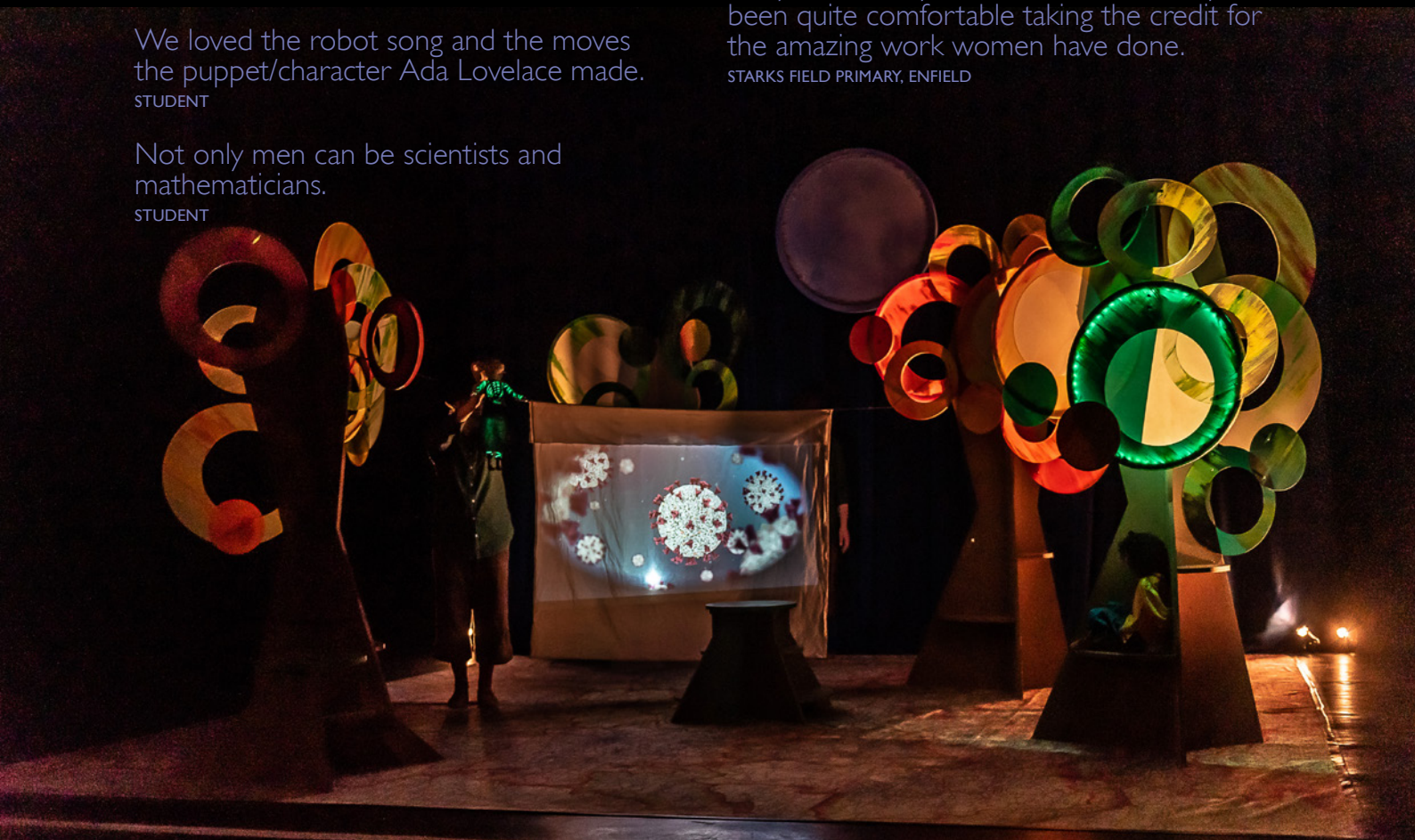
Not only men can be scientists and mathematicians.
STUDENT

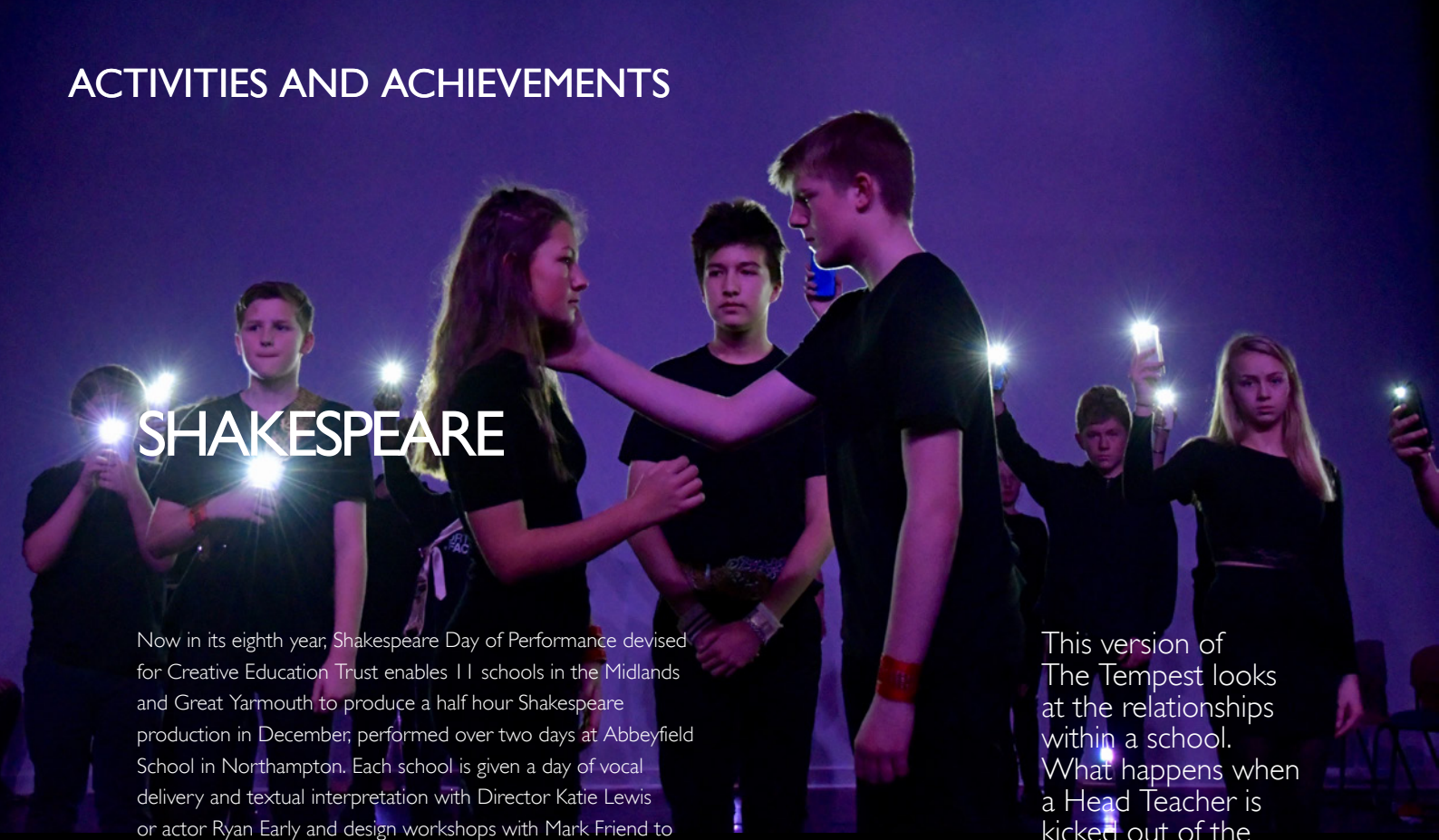
I thought the appearance of Marie Curie was cool and it helped me learn more about her work.
STUDENT

Women can achieve anything they set their minds to.
STUDENT

It was great for the girls in the audience to realise that they are entitled to equal recognition and standing in science...there were a lot of interesting questions that rose out of the production.
EYKE PRIMARY, SUFFOLK

I've learnt more about some individual contributions to the STEM fields. What I've really taken away is how men have always been quite comfortable taking the credit for the amazing work women have done.
STARKS FIELD PRIMARY, ENFIELD





SHAKESPEARE

Now in its eighth year, Shakespeare Day of Performance devised for Creative Education Trust enables 11 schools in the Midlands and Great Yarmouth to produce a half hour Shakespeare production in December, performed over two days at Abbeyfield School in Northampton. Each school is given a day of vocal delivery and textual interpretation with Director Katie Lewis or actor Ryan Early and design workshops with Mark Friend to develop, create and make props for their performances which are produced with school staff.

Sadly the planned public performances of *Julius Caesar, Macbeth, Twelfth Night, Othello, The Tempest, A Winter's Tale, Romeo and Juliet, The Taming of the Shrew* and *A Midsummer Night's Dream* had to be cancelled at the last minute due to the sudden increase of Covid.

I was really impressed by the students' response and their questions…and their knowledge of Greek myths…I do love it when they really get to see that designing for performance and creating art in this way is a real and exciting activity!

MARK FRIEND, DESIGNER

This version of The Tempest looks at the relationships within a school. What happens when a Head Teacher is kicked out of the school and banished to a nearby island, already populated by a magical art prefect and a disgraced head boy. Murderous inspectors, drunken maintenance staff and a kindly SENCO all make up our tale. The students have worked so hard at the production, even in the face of difficulties. I could not be prouder of the cast!

TEACHER, LYNN GROVE ACADEMY

PARTNERSHIP

Creative Education Trust

342 PARTICIPANTS

3 ARTISTS

11 SCHOOLS

THE SATURDAY PROGRAMME

HMDT music · THE MUSIC BOX · Music TREEHOUSE · I CAN SING! FLEDGLINGS · cymh INSTRUMENTAL SCHOOL · JULIAN JOSEPH JAZZ ACADEMY

SATURDAY MORNING MUSIC SCHOOL

The Saturday Programme serving students aged 6 months to 25 for 30 weeks a year offers six core programmes:

- **The Music Box** under 5s explores the foundations of music with a range of guest artists;
- **The Fledglings** introduces Reception age students to singing and movement;
- **CYMH Instrumental** offers instrumental tuition, musicianship, choirs, ensembles and orchestra;
- **I Can Sing!** music theatre delivers vocal, dance and drama training leading to performances of standard repertoire and HMDT Music's own commissions;
- **The Julian Joseph Jazz Academy** trains talented instrumentalists and singers using the American roots of jazz;
- **Music Treehouse** offers SEN/D children with a wide spectrum of mild to profound needs, creative music-making.

Roof Top ACADEMY

Rooftop Academy

A new band for the Saturday Programme for Year 9+ students to develop ensemble and composition skills focusing on performing standards and arranging and composing new numbers and songs.

BRIDGE ACADEMY

HOME OF THE SATURDAY PROGRAMME

ACTIVITIES AND ACHIEVEMENTS

THE PLATINUM JUBILEE

For the summer term, the whole Saturday Programme created work focussed on the Platinum Jubilee. The largest project was a new staged music theatre work for our I Can Sing! programme: *The Platinum Treasure Hunt* which looked back at each of the seven decades of the Queen's reign. Starting with celebrating her ascent to the throne in 1952 with a big dance number, it moved onto winning the world cup in 1966, the 1970s Equal Pay Act for Women, the 1980s miners' strike, the 50th anniversary of the NHS in 1998, the rise of awareness and environmental events causing climate change in the first decade of the millennium and the 2012 Olympics. Using numbers from a range of musicals set to new lyrics, and even some numbers by Queen performed by the new Rooftop Academy Band, it concluded with a new vocal commission by composer and SP tutor Vahan Salorian created through composition and lyrics workshops with ICS! and performed by them and a wind trio and parents' choir.

Alongside this show were smaller projects leading to performances: instrumentalists from CYMH focussed on instrumental works associated with coronations and royal events, all arranged and adapted to suit their abilities from beginner upwards. Music Treehouse participants devised their own pieces responding to stories about the Queen, in particular her love of horses. Fledglings Reception group worked with our story book "An Invite from the Queen" which tells of fruits from around the world (represented by appropriate instrumentation and vocals from each country), being invited to the Queen's party only to find themselves ending up in a gourmet fruit salad!

THE SATURDAY PROGRAMME

352
PARTICIPANTS

87
ARTISTS

1,545
GROUP SESSIONS

2,760
INDIVIDUAL LESSONS

24
PERFORMANCES

1,300
AUDIENCE

Firstly to say a big thank you and well done for yesterday's I Can Sing triumph! Please do pass on my thanks to the whole team, it was very moving to see the children enjoying themselves and we are thrilled to see L gaining confidence.

I wanted to say again my congratulations for an absolutely fantastic and very poignant show, as usual I just loved it.

I just wanted to say how much I enjoyed the performance on Sunday. It was really very moving, not to mention politically astute! I also highly enjoyed singing that beautiful song with the parents' choir.

Thanks for all your help and support, we have attended HMDT since Ash was very small and it's been really amazing for her in different ways.

Thank you for all the amazing work with the programme – they have both got a huge amount from it.

Just to say thanks for all your hard work. It's wonderful to be part of the HMDT community and see all the children grow and blossom over the years.

ACTIVITIES AND ACHIEVEMENTS

One Spirit offers young offenders rehabilitation and resettlement using the arts to deliver skills-based residencies and mentoring. In 2021 *One Spirit* was able to return to HMYOIs Feltham and Cookham Wood as well as continue its weekly residency at Oakhill Secure Training Centre. Two short projects were delivered at HMP Woodhill and a pilot with Lambeth YOT. Resettlement coaching continued with young people on release, to help their transition back into society and support them into employment and/or training and further education, with sessions at the OS premises in Brixton.

The results of seeing young people locked up in custody for 23 hours a day during lockdown has given rise to more focus on wellbeing and mental health and *One Spirit* has consistently been cited by participants, as 'therapy' and helping them feel better.

One Spirit works closely with a network of partners including statutory services such as YOTs and Probation as well as other charities and 3rd sector organisations to support the resettlement process.

93 % OF PARTICIPANTS HAVE NOT REOFFENDED

67% ARE IN FULL OR PART-TIME EMPLOYMENT

27% ARE IN COLLEGE/FE

92% DECLARED AN INCREASE IN SELF CONFIDENCE

99% SAID THEY HAD LEARNED SOMETHING NEW

76% FEEL BETTER ABOUT THEIR FUTURE SINCE PARTICIPATING

180
PARTICIPANTS IN CUSTODY

41
PARTICIPANTS IN THE COMMUNITY

4
ARTISTS

38
RESIDENCY DAYS

708
IN-CUSTODY MENTORING SESSIONS

294
IN THE COMMUNITY MENTORING SESSIONS

It's mad, but every time I lie down to sleep and close my eyes, I just see violence, like all the things I've done and that have happened. I'm not serious about being a music artist, but doing this helps me to get a lot of stuff off my mind.
PARTICIPANT

Working with Charlie has really shown me what I can do when I put my mind to it and get some help. Since coming to the Studio I haven't been on the roads as much so I've been staying out of trouble and writing and recording my songs definitely helps me with my mental health; it just feels good to be able to express myself and actually sound good at the same time! I've brought some of my friends along and they all really like the studio and want to come again. It's not just the music, but when we come we always have some really good chats. The whole thing is just calm.
PARTICIPANT

…We have also seen an increase in the children's focus and attendance in all aspects of their curriculum and the positive feelings they feel about themselves following a One Spirit session allows them to achieve more in lessons, resulting in an increase in successful qualifications for each child.

EDUCATION MANAGER, OAKHILL STC

In the HMDT Music session children write well-written, emotional songs that help them to express how they feel and to cope with their earlier traumatic experiences.

OFSTED INSPECTOR FOLLOWING OBSERVATION OF SESSION AT OAKHILL STC

One Spirit offers a really vital service to the young people at HMYOI Feltham. Music is a really important part of many of these adolescents' lives, and writing allows them to express and process their emotions connected to their experiences in a meaningful way. The young people engage really well both whilst in custody, and once released into the community. HMDT are one of the only (if not the only) agency currently able to offer 'through the gate' support in this manner. The value of this cannot be underestimated at what is a potentially highly vulnerable time for a young person, allowing for continuity with established relationships.

KIRSTEN HALLIDAY, HIGHLY SPECIALIST CLINICAL PRACTITIONER, MUSIC THERAPIST, CHILD AND FAMILY PSYCHODYNAMIC PSYCHOTHERAPIST

THE E PROJECT

Our new three year project focused on developing an anti-racism, diverse, equity and equality-led curriculum for primaries, began its planning phase with four schools across the country. It follows on from our TIME project which helped six Lancashire schools embed the arts across the curriculum.

EQUITY
EMBEDDING
EVALUATING
EXPLORING

PRIORITIES FOR 2022-23

ACHIEVING OUR BUSINESS PLAN

GOALS

- To **develop and expand the use and reach of existing resources and projects** which are currently underused;
- To develop our **CPD offer** to reach new schools;
- To continue to expand our **national reach**;
- To improve our systems to **support growth and flexibility**;
- To achieve greater **financial flexibility and sustainability.**

OUTCOMES 2021-22

- *Jina and the STEM Sisters* developed a new area of work as a touring company reaching new theatres and audiences nationally and offering a new model of theatre production linked to curricular resources supported by curricular workshops;
- The hybrid model of digital and in person work opened new opportunities of reach and working practice;
- We not only opened all doors to return to our existing work but also expand into new territories with all our programmes and projects, following the pandemic.

FUTURE PROJECTS

JINA AND THE STEM SISTERS

Jina and the STEM Sisters Tour
The national tour will continue with performances at:
Pegasus Theatre – Oxford, Norwich Puppet Theatre, the egg – Theatre Royal Bath, Arts Depot – London, Crucible Studio – Sheffield Theatres, Minerva – Chichester Festival Theatre

THE E PROJECT

The E Project will work with primary schools in Luton, Stoke-on-Trent, Hackney and Fylde to develop arts-embedded cross curricular work underpinning anti-racist practice, diversity, equity and equality. It includes CPD and an artists' training programme.

ONE SPIRIT MENTORING EXPANSION

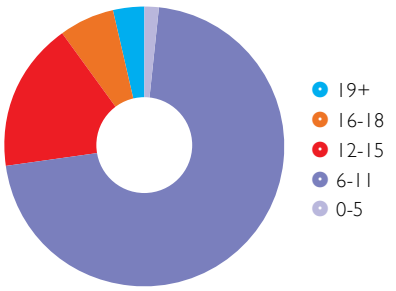
One Spirit will expand into PRUs working with young people at risk of offending. It will also expand its 1:1 and small group mentoring both in custody, PRUs and in the community.

ONE SPIRIT

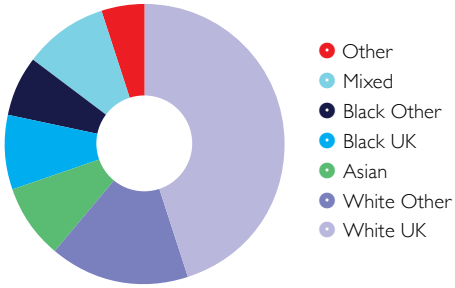
OUTREACH TOTALS 2021-22

The following information is derived from enrolment and participation records for the year ended 31 August 2022

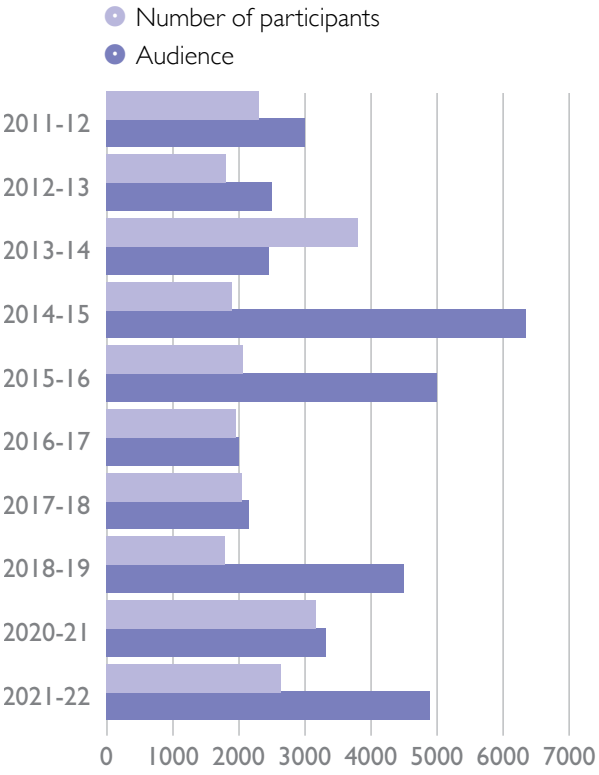
AGE GROUPS OF PARTICIPANTS 2021-22



ETHNIC MAKE UP OF PARTICIPANTS 2021-22



PARTICIPANTS AND AUDIENCE



2,639
PARTICIPANTS

4,897
AUDIENCE

1,002
MENTORING
SESSIONS

1,545
GROUP SESSIONS

121
WORKSHOPS

2,760
LESSONS

66
PERFORMANCES

1
NEW
COMMISSION

61
SCHOOLS

107
ARTISTS

FINANCIAL REVIEW 2021-22

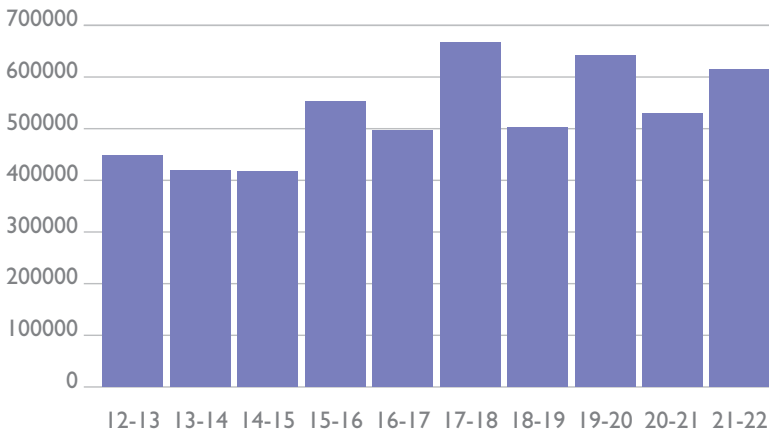
FINANCIAL SUMMARY

	2020-21	2021-22
Incoming resources	£529.448	£614,522
Resources expended	£580,250	£540,320
Net incoming/ (outgoing) resources	(£50,802)	£74,202

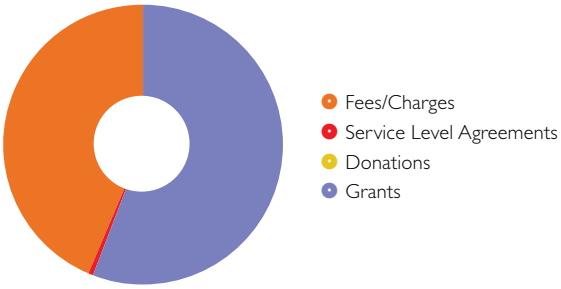
RECONCILIATION OF FUNDS

	2020-21	2021-22
Total funds brought forward	£150.343	£99,541
Total funds carried forward	£99,541	£173,743

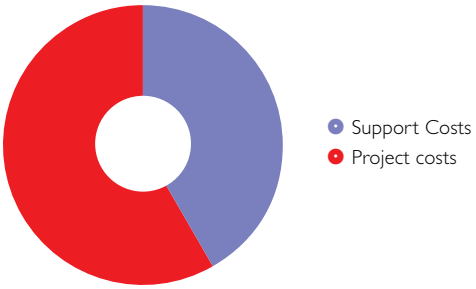
CASH FLOW TRACKING 2013-2022



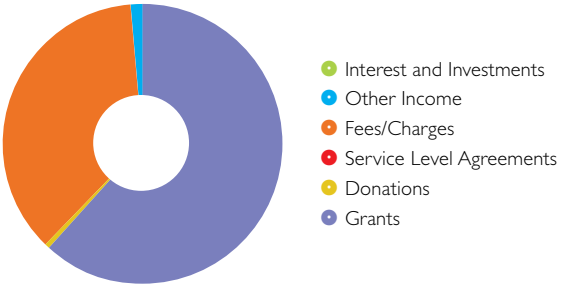
SOURCES OF INCOME 2021-22



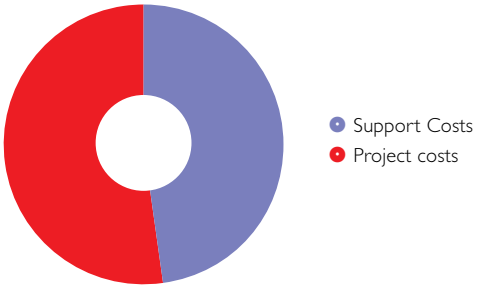
EXPENDITURE MIX 2021-22



SOURCES OF INCOME 2020-21



EXPENDITURE MIX 2020-21



OUR FUNDERS 2021-22

HMDT MUSIC IS VERY GRATEFUL TO ALL THOSE WHO HAVE PROVIDED FUNDING TO SUPPORT OUR WORK.THEIR CONTINUED COMMITMENT TO MUSIC EDUCATION HELPS US TO PROVIDE QUALITY PROJECTS WHICH CHANGE PEOPLE'S LIVES.

STEM SISTERS

Arts Council England – Lottery Funded | Supported using public funding by Arts Council England

The Ogden Trust – making physics matter

Royal Society of Chemistry

E PROJECT

phf Paul Hamlyn Foundation

MUSIC TREEHOUSE

Masonic Charitable Foundation

Ironmongers Company

People's Postcode Lottery | Postcode Community Trust

D'Oyly Carte Charitable Trust

THE JULIAN JOSEPH JAZZ ACADEMY

Bridge Academy

THE SATURDAY PROGRAMME

Hackney Council

The Queen's Platinum Jubilee 2022

Arts Council England – Lottery Funded | Supported using public funding by Arts Council England

ONE SPIRIT

Supported by Mayor of London

Charles Hayward Foundation

The Henry Smith Charity – founded in 1628

City of London

Youth Music

Arts Council England – Lottery Funded | Supported using public funding by Arts Council England

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

Registered number: 03118155
Charity number: 1050520

HMDT MUSIC

(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2022

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

HMDT MUSIC

(A company limited by guarantee)

CONTENTS

	Page
Reference and administrative details of the Company, its Trustees and advisers	1
Trustees' report	2 - 7
Independent examiner's report	8
Statement of financial activities	9
Balance sheet	10 - 11
Statement of cash flows	12
Notes to the financial statements	13 - 30

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

HMDT MUSIC

(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 AUGUST 2022

Trustees	Michele Margaret Pullan, Chair Isabelle Beatrice Cadignan, Treasurer Tony Clark Farquhar McKay Raphaelle Catherine Madeleine Moysan Krishna Raman Lubia Begum-Rob (appointed 17 July 2022)
Company registered number	03118155
Charity registered number	1050520
Registered office	21 - 27 Lamb's Conduit Street London WC1N 3GS
Company secretary and General director	Tertia Sefton-Green
Other patrons	Natalie Clein OBE, Patron Julian Joseph OBE, Patron Cleveland Watkiss MBE, Patron
Accountants	Griffin Stone Moscrop & Co Chartered Accountants 21-27 Lamb's Conduit Street London WC1N 3GS

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022

The Trustees present their annual report together with the financial statements of the Company for the 1 September 2021 to 31 August 2022. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Company qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Structure, governance and management

a. Constitution

The company is limited by guarantee and has charitable status. The charity is governed by its memorandum and articles of association dated 14 December 2022.

b. Methods of appointment or election of Trustees

The management of the Company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

c. Organisational structure and decision-making policies

The Board, which meets regularly, administers the charity. The Board decides key strategic and operational issues while responsibility for the day-to-day management of the charity is delegated to the Company Secretary.

d. Policies adopted for the induction and training of Trustees

New trustees are briefed on their legal obligations under charity and company law, the contents of the Memorandum and Articles of Association, the future plans and financial performance of the charity.

e. Pay policy for key management personnel

The Board Finance Sub-Committee reviews staff pay from time to time and in 2021 additional overtime payments were made in exchange for extra hours worked.

Plans for future periods

Jina and the STEM Sisters Tour
The national tour will continue with performances in Oxford, Norwich, Bath, London, Sheffield and Chichester.

The E Project
The E Project will work with primary schools in Luton, Stoke-on-Trent, Hackney and Fylde to develop arts-embedded cross curricular work underpinning anti-racist practice, diversity, equity and equality. It includes CPD and an artists' training programme.

One Spirit Mentoring Expansion
One Spirit will expand into PRUs working with young people at risk of offending. It will also expand its 1:1 and small group mentoring both in custody, PRUs and in the community.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

Objectives and activities

a. Policies and objectives

The Charity's objects are restricted specifically for the public benefit:

(a) to advance education in music and the arts, and
(b) to promote music and the arts,

in particular but not exclusively by the creation, development and provision of workshops, programmes and music-related projects for people, including young people and young offenders and particularly without limitation those who are disadvantaged due to financial and/or other circumstances.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

b. Strategies for achieving objectives

The Company's main strategy for the year was to ensure income generation and activity whilst recovering from the lasting effects of the COVID-19 pandemic. This was achieved by fundraising for new projects such as the three year *E Project* schools' project and for *One Spirit*, by securing funds to help young offenders recovering from the effects of COVID-19. Activity was expanded both by returning to in person delivery at The Saturday Programme and producing our first ever income generating touring production: *Jina and the STEM Sisters*.

c. Activities undertaken to achieve objectives

In order to achieve the Company's objectives there have been two main focuses: a new revenue strand of ticket sales, and a continuance of focus on quality delivery.

Any reduction in earned income was mitigated to a great extent by an increase in Grant fundraising for projects including for core/unrestricted funds. This allowed the Company to continue delivery in its three main areas of activity - the Saturday Programme performing arts school (which included grants for the Music Treehouse SEND project), In-School projects (TIME, STEM Sisters), and in Community Outreach projects (such as One Spirit). A special fundraising performance of Jina and the STEM Sisters took place in April.

d. Main activities undertaken to further the Company's purposes for the public benefit

The Company has furthered public benefit this year through the projects noted in this report.

The trustees confirm that they have complied with the requirements of section 4 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

Achievements and performance

a. Main achievements of the Company

2021-22 was a year of exploration.

Jina and the STEM Sisters was our first national touring production of a show *for* rather than with, young people. Celebrating historical women and their achievements our new musical puppet show had been realised digitally during COVID-19 but was always intended for live audiences. It received a great reception from schools and families at Millfields Theatre Enfield, Mitchell Arts Centre Stoke on Trent, Snape Maltings Suffolk and Little Angel Theatre Islington where it was attended by audiences of over 3500 and supported by our body of workshops and resources.

One Spirit continued to grow from strength to strength both reaching new young offenders with pilots with Lambeth YOT and HMP Woodhill and supporting those we work with in custody and the community, with several prisons opening their doors which had been forced shut during the previous year.

To celebrate the Queen's Platinum Jubilee, the Saturday Programme embarked on a programme of music with a royal theme from Music Treehouse SEN/D writing songs about horses to a new show for I Can Sing! commemorating an event from each decade of her reign. *The Platinum Treasure Hunt* culminated in a specially written song performed by the students, a wind trio and parents' choir. The show also featured our new Rooftop Academy, a band formed of alumni ICS! students who performed numbers from Queen.

2022 saw the launch of our new E Project: named because it aims to enrich, equalise, expand, embed, evaluate, and engage primary schools through underpinning the themes of diversity, anti-racist practice, equity and equality through the curriculum using the arts.

None of this would be possible without the commitment, hard work, creativity, energy and support of our wonderful staff, teams of artists, tutors and partners who work tirelessly to continue to build on the quality and reach of our work, and to whom we extend a huge thanks. Congratulations and thanks too to all our participants and families who have continued to contribute to and support our work through an uplifting year, which has again highlighted the crucial impact music and the arts has on all of our development, well-being and creativity.

b. Key performance indicators

Priorities for 2021-22

GOALS

- To **develop and expand the use and reach of existing resources and projects** which are currently underused;
- To develop our **CPD offer** to reach new schools;
- To continue to expand our **national reach**;
- To improve our systems to **support growth and flexibility**;
- To achieve greater **financial flexibility and sustainability**

OUTCOMES 2021-22

- *Jina and the STEM Sisters* developed a new area of work as a touring company reaching new theatres and audiences nationally and offering a new model of theatre production linked to curricular resources supported by curricular workshops;
- The hybrid model of digital and in person work opened new opportunities of reach and working practice;
- We not only opened all doors to return to our existing work but also expand into new territories with all our programmes and projects, following the pandemic.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

Achievements and performance (continued)

c. Review of activities

2021-22 saw our first income-generating national touring production *Jina and the STEM Sisters*; a puppet musical which celebrates historical STEM women, supported by workshops and resources. *The Saturday Programme* had its first full year of in-person delivery following two years of imposed hybrid delivery due to COVID-19, and the opportunity enabled us to build up our participant numbers, develop new work, celebrate with performances and settle into our new home at Bridge Academy. One Spirit's provision increased significantly as prisons began opening their doors, long after the rest of the country had started to restore services post-COVID-19. In addition, we started a new schools' project The E Project developing an anti-racism curriculum for primaries across three years. 2021-22 saw our first income-generating national touring production Jina and the STEM Sisters; a puppet musical which celebrates historical STEM women, supported by workshops and resources. The Saturday Programme had its first full year of in-person delivery following two years of imposed hybrid delivery due to COVID-19, and the opportunity enabled us to build up our participant numbers, develop new work, celebrate with performances and settle into our new home at Bridge Academy. *One Spirit's* provision increased significantly as prisons began opening their doors, long after the rest of the country had started to restore services post-COVID-19. In addition, we started a new schools' project The E Project developing an anti-racism curriculum for primaries across three years.

Participants	2,639
Audience	3,897
Mentoring	1,002
Group sessions	1,545
Workshops	121
Lessons	2,760
Performances	66
Schools	61
New Commission	1

d. Fundraising activities and income generation

A fundraiser performance of *Jina and the STEM Sisters* took place in April 2022. Most income has come from Grant applications and from income generation in the form of fees for the Saturday Programme, and for in-school project activities.

Financial review

a. Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the Company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The year ended 31 August 2022 continued the recovery from COVID-19 to increase our unrestricted reserves. The trustees' objective is to achieve a 3 month of running costs in unrestricted reserves each year which was not possible last year. The additional increase this year is evidence that unrestricted reserves are recovering as a result of cost saving measures taken over the course of the year as well as an increase in fees for our services. The Board continues to review on quarterly basis, ways to increase unrestricted income in the coming financial year. This shift is expected to continue to increase over the course of 2022-23.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

c. Principal risks and uncertainties

The trustees and staff maintain a register of Risks and Mitigation sorted by business area. These include Finance and Fundraising, Human Resources, Stakeholder Management, Communications and PR, Management and Governance, Operations and Safeguarding. Sub-committees of the Board of Trustees monitor performance and others are created on an ad-hoc basis when required.

d. Financial risk management objectives and policies

The charity's activities expose it to a number of financial risks including credit risk, cash flow risk and liquidity risk. The use of financial derivatives is governed by the charity's policies approved by the board of trustees, which provide written principles on the use of financial derivatives to manage these risks. The charity does not use derivative financial instruments for speculative purposes.

Cash flow risk
The Charity's activities expose it primarily to the financial risks of changes in interest rates.

Credit risk
The Charity's principal financial assets are bank balances and other debtors.

The Charity's credit risk is primarily attributable to its other debtors. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.

The credit risk on liquid funds is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.

The Charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

e. Principal funding

Arts Council England
Ogden Trust
Royal Society of Chemistry
PHF
Masonic Charitable Foundation
The Ironmongers Charity
Postcode Community Trust
D'Oyly Carte Charitable Trust
Bridge Academy
Hackney Council
ACE Jubilee Fund
Young Londoner's Fund
Charles Hayward
Henry Smith Charity
City Bridge Trust
Youth Music

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 Company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees on 19 May 2023 and signed on their behalf by:

Michele Pullan

.....

Michele Margaret Pullan
Chair

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 AUGUST 2022

Independent examiner's report to the Trustees of HMDT Music ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 August 2022.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company'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 Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: Dated: 19 May 2023

Reema Mistry, ACA

Griffin Stone Moscrop & Co

Chartered Accountants

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

HMDT MUSIC

(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 AUGUST 2022

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies	4	**48,140**	**299,259**	**347,399**	337,392
Charitable activities	5	**267,118**	**-**	**267,118**	192,056
Investments	6	**5**	**-**	**5**	-
Total income		**315,263**	**299,259**	**614,522**	529,448
Expenditure on:					
Raising funds	7	**29,128**	**-**	**29,128**	33,289
Charitable activities	8	**274,505**	**236,687**	**511,192**	546,961
Total expenditure		**303,633**	**236,687**	**540,320**	580,250
Net movement in funds		**11,630**	**62,572**	**74,202**	(50,802)
Reconciliation of funds:					
Total funds brought forward		**2,631**	**96,910**	**99,541**	150,343
Net movement in funds		**11,630**	**62,572**	**74,202**	(50,802)
Total funds carried forward		**14,261**	**159,482**	**173,743**	99,541

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 13 to 30 form part of these financial statements.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

HMDT MUSIC

(A company limited by guarantee)
REGISTERED NUMBER: 03118155

BALANCE SHEET
AS AT 31 AUGUST 2022

	Note		2022 £		2021 £
Fixed assets					
Tangible assets	13		**4,436**		6,653
			4,436		6,653
Current assets					
Stocks	14	**673**		737	
Debtors	15	**25,045**		30,461	
Cash at bank and in hand		**160,803**		99,815	
		186,521		131,013	
Creditors: amounts falling due within one year	16	**(17,214)**		(38,125)	
Net current assets			**169,307**		92,888
Total assets less current liabilities			**173,743**		99,541
Total net assets			**173,743**		99,541
Charity funds					
Restricted funds	18		**159,482**		96,910
Unrestricted funds	18		**14,261**		2,631
Total funds			**173,743**		99,541

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

BALANCE SHEET (CONTINUED)
AS AT 31 AUGUST 2022

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 19 May 2023 and signed on their behalf by:

Michele Pullan

.....
Michele Margaret Pullan
Chair

The notes on pages 13 to 30 form part of these financial statements.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

HMDT MUSIC

(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2022

	2022 £	2021 £
Cash flows from operating activities		
Net cash used in operating activities	**60,988**	(35,743)
Cash flows from investing activities		
Net cash provided by investing activities	**-**	**-**
Cash flows from financing activities		
Net cash provided by financing activities	**-**	**-**
Change in cash and cash equivalents in the year	**60,988**	**(35,743)**
Cash and cash equivalents at the beginning of the year	**99,815**	135,558
Cash and cash equivalents at the end of the year	**160,803**	99,815

The notes on pages 13 to 30 form part of these financial statements

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

1. General information

HMDT Music is a charity limited by guarantee and consequently does not have share capital, registered in England and Wales. Its registered office address is shown on the company information page. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

HMDT Music meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The coronavirus pandemic has significantly disrupted individuals' personal lives and businesses' economic prospects in the UK and across the globe. There has been a significant effect of COVID-19 on the charitable company. The trustees have overseen the conservation of sufficient cash to ensure the charitable company has continued to serve beneficiaries and customers, and to act responsibly with suppliers.

The trustees have continued to prepare the financial statements on a going concern basis and deem this appropriate. The trustees do not consider that a material uncertainty about the going concern status exists. In making this assessment the trustees have considered the likely operating and trading conditions for a period of twelve months from the date of approving these financial statements.

2.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

2. Accounting policies (continued)

2.4 Government grants

Government grants relating to tangible fixed assets are treated as deferred income and released to the Statement of financial activities over the expected useful lives of the assets concerned. Other grants are credited to the Statement of financial activities as the related expenditure is incurred.

2.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on the following basis:

The Saturday Programme - 50.00% (2021 - 68.75%)
In School Projects - 30.00% (2021 - 24.75%)
Community Projects - 20.00% (2021 - 6.50%)

Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset’s use.

Expenditure on raising funds includes all expenditure incurred by the Company to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

All expenditure is inclusive of irrecoverable VAT.

2.6 Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Company; this is normally upon notification of the interest paid or payable by the institution with whom the funds are deposited.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

2. Accounting policies (continued)

2.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, on the following bases:

Fixtures and fittings	-	33%	straight line
Office equipment	-	25%	reducing balance
Computer equipment	-	25%	straight line

2.8 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2.9 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.10 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.11 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

2. Accounting policies (continued)

2.12 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

2.13 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.14 Operating leases

Rentals paid under operating leases are charged to the Statement of financial activities on a straight line basis over the lease term.

2.15 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

3. Judgements in applying accounting policies and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. However, there are no judgements or assumptions that have a significant risk of causing material adjustment.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

4. Income from donations and legacies

	Unrestricted funds 2022 £	**Restricted funds 2022 £**	**Total funds 2022 £**
Donations	515	-	**515**
Grants	44,875	299,259	**344,134**
Government grants	2,750	-	**2,750**
	48,140	299,259	**347,399**

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Donations	2,619	-	2,619
Grants	72,335	255,482	327,817
Government grants	1,726	5,230	6,956
	76,680	260,712	337,392

5. Income from charitable activities

	Unrestricted funds 2022 £	**Total funds 2022 £**	Total funds 2021 £
The Saturday Programme	194,745	**194,745**	169,903
In School Projects	72,126	**72,126**	21,548
Community Projects	247	**247**	605
	267,118	**267,118**	192,056

There was no restricted income from charitable activities in the year ended 31 August 2021.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

6. Investment income

	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Investment income	5	**5**	-

7. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Wages and salaries	26,297	**26,297**	29,267
Social security costs	2,214	**2,214**	3,309
Contribution to defined contribution pension schemes	617	**617**	713
	29,128	**29,128**	33,289

Costs of raising voluntary income relate to staff costs which are allocated on the basis of time each member of staff contributes to raising funds which includes grant applications.

There were no restricted costs of raising voluntary income in the year ended 31 August 2021.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

8. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
The Saturday Programme	224,157	37,685	**261,842**
In School Projects	38,366	78,139	**116,505**
Community Projects	11,982	120,863	**132,845**
	274,505	236,687	**511,192**

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
The Saturday Programme	221,255	44,131	265,386
In School Projects	41,459	124,972	166,431
Community Projects	8,311	106,833	115,144
	271,025	275,936	546,961

9. Analysis of expenditure by activities

	Activities undertaken directly 2022 £	Support costs 2022 £	Total funds 2022 £
The Saturday Programme	162,293	99,549	**261,842**
In School Projects	45,580	70,926	**116,506**
Community Projects	81,984	50,860	**132,844**
	289,857	221,335	**511,192**

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

9. Analysis of expenditure by activities (continued)

	Activities undertaken directly 2021 £	Grant funding of activities 2021 £	Support costs 2021 £	Total funds 2021 £
The Saturday Programme	154,819	1,950	108,617	265,386
In School Projects	98,901	-	67,530	166,431
Community Projects	63,334	-	51,810	115,144
	317,054	1,950	227,957	546,961

Analysis of direct costs

	The Saturday Programme 2022 £	**In School Projects 2022 £**	**Community Projects 2022 £**	**Total funds 2022 £**
Depreciation	2,217	-	-	**2,217**
Project costs	160,076	45,580	81,984	**287,640**
	162,293	45,580	81,984	**289,857**

	The Saturday Programme 2021 £	In School Projects 2021 £	Community Projects 2021 £	Total funds 2021 £
Depreciation	4,892	-	-	4,892
Project costs	149,927	98,901	63,334	312,162
	154,819	98,901	63,334	317,054

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

9. Analysis of expenditure by activities (continued)

Analysis of support costs

	The Saturday Programme 2022 £	In School Projects 2022 £	Community Projects 2022 £	Total funds 2022 £
Staff costs	54,652	46,417	32,062	**133,131**
Governance costs	5,353	2,002	2,158	**9,513**
Finance costs	1,160	672	447	**2,279**
Information technology	4,376	5,631	1,031	**11,038**
Administration costs	4,159	2,171	4,134	**10,464**
Premises costs	20,526	1,069	1,459	**23,054**
Other support costs	9,323	12,964	9,569	**31,856**
	99,549	70,926	50,860	**221,335**

Administration costs in the year ended 31 August 2021 include an amount of £10,000 in relation to the repayment of a loan. The reason for reflecting the repayment as a support cost is that the receipt of the loan was incorrectly recorded as income from donations in the year ended 31 August 2020.

	The Saturday Programme 2021 £	In School Projects 2021 £	Community Projects 2021 £	Total funds 2021 £
Staff costs	62,638	33,622	33,933	130,193
Governance costs	55	20	2,005	2,080
Finance costs	1,513	469	123	2,105
Information technology	8,939	5,716	4,310	18,965
Administration costs	16,225	5,226	5,489	26,940
Premises costs	8,009	3,087	1,400	12,496
Other support costs	11,238	19,390	4,550	35,178
	108,617	67,530	51,810	227,957

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

10. Independent examiner's remuneration

	2022	2021
	£	£
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	**6,605**	4,600
Fees payable to the Company's independent examiner in respect of:		
All other services not included above	**1,860**	-

11. Staff costs

	2022	2021
	£	£
Wages and salaries	**147,133**	127,660
Social security costs	**12,111**	23,072
Contribution to defined contribution pension schemes	**3,015**	3,087
Other staff costs	**-**	9,663
	162,259	163,482

The average number of persons employed by the Company during the year was as follows:

	2022	2021
	No.	No.
Charitable activities	**3**	3

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2022	2021
	No.	No.
In the band £60,001 - £70,000	**-**	1
In the band £70,001 - £80,000	**1**	-

Key management personnel of the charity consists solely of the Chief executive officer. The total amount of employee benefits paid to key management personnel was £71,204 (2021 - £67,673).

12. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 August 2022, no Trustee expenses have been incurred (2021 - £NIL).

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

13. Tangible fixed assets

	Fixtures and fittings £	Office equipment £	Computer equipment £	Total £
Cost or valuation				
At 1 September 2021	**11,861**	**1,050**	**31,005**	**43,916**
At 31 August 2022	**11,861**	**1,050**	**31,005**	**43,916**
Depreciation				
At 1 September 2021	**11,861**	**1,050**	**24,352**	**37,263**
Charge for the year	**-**	**-**	**2,217**	**2,217**
At 31 August 2022	**11,861**	**1,050**	**26,569**	**39,480**
Net book value				
At 31 August 2022	**-**	**-**	**4,436**	**4,436**
At 31 August 2021	-	-	6,653	6,653

14. Stocks

	2022 £	2021 £
Instruments and books	**673**	737

15. Debtors

	2022 £	2021 £
Due within one year		
Trade debtors	**21,017**	25,223
Other debtors	**1,278**	5,238
Grants receivable	**2,750**	-
	25,045	30,461

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

16. Creditors: Amounts falling due within one year

	2022	2021
	£	£
Trade creditors	**2,042**	15,630
Other taxation and social security	**5,464**	4,059
Other creditors	**1,314**	10,785
Accruals	**8,394**	7,651
	17,214	38,125

17. Financial instruments

	2022	2021
	£	£
Financial assets		
Financial assets measured at fair value through income and expenditure	**160,803**	99,815

Financial assets measured at fair value through income and expenditure comprise cash at bank and in hand.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

18. Statement of funds

Statement of funds - current year

	Balance at 1 September 2021 £	Income £	Expenditure £	Balance at 31 August 2022 £
Unrestricted funds				
General funds	**2,631**	**315,263**	**(303,633)**	**14,261**
Restricted funds				
One Spirit	**62,839**	**148,265**	**(120,863)**	**90,241**
Music Tree House	**30,156**	**28,500**	**(36,607)**	**22,049**
STEM Sisters	**-**	**36,050**	**(36,050)**	**-**
The Julian Joseph Jazz Academy	**635**	**444**	**(1,079)**	**-**
HMDT Music Trust Account	**3,280**	**-**	**-**	**3,280**
The E Project	**-**	**86,000**	**(42,088)**	**43,912**
	96,910	**299,259**	**(236,687)**	**159,482**
Total of funds	**99,541**	**614,522**	**(540,320)**	**173,743**

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 September 2020 £	Income £	Expenditure £	Balance at 31 August 2021 £
Unrestricted funds				
General funds	38,209	268,736	(304,314)	2,631
Restricted funds				
One Spirit	39,348	132,287	(108,796)	62,839
Music Tree House	27,453	42,965	(40,262)	30,156
TIME	29,453	-	(29,453)	-
STEM Sisters	15,880	79,595	(95,475)	-
The Julian Joseph Jazz Academy	-	635	-	635
HMDT Music Trust Account	-	5,230	(1,950)	3,280
	112,134	260,712	(275,936)	96,910
Total of funds	150,343	529,448	(580,250)	99,541

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

18. Statement of funds (continued)

General funds
The general funds represent the Company's free reserves.

One Spirit
Music projects for young offenders and students at risk in HMYOI.

Music Tree House
A programme providing one to one support for students with a variety of SEN/D needs as part of the mainstream Saturday Programme, as well as a more specialised programme for students with more profound needs.

TIME
A research project designed to evaluate the effectiveness of HMDT Music's methodology of using the art's to teach other curricular subjects, including CPD for primary school teachers and helping a school in Northamptonshire to develop its own cross-curricular arts project.

STEM Sisters
A programme drawing together a science outreach project and theatrical performance to inspire and engage Primary School students, especially girls, in science by exploring the achievements, contributions and impact of historical STEM women, whose pioneering work was so often unrecognised.

The Julian Joseph Jazz Academy
A Jazz academy for students aged 11-24 which focuses upon advanced jazz training using the American roots of jazz.

HMDT Music Trust Account
Funds held on behalf of our partners, designated for periodic payments for projects, or for payment directly to artists on behalf of partners on an as needed basis.

The E Project
A project which involves working with primary schools in Luton, Stoke-on-Trent, Fylde and Hackney for 3 years to develop an arts-embedded curriculum focused on anti-racism, diversity, inclusion and equity.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

19. Summary of funds

Summary of funds - current year

	Balance at 1 September 2021 £	Income £	Expenditure £	Balance at 31 August 2022 £
General funds	**2,631**	**315,263**	**(303,633)**	**14,261**
Restricted funds	**96,910**	**299,259**	**(236,687)**	**159,482**
	99,541	**614,522**	**(540,320)**	**173,743**

Summary of funds - prior year

	Balance at 1 September 2020 £	Income £	Expenditure £	Balance at 31 August 2021 £
General funds	38,209	268,736	(304,314)	2,631
Restricted funds	112,134	260,712	(275,936)	96,910
	150,343	529,448	(580,250)	99,541

20. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Tangible fixed assets	4,436	-	**4,436**
Current assets	22,121	164,400	**186,521**
Creditors due within one year	(12,296)	(4,918)	**(17,214)**
Total	14,261	159,482	**173,743**

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

20. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Tangible fixed assets	6,651	2	6,653
Current assets	29,105	101,908	131,013
Creditors due within one year	(33,125)	(5,000)	(38,125)
Total	2,631	96,910	99,541

21. Reconciliation of net movement in funds to net cash flow from operating activities

	2022 £	2021 £
Net income/expenditure for the year (as per Statement of Financial Activities)	**74,202**	(50,802)
Adjustments for:		
Depreciation charges	**2,217**	4,892
Decrease in stocks	**63**	24
Decrease in debtors	**5,417**	15,337
Decrease in creditors	**(20,911)**	(5,194)
Net cash provided by/(used in) operating activities	**60,988**	(35,743)

22. Analysis of cash and cash equivalents

	2022 £	2021 £
Cash in hand	**160,803**	99,815

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

23. Analysis of changes in net debt

	At 1 September 2021	Cash flows	At 31 August 2022
	£	£	£
Cash at bank and in hand	**99,815**	**60,988**	**160,803**
	99,815	**60,988**	**160,803**

24. Pension commitments

The group operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £3,015 (2021 - £3,087). Contributions totalling £635 (2021 - £604) remained outstanding at the balance sheet date.

25. Related party transactions

The Company has not entered into any related party transaction during the year, nor are there any outstanding balances owing between related parties and the Company at 31 August 2022.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

HMDT Music
167 Firs Lane, London, N21 3HY

Griffin Stone Moscrop & Co.
21-27 Lamb's Conduit Street
London
WC1N 3GS

19 May 2023

Dear Sirs,

The following representations are made on the basis of enquiries of management and staff with relevant knowledge and experience such as we consider necessary in connection with your independent examination of the charitable company's financial statements for the year ended 31 August 2022. These enquiries have included inspection of supporting documentation where appropriate and are sufficient to satisfy ourselves that we can make each of the following representations. All representations are made to the best of our knowledge and belief.

1) Accounting exemptions
We confirm that the charitable company qualifies as small in accordance with the conditions set out in Chapter 1 of Part 15 of the Companies Act 2006.

2) Audit exemption
We acknowledge that the work performed by you is substantially less in scope than an audit performed in accordance with International Standards on Auditing (UK) and that you do not express an audit opinion. We confirm that the charitable company was entitled to exemption under both section 477 of the Companies Act 2006 and section 144 of the Charities Act 2011 from the requirement to have its financial statements for the financial year ended 31 August 2022 audited. We also confirm that the members have not required the charitable company to obtain an audit of its financial statements for the year in accordance with section 476 of the Companies Act 2006.

3) Financial records
We have fulfilled our responsibilities as directors, as set out in the terms of your engagement letter dated 16 July 2021, under the Companies Act 2006 for preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), for being satisfied that they give a true and fair view, and for making accurate representations to you.

All the accounting records have been made available to you for the purpose of your independent examination and all the transactions undertaken by the charitable company have been properly reflected and recorded in the accounting records. We have provided you with unrestricted access to all appropriate persons within the charitable company, and with all records and related information requested, including the minutes of all trustees' and management meetings and correspondence with the Charity Commission.

4) Immaterial adjustments
We confirm the financial statements are free of material misstatements, including omissions. There were no uncorrected misstatements found during the examination, other than those of a trivial nature, and we confirm that no adjustment need be made for them in the financial statements as their effect is immaterial, both individually and in total.

5) Going concern
As directors we have considered the financial position of the charitable company. We believe that the charitable company's financial statements should be prepared on the going concern basis on the grounds that current and future sources of funding or support will be more than adequate for the charitable company's needs. We have considered a period of twelve months from the date of approval of the financial statements. We believe that no further disclosures relating to the charitable company's ability to continue as a going concern need to be made in the financial statements.

6) Loans and arrangements
The charitable company has not, during the period, granted any advances or credits to, or made guarantees on behalf of, directors other than those disclosed in the financial statements.

All transactions relating to or on behalf of any director of the charitable company, either during or since the end of the financial period, have been notified to you.

7) Related parties
Related party relationships and transactions have been appropriately accounted for and disclosed in the financial statements. We have disclosed to you all relevant information concerning such relationships and transactions and are not aware of any other matters which require disclosure in order to comply with legislative and accounting standards requirements.

We confirm that the name of the party controlling the charitable company (and, if different, of that of the ultimate controlling party) together with details of the related party relationship is adequately disclosed in the financial statements.

DocuSign Envelope ID: C2487BF1-899D-4D75-A659-B72EBA87E0B9

8) Assets and liabilities

We confirm the charitable company has satisfactory title to all assets and there are no liens or encumbrances on the charitable company's assets, except for those that are disclosed in the notes to the financial statements.

We have recorded or disclosed, as appropriate, all liabilities, both actual and contingent, and have disclosed in the notes to the financial statements all guarantees that we have given to third parties.

We have no plans or intentions that may materially alter the carrying value and, where relevant, the fair value measurements or classification of assets and liabilities reflected in the financial statements.

9) Petty Cash

We acknowledge that a total of £1,278 of the charitable company's funds were physically held by two members of staff at 31 August 2022. This amount is included within Other debtors.

10) Accounting estimates

The methods, data and significant assumptions used by us in making accounting estimates, and their related disclosures, are appropriate to achieve recognition, measurement and disclosure that is reasonable in the context of the applicable financial reporting framework.

11) Capital commitments

There were no material capital commitments at the year end other than as disclosed in the financial statements.

12) Legal claims

We have disclosed to you all claims in connection with litigation that have been, or are expected to be, received and such matters, as appropriate, have been properly accounted for and disclosed in the financial statements.

13) Subsequent events

All events subsequent to the date of the financial statements which require adjustment or disclosure have been properly accounted for and disclosed. Should further material events occur we will advise you accordingly.

14) Laws and regulations

We acknowledge as directors our responsibilities to take appropriate steps to provide reasonable assurance that the charitable company has complied with laws and regulations applicable to its activities and to establish arrangements for preventing any non-compliance with laws and regulations and detecting any that occur.

We have disclosed to you all known instances of non-compliance or suspected non-compliance with laws and regulations whose effects should be considered when preparing the financial statements.

15) Grants and donations

All grants, donations and other income, the receipt of which is subject to specific terms or conditions, have been notified to you. There have been no breaches of terms or conditions in the application of such income.

Yours faithfully

Michele Pullan

Director
On behalf of the board

HMDT music

ENSURING A MUSICAL FUTURE

HMDT Music
21-27 Lamb's Conduit Street
London
WC1N 3GS

020 8882 8825
team@hmdtmusic.org.uk
www.hmdtmusic.org.uk

HMDT Music

England & Wales - Charity number 1050520

Accounts

HMD.T music

ENSURING A MUSICAL FUTURE

ANNUAL REPORT AND ACCOUNTS 2020-21

WELCOME!

2020-21 WAS A YEAR OF ACHIEVEMENT AGAINST THE ODDS

2020 was a devastating year for the world but despite lockdowns, minimal in-person access to young people and financial constraints, HMDT Music managed to maintain its industry-wide reputation for innovative education projects and quality productions, and win plaudits from the young people it reaches, schools, the arts community and the critics.

STEM Sisters our new project celebrating historical STEM women and their achievements developed a new website with a gallery about the featured women, teaching resources linking each to the Key Stage 2 curriculum, two science workshops and the commission of a new musical puppet show *Jina and the STEM Sisters*. The Show's sound track was recorded in the Premises Studios by 30 performers (socially distanced during lockdown) and used in the new production filmed for a digital tour to the public and 24 schools, receiving some excellent reviews.

The Saturday Programme was moved online during the first week of lockdown which meant when lockdown returned in November and then January, we had everything in place for a smooth transition. Teaching music online has many challenges particularly for groups of voices but our amazing team of tutors became extremely adept at creating new ways of engaging and stimulating our students, many of for whom our sessions were their only interaction with other young people. It was even more special to be welcomed into our new home at Bridge Academy in the summer term and to return to some sort of normality, albeit a socially distanced one!

The TIME project moved between online and in-person workshops throughout the year which became a seamless practice thanks to the support of all the TIME schools and the excellent artists with whom we worked. By the end of the project we were able to see the benefits of online CPD sessions for all the teachers to the extent that our new plans involve expanding this area of delivery.

Thanks to Project Manager Charlie Parker and his team, One Spirit continued its stalwart work with young offenders both in Oakhill STC, online and with 1:1 mentoring sessions for those released into the community. Several YOTs applauded the impact of the project and were glad of the opportunity to meet up with their clients in our new One Spirit office and recording studios. Our small office team has continued working from home and we plan to move our registered office to the home of our new accountants GSM&Co.

A huge thanks go to our tireless staff, teams of artists, tutors and partners who have worked extraordinarily hard over the past year to not only keep everything going, but to continue to build on the quality and reach of our work. Without them our work would not be possible. Our many participants should also be congratulated on their commitment and hard work over this past difficult year which has highlighted the importance of the enormous impact music and the arts has on their creativity, well-being and mental health.

Adam S. Eisenberg
General Director

Tertia Sefton-Green
Creative Director

ABOUT HMDT MUSIC

MISSION AND CORE VALUES

MISSION

HMDT Music creates inspiring arts projects to enrich learning and transform lives.

Dedicated to breaking down barriers to participation, we offer all young people and their communities, particularly those with the least engagement, sustained artistic programmes together with life-changing performance opportunities to increase skills, raise aspirations and discover the joys of creativity.

Working with world class artists and leading experts, HMDT Music, twice winner of the Royal Philharmonic Society Award for Education, and the 2020 Music and Drama Excellence in Musical Theatre Award, increases access to high quality musical experiences by commissioning new performance works created through an artistic fellowship between artists and participants, developing resources, creating enduring partnerships, and sustaining an extensive outreach programme to schools and the community in areas of significant disadvantage and deprivation.

CORE VALUES

Artistic Excellence
We create education projects and productions of the highest quality in the belief that everyone should have access to the very best that the arts can offer.

Innovation
We respond to the needs of individuals and communities by linking people and art forms in imaginative ways; challenging audiences and allowing artists to take creative risks. We strive to be courageous by highlighting and sharing untold stories, cultures and historic events, building awareness and celebrating the voices and dignity of those who would otherwise not be heard.

Community
We foster a strong sense of community and personal growth by creating arts projects, which raise aspirations and expectations.

Inclusiveness
Diversity is at the heart of everything we stand for and believe in. We are committed to creating inclusive music projects exploring a variety of music.

LEGAL AND ADMINISTRATIVE INFORMATION

THE COMPANY IN 2020-21

HMDT Music (Hackney Music Development Trust) is an independent charity established in October 1995, with the support of The London Borough of Hackney. On becoming independent in July 2012, HMDT Music moved to offices in Enfield North London and began developing its work across London and further afield, whilst still maintaining its commitment to Hackney. The success of the Company is maintained through a close relationship between HMDT Music's Board of Trustees and HMDT Music Staff. Trustees are committed to providing an arms-length approach to management while ensuring robust scrutiny and proper support is given to financial and statutory requirements.

Registered Charity Number 1050520

Company Limited by Guarantee 3118155

Registered Office
21-27 Lamb's Conduit Street
London WC1N 3GS

HMDT MUSIC BOARD OF TRUSTEES

Michele Pullan, Chair
Isabelle Cadignan, Treasurer
Tony Clark
Farquhar McKay
Raphaelle Moysan
Krishna Raman

PATRONS

Natalie Clein OBE
Julian Joseph OBE
Cleveland Watkiss MBE

HMDT MUSIC STAFF

Adam Eisenberg
General Director

Tertia Sefton-Green
Creative Director

Sabina Noble
Saturday Programme Manager

AUDITORS

Griffin Stone Moscrop & Co.
21-27 Lamb's Conduit Street
London WC1N 3GS

Photos: Clive Barda

ACTIVITIES AND ACHIEVEMENTS

48
PERFORMANCES

68
WORKSHOPS

1,981
PARTICIPANTS

24
SCHOOLS

46
ARTISTS

2,199
AUDIENCE

STEM SISTERS

JINA AND THE STEM SISTERS

STEM Sisters is a new project celebrating the achievements, discoveries and stories of diverse historical female mathematicians and scientists using the arts to inspire primary school audiences, especially girls, with the stories of women who fought against the odds to pursue their flair for scientific enquiry, but whose pioneering work was so often unrecognised.

The importance of science has never been so apparent and relevant, but for children there are no links from the current situation, to that journey of scientific discovery. STEM Sisters addresses this with an innovative and relevant multi- faceted project.

It aims to inspire and excite interest in STEM which is still under-represented by women and diversity, and show how innovative, creative learning can transform lives.

The artistry and craft reach the outer pinnacles of brilliance.
THE REVIEWS HUB

Once life returns to normal in the performing arts one can only hope that this expertly crafted, highly imaginative piece will be produced frequently for live audiences.
OPERA MAGAZINE

It includes:

- The STEM Sisters Gallery: a new website taking you into the lives of key women featured during the project;
- The Education Zone: a range of online teaching plans and resources using the women's discoveries and lives as innovative ways of teaching KS2 science, maths and the arts;
- Science Demonstrations and Workshops: a crystallography demonstration featuring Rosalind Franklin, Dorothy Hodgkin and Katheleen Lonsdale and a costumed interpreter workshop drawing children into Mary Anning's world of fossils.
- *Jina and the STEM Sisters*: a new multi-media puppet show by writer Rachel Barnett-Jones and composer Jenny Gould for schools and families in which lost budding scientist Jina is empowered by some of history's super STEM women to find her way home. Created by and performed by all-female team including children from HMDT Music's I Can Sing! programme, the show is designed for live audiences but was filmed so digital performances could be enjoyed by schools and public audiences during 2020.

The project was launched in March 2020 and visited 24 schools during the summer term in London, Oxford, Lancashire, the Midlands, Norfolk, Somerset and Yorkshire. Each school received both workshops whether live or in person, and an introduction and access to all the resources and access to the film of the show to watch in school.

My class really enjoyed both workshops. They retained an awful lot of information and were really interested to find out more. The Mary Anning workshop encouraged them to ask lots of scientific questions about how fossils were made and a few of them have gone on to (independently) do some further research. They have a new awareness of women, and how they were treated historically in science.

LYTHAM HALL PARK PRIMARY, LYTHAM ST ANNE'S

I liked when we shined the laser through the different shade of fabric as a prediction of what DNA cells look like.

YEAR 6 STUDENT, BERGER SCHOOL HACKNEY

STEM Sisters has inspired us to never give up on something if you believe it will work.

YEAR 5 STUDENTS

The children were inspired to be determined to follow the field they wish to have a career in and to be passionate about the things they want to find out about.

BLACKWOOD PRIMARY SCHOOL, SUTTON COLDFIELD

ACTIVITIES AND ACHIEVEMENTS

TIME HMDT music

The TIME project explored ways of empowering schools to develop and support their arts provision and methods of embedding the arts across the curriculum, to help inspire learning and attain higher levels of academic achievement. HMDT Music worked with 6 schools across Lancashire for three years delivering workshops, skills training, CPD, INSETs and sharing good practice. Each autumn artists delivered art, music and drama workshops to 12 classes followed by CPDs in each area. In the spring, the teachers led embedded workshops using art, music and drama supported by the artists, again followed by CPDs. In the summer term, each of the 12 teachers developed a mini-project using at least 2 art-forms including film, dance, puppetry enlisting specialist help, to deliver a finished product such as a performance or film.

Despite the necessity of moving some sessions online, last minute scheduling, absent staff and children due to Covid, in the view of external evaluator Colin Morley, the project's impact was "overwhelmingly positive" showing clear development across:

- Student engagement and achievement in the curriculum, through both the arts themselves as discrete subject areas, and the arts as enhancers of teacher repertoire in their wider pedagogy;
- Staff understanding, confidence and use of the arts in TIME sessions and (more importantly for the legacy of the project):- staff use of their wider arts pedagogy in the absence of the artists;
- School leader confidence in teacher use of the arts as ways in which to engage students and to cover specific areas of the curriculum, within both foundation and core parts of the primary curriculum;
- Curriculum design from reception to Year 6 in which the possibilities of the arts as methodologies became reified into schools' planned and delivered curricula;
- School use of the arts as ways of communication with parents, carers and other stakeholders by using the arts to express engagement within school via social media and other areas of communication.

"I have found the whole process invaluable in learning and being more confident, especially when leading the development of sketchbooks in school."
TEACHER, LYTHAM HALL PARK

"Children remembered facts in subjects like history due to enjoyable sessions involving dance, drama, music and art. I can still remember Ben's song based on the fire of London too!"
TEACHER, ST WILFRID'S

"More staff are using more creative ways to enhance learning and lesson information. It has raised the profile of arts teaching and put positive pressure on teachers to try new approaches."
HEAD, WILLOW LANE

TIME project gave the children a real opportunity to 'shine' through allowing them the creative opportunity/space to develop through drama improvisation, lyric and song writing (and performance) and silk painting. I was delighted to see some of the quieter members of the class becoming very 'hooked' into the project and 'standing forward' to demonstrate their new learning."
TEACHER, LYTHAM HALL PARK

360
PARTICIPANTS

8
ARTISTS

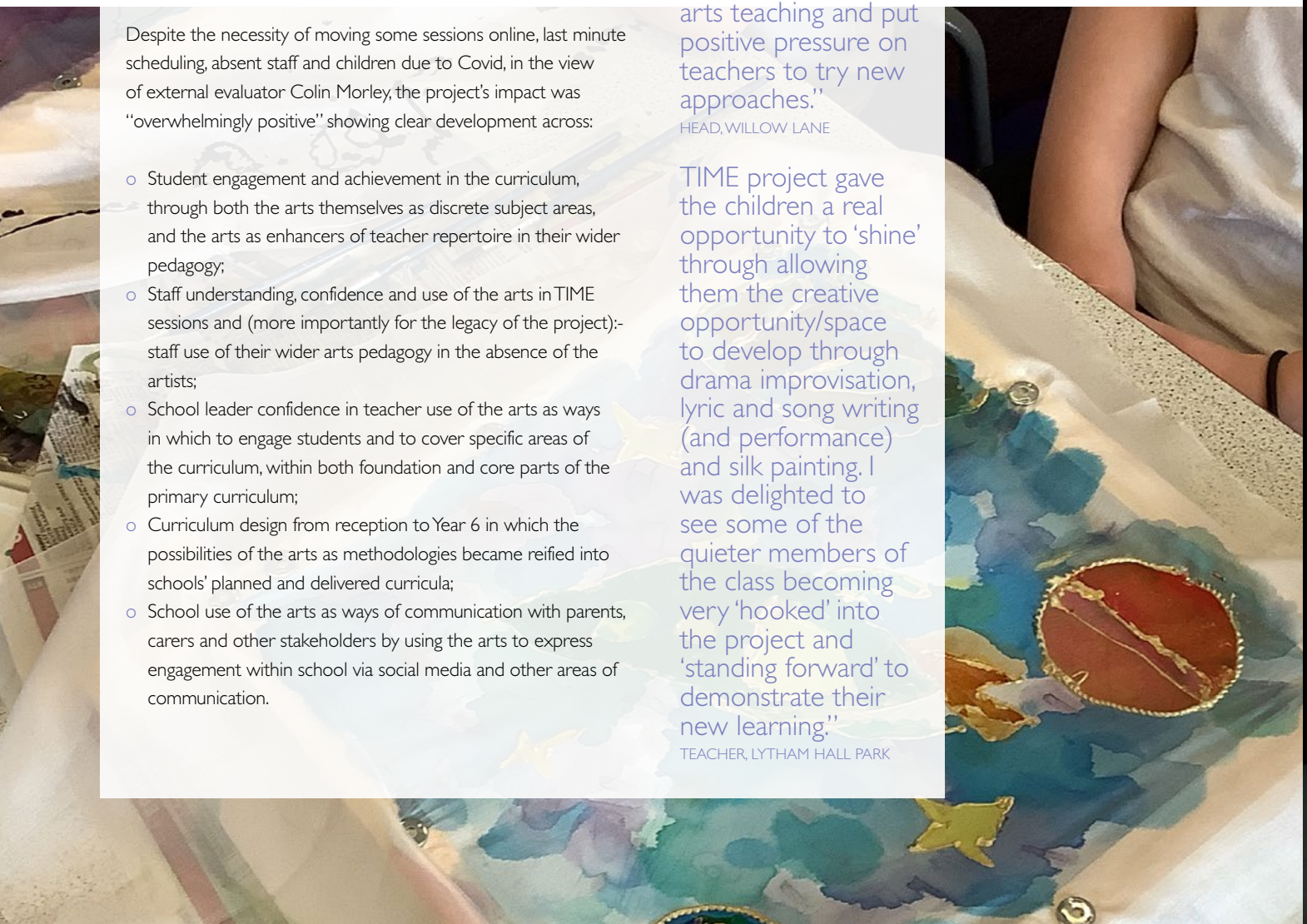
100
WORKSHOPS

10
CPDS

1
EXTERNAL EVALUATION REPORT

540
AUDIENCE

PARTNERSHIPS
Heritage Learning Lancashire, Burnley Youth Theatre, More Music, Atelier Arts



SHAKESPEARE DAY OF PERFORMANCE

HMDT Music has created a Day of Performance for Creative Education Trust since 2014. Instead of the usual Day of Performances of half hour versions of Shakespeare plays, HMDT Music created a revised digital format both to adhere to new guidelines and practical considerations and explore new artforms and modes of expression. Choosing pertinent lockdown themes of family tensions, mental health, domesticity/family life, friendship and love, a selection of Shakespeare scenes/dialogues and monologues formed the basis from which students created films and images which included both performances of some of these excerpts and their own writing in response to them alongside their response/representation/reflections using art and design. To support them we produced nine ten minute films by different artists to introduce and inspire, offering insight into different art-forms, techniques and examples of work including: Drama; Actioning, Language, Verse, Characterisation, Improvisation and Design/Art; Symbolism through stage design, Digital imagery and animation, Illustration and Photography.

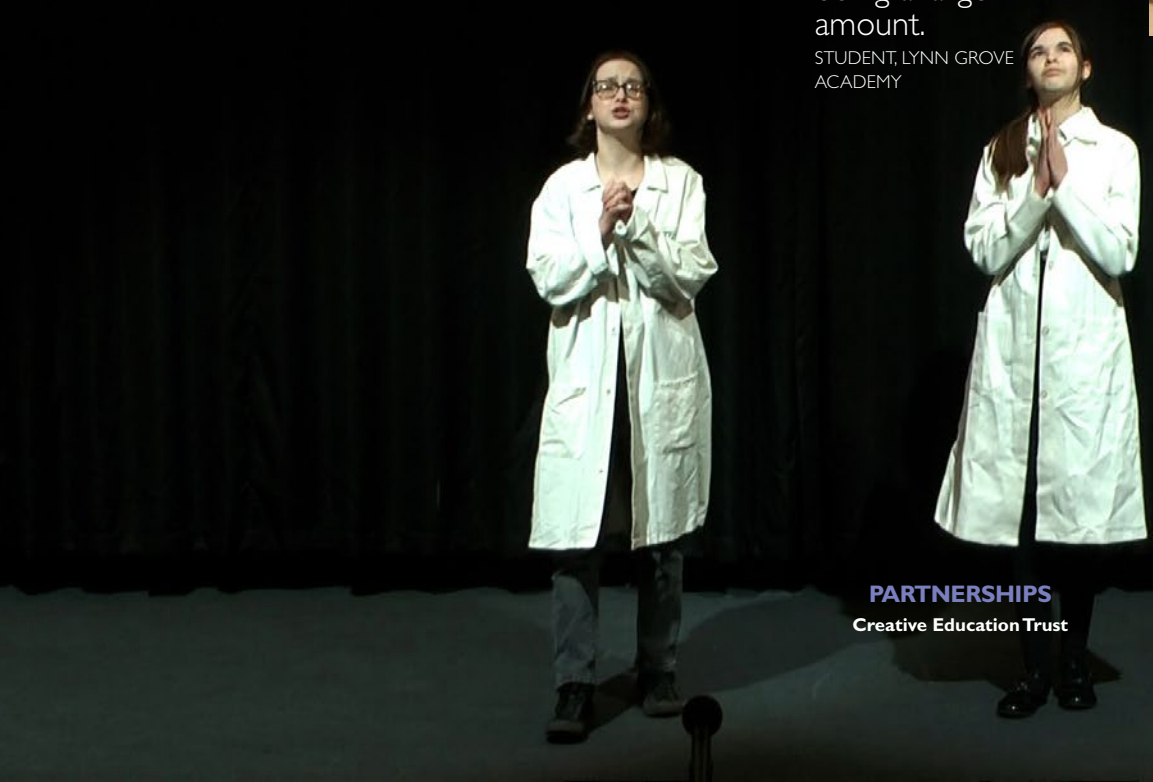
The students' contributions were edited into a film showcasing their work.

The students were brilliant participating in the online activities and especially loved the Iambic Pentameter course. They produced some wonderful work and practised with independence and enthusiasm.

HEAD OF DRAMA, WEAVERS ACADEMY

I've learnt to appreciate 'still' acting more – how to let the words and manerisms portray the character without physically doing a large amount.

STUDENT, LYNN GROVE ACADEMY



375
PARTICIPANTS

5
ARTISTS

7
SCHOOLS

1
FILM

450
AUDIENCE

PARTNERSHIPS
Creative Education Trust

ACTIVITIES AND ACHIEVEMENTS

THE SATURDAY PROGRAMME

HMDT music · THE MUSIC BOX · Music TREEHOUSE · I CAN SING! FLEDGLINGS · cymh INSTRUMENTAL SCHOOL · JULIAN JOSEPH JAZZ ACADEMY

SATURDAY MORNING MUSIC SCHOOL

The Saturday Programme serving students aged 6 months to 25 for 30 weeks a year, offers six core programmes:

- **The Music Box** under 5s explores the foundations of music with a range of guest artists;
- **The Fledglings** introduces Reception age students to singing and movement;
- **CYMH Instrumental** offers instrumental tuition, musicianship, choirs, ensembles and orchestra;
- **I Can Sing!** music theatre delivers vocal, dance and drama training leading to performances of standard repertoire and HMDT Music's own commissions;
- **The Julian Joseph Jazz Academy** trains talented instrumentalists and singers using the American roots of jazz;
- **Music Treehouse** offers SEN/D children with a wide spectrum of mild to profound needs, creative music-making.

Having put all classes online during lockdown, the year continued with in-person sessions whenever possible and virtual sessions when restrictions were imposed. Despite the complexities of negotiating particularly musical group work on zoom, the older I Can Sing! students both participated in composition workshops and recorded the finished choruses of *Jina and the STEM Sisters* at the Premises Studios.

In April the whole Saturday Programme was welcomed into our new home at Bridge Academy and we were able to finish the year with concerts and performances.

342
PARTICIPANTS

56
ARTISTS

1,652
GROUP SESSIONS

3,632
LESSONS

18
PERFORMANCES

665
AUDIENCE

The girls are really progressing with their music and you are all doing a fantastic job of keeping them motivated and engaged! Thank you!

I know how very hard it must be keeping the whole thing together during all the shifting pandemic guidance - not to mention the huge feat of preparing for and running the show, which is ambitious in a normal year!

She has been absolutely addicted, raring to go every Saturday morning. Video is working brilliantly.
PARENT

Thank you so much for all your hard work, kindness and support over the past year (and more). The girls truly love music and their friendships through the programme and it has made a real difference to their well-being.
PARENT

BRIDGE ACADEMY
HOME OF THE SATURDAY PROGRAMME

ACTIVITIES AND ACHIEVEMENTS

105
PARTICIPANTS

5
ARTISTS

384
MENTORING SESSIONS

ONE SPIRIT

One Spirit offers young offenders rehabilitation and resettlement using the arts to deliver skills-based residencies and mentoring. In 2020-21 despite most prisons being closed to visitors, One Spirit began a weekly residency at Oakhill Secure Training Centre working with small groups and 1:1 mentoring. Resettlement coaching continued initially online and then in person with young people on release, to help their transition back into society and support them into employment and/or training and further education. One Spirit works closely with statutory services such as YOTs and Probation as well as other charities and 3rd sector organisations to support the resettlement process.

- **93%** of participants have not reoffended
- **72%** are in full or part-time employment
- **34%** are in education
- **94%** declared themselves more confident
- **74%** feel better about their future since participating.

I just wanted to thank you .. [and] feedback to you on the service you offer as we have just undergone an inspection and your work was highlighted as a particularly positive intervention.
MERTON YOT MANAGER

I know you can help me with my music career, but you know, mostly I come here because writing lyrics and recording really helps me to get things off my chest, especially when we discuss them too. It's kind of like therapy.
ONE SPIRIT MENTEE

What stood out … was the fact that you were able to open up and remain a safe environment during much of the lockdown- providing a much-needed outlet for our young people. You were one of the few agencies to do this and this was appreciated hugely by the young people we work with and practitioners alike.
MERTON YOT MANAGER

The link with the Hackney Music Trust is both interesting and meaningful. It provides a very effective hook to engage the learners in other activities including self-evaluation and reflection. It provides an emotional outlet for the teenagers and work has been done with the management to secure an understanding that "what is said in the room, stays in the room" (unless there are security/safety concerns). The music activities provide a channel for the development of communication skills as the learners develop lyrics. As well as providing an opportunity to develop a long-term hobby, this work has a resettlement aspect as the young people are followed up on release. There are very close and effective links with the Music Technology teacher to ensure meaningful cross-over of technical and creative activities.
OFSTED INSPECTOR FOLLOWING OBSERVATION OF SESSION AT OAKHILL STC, JUNE 2021

PRIORITIES FOR 2020-21

ACHIEVING OUR BUSINESS PLAN

GOALS

- To take *Jina and the STEM Sisters* on a **national tour**;
- To **develop our CPD offer** to reach new schools;
- To expand our **national reach**;
- To improve our systems to **support growth and flexibility**;
- To achieve greater **financial flexibility and sustainability.**

OUTCOMES 2020-21

- STEM Sisters developed our work in a new field of STEM, piloted working digitally, tested a new chamber style of production, reached new audiences nationally and strong reviews and feedback continued our reputation for quality;
- The need for online delivery of all projects introduced a new model of working enabling us to sustain our offer to all participants;
- Our capability, resilience, flexibility and strength was tested to the limits during the pandemic but we not only came out solvent but also continued all our programmes as planned.

FUTURE PROJECTS

JINA AND THE STEM SISTERS

Jina and the STEM Sisters Tour
Jina will hit the road running with performances planned at **Snape Maltings** (Suffolk), **Little Angel Theatre** (Islington), **Millfields Theatre** (Enfield) and **Mitchell Arts Centre** (Stoke-on-Trent).

THE SATURDAY PROGRAMME
HMDT music ENSURING A MUSICAL FUTURE
Roof Top ACADEMY

A new band for the Saturday Programme for Year 9+ students to develop ensemble and composition skills.

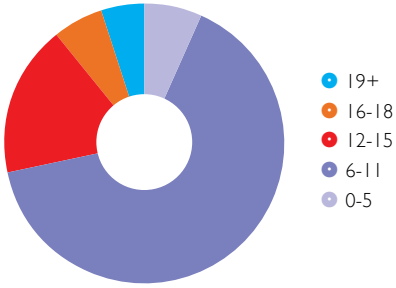
TIME CPD

A development of the TIME project offering online arts-embedded CPD delivery to a range of schools.

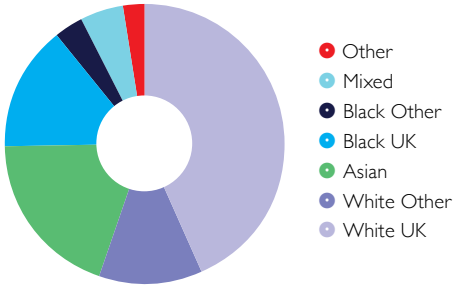
OUTREACH TOTALS 2020-21

The following information is derived from enrolment and participation records for the year ended 31 August 2019.

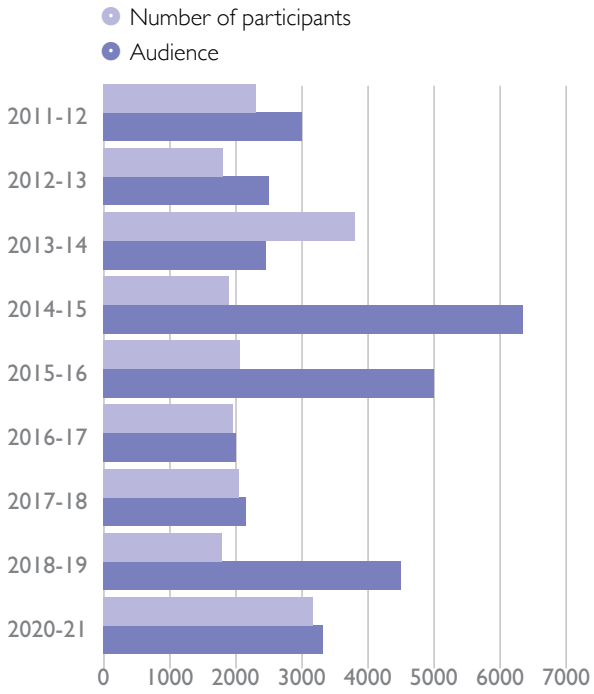
AGE GROUPS OF PARTICIPANTS 2020-21



ETHNIC MAKE UP OF PARTICIPANTS 2020-21



PARTICIPANTS AND AUDIENCE



3,163
PARTICIPANTS

3,854
AUDIENCE

118
ARTISTS

384
MENTORING SESSIONS

1,652
GROUP SESSIONS

168
WORKSHOPS

3,632
LESSONS

66
PERFORMANCES

10
CPDS

31
SCHOOLS

1
EXTERNAL EVALUATION REPORT

1
FILM

1
NEW MUSIC THEATRE COMMISSION

FINANCIAL REVIEW 2020-21

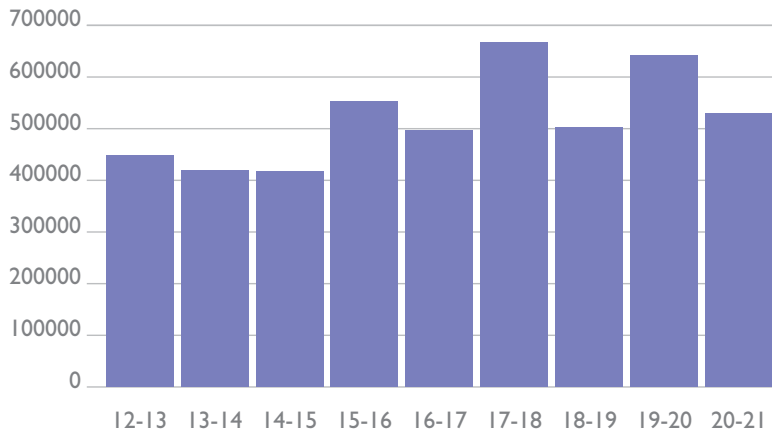
FINANCIAL SUMMARY

	2019-20	2020-21
Incoming resources	£641.872	£529.448
Resources expended	£553.778	£580,250
Net incoming/ (outgoing) resources	£88.094	(£50,802)

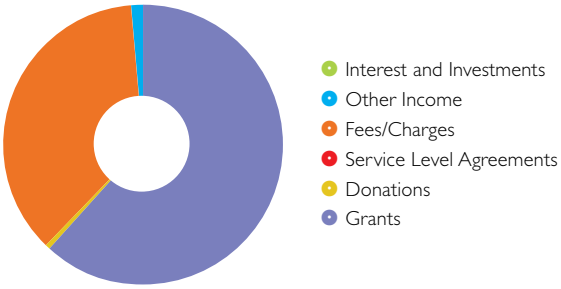
RECONCILIATION OF FUNDS

	2019-20	2020-21
Total funds brought forward	£62.649	£150.343
Total funds carried forward	£150.343	£99,541

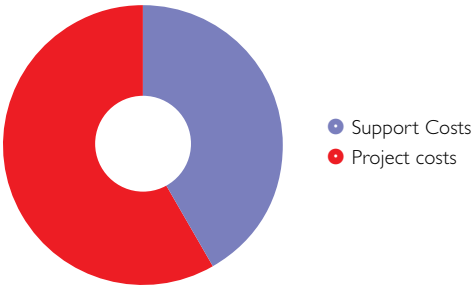
CASH FLOW TRACKING 2013 - 2021



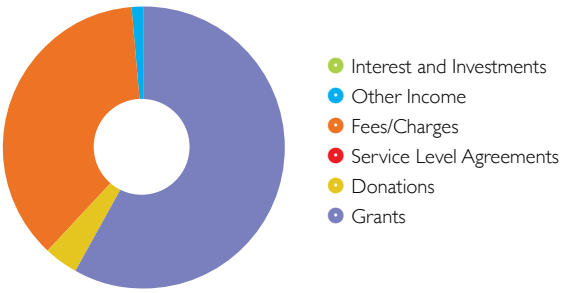
SOURCES OF INCOME 2020-21



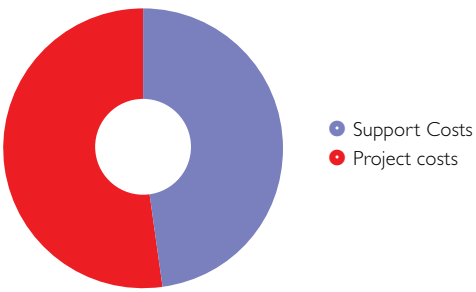
EXPENDITURE MIX 2020-21



SOURCES OF INCOME (COMPARATIVE) 2019-20



EXPENDITURE MIX (COMPARATIVE) 2019-20



OUR FUNDERS 2020-21

HMDT MUSIC IS VERY GRATEFUL TO ALL THOSE WHO HAVE PROVIDED FUNDING TO SUPPORT OUR WORK. THEIR CONTINUED COMMITMENT TO MUSIC EDUCATION HELPS US TO PROVIDE QUALITY PROJECTS WHICH CHANGE PEOPLE'S LIVES.

STEM SISTERS

Supported using public funding by ARTS COUNCIL ENGLAND

HERITAGE FUND

The Ogden Trust

ROYAL SOCIETY OF CHEMISTRY

THE CHAMIFEALION TRUST

TIME

phf Paul Hamlyn Foundation

MUSIC TREEHOUSE

YOUTH MUSIC

Supported using public funding by ARTS COUNCIL ENGLAND

Masonic Charitable Foundation

Ironmongers Company

Postcode Community Trust

Aviva Community Fund

THE JULIAN JOSEPH JAZZ ACADEMY

BRIDGE ACADEMY

THE SATURDAY PROGRAMME

HACKNEYMUSIC SERVICE NETWORK

ONE SPIRIT

SUPPORTED BY MAYOR OF LONDON

CHARLES HAYWARD FOUNDATION

The Henry Smith Charity founded in 1628

CITY OF LONDON

Registered number: 03118155
Charity number: 1050520

HACKNEY MUSIC DEVELOPMENT TRUST
T/A HMDT MUSIC

(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2021

HACKNEY MUSIC DEVELOPMENT TRUST

(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 AUGUST 2021

Trustees	Michele Margaret Pullan, Chair Isabelle Beatrice Cadignan, Treasurer Tony Clark Farquhar McKay Raphaelle Catherine Madeleine Moysan Krishna Raman
Company registered number	03118155
Charity registered number	1050520
Registered office	21 - 27 Lamb's Conduit Street London London WC1N 3GS
Company secretary and General director	Adam Eisenberg
Other patrons	Natalie Clein OBE, Patron Julian Joseph OBE, Patron Cleveland Watkiss MBE, Patron
Accountants	Griffin Stone Moscrop & Co Chartered Accountants 21-27 Lamb's Conduit Street London WC1N 3GS

HACKNEY MUSIC DEVELOPMENT TRUST

(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2021

The Trustees present their annual report together with the financial statements of the Company for the year 1 September 2020 to 31 August 2021. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Company qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Structure, governance and management

a. Constitution

The company is limited by guarantee and has charitable status. The charity is governed by its memorandum and articles of association dated 25 October 1995.

b. Methods of appointment or election of Trustees

The management of the Company is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

c. Organisational structure and decision-making policies

The Board, which meets regularly, administers the charity. The Board decides key strategic and operational issues while responsibility for the day-to-day management of the charity is delegated to the Company Secretary.

d. Policies adopted for the induction and training of Trustees

New trustees are briefed on their legal obligations under charity and company law, the contents of the Memorandum and Articles of Association, the future plans and financial performance of the charity.

e. Pay policy for key management personnel

The Board Finance Sub-Committee reviews staff pay from time to time and in 2021 agreed to additional overtime payments in exchange for extra hours worked.

Plans for future periods

Jina and the STEM Sisters Tour
Jina will hit the road running with performances planned at Snape Maltings (Suffolk), Little Angel Theatre (Islington), Millfields Theatre (Enfield) and Mitchell Arts Centre (Stoke-on-Trent).

Rooftop Academy
A new band for the Saturday Programme for Year 9+ students to develop ensemble and composition skills.

Testing Impact Measuring Effect (TIME) CPD
A development of the TIME project offering online arts-embedded CPD delivery to a range of schools.

Objectives and activities

a. Policies and objectives

The principal activity of the company is to promote, maintain, improve and advance education of people living or working or attending schools or other educational establishments in the London Borough of Hackney and beyond. Particularly by the encouragement of the art of music with special reference to the education and training of young musicians, pupils who have or may discover musical gifts or aptitude and other persons likely to benefit therefrom, the practice and provision of music, musical studies and research relating thereto and any other matters which can be achieved by charitable means for charitable objects relating to the creation encouragement teaching and performance of music including without limitation the acquisition and provision of facilities instruments scores and other means of performance and study and places for such purposes.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

b. Strategies for achieving objectives

The Company's main strategy for the year was to ensure income generation and activity whilst meeting the challenges posed by the COVID-19 pandemic. All Company activities were moved online including lessons and performances by students. All reporting for clients was brought online as well along with student schedules. There was resulting loss in generated income, however, all activities continued, and met quality control despite the challenges of being online. Even the STEM Sisters production, with financial support from Arts Council England and Heritage Lottery Fund, managed online performances and school visits by costumed interpreters as the planned tour of the project could not happen due to the pandemic.

In addition, the giving up of the Company's office in Palmers Green, London, as well as the discontinuance of our internship programme, resulted in savings which mitigated some of the losses in earned income, helping the Company to further its objectives within viable financial parameters.

c. Activities undertaken to achieve objectives

In order to achieve the Company's objectives there have been two main focuses: a shift in fundraising strategy, and a continuance of focus on quality delivery.

Overall, a loss in earned income was mitigated to a great extent by an increase in Grant fundraising for projects. This allowed the Company to continue delivery in its three main areas of activity - the Saturday Programme performing arts school (which included grants for the Music Treehouse SEND project), In-School projects (TIME, STEM Sisters), and in Community Outreach projects (such as One Spirit). There were no special fundraising efforts in the form of events, and many of the activities took place on our website's online platform due to lockdown restrictions.

d. Main activities undertaken to further the Company's purposes for the public benefit

The Company has furthered public benefit this year through the projects noted in this report.

The trustees confirm that they have complied with the requirements of section 4 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

Achievements and performance

a. Main achievements of the Company

2020-21 was a year of achievement against the odds.

2020 was a devastating year for the world but despite lockdowns, minimal in person access to young people and financial constraints, HMDT Music managed to maintain its industry-wide reputation for innovative education projects and quality productions, and win plaudits from the young people it reaches, schools, the arts community and the critics.

STEM Sisters our new project celebrating historical STEM women and their achievements developed a new website with a gallery about the featured women, teaching resources linking each to the Key Stage 2 curriculum, two science workshops and the commission of a new musical puppet show Jina and the STEM Sisters the sound track of which was recorded in the Premises Studios by 30 performers (socially distanced during lockdown) and used in the new production filmed for a digital tour to the public and 24 schools, receiving some excellent reviews. The project was launched in March 2020 and visited 24 schools during the summer term in London, Oxford, Lancashire, the Midlands, Norfolk Somerset and Yorkshire. Each school received both workshops whether live or in person, and introduction to and access to all the resources and access to the film of the show to watch in school. It includes:

- **The STEM Sisters Gallery:** a new website taking you into the lives of key women featured during the project;
- **The Education Zone:** a range of online teaching plans and resources using the women's discoveries and lives as innovative ways of teaching KS2 science, maths and the arts;
- **Science Demonstrations and Workshops:** a crystallography demonstration featuring Rosalind Franklin, Dorothy Hodgkin and Kathleen Lonsdale and a costumed interpreter workshop drawing children into Mary Anning's world of fossils.
- **Jina and the STEM Sisters:** a new multi-media puppet show by writer Rachel Barnett-Jones and composer Jenny Gould for schools and families in which lost budding scientist Jina is empowered by some of history's super STEM women to find her way home. Created by and performed by all-female team including children from HMDT Music's I Can Sing! programme, the show is designed for live audiences but was filmed so digital performances could be enjoyed by schools and public audiences during 2020.

The Saturday Programme was moved online during the first week of lockdown which meant when lockdown returned in November and then January, we had everything in place for a smooth transition. Teaching music online has many challenges particularly for groups of voices but our amazing team of tutors became extremely adept at creating new ways of engaging and stimulating our students, many of for whom, our sessions were their only interaction with other young people. It was even more special to be welcomed into our new home at Bridge Academy in the summer term and to return to some sort of normality, albeit a socially distanced one!

The TIME project moved between online and in-person workshops throughout the year which became a seamless practice thanks to the support of all the TIME schools and the excellent artists with whom we worked. By the end of the project we were able to see the benefits of online CPD sessions for all the teachers to the extent that our new plans involve expanding this area of delivery. The TIME project explored ways of empowering schools to develop and support their arts provision and methods of embedding the arts across the curriculum, to help inspire learning and attain higher levels of academic achievement. HMDT Music worked with 6 schools across Lancashire for three years delivering workshops, skills training, CPD, INSETs and sharing good practice. Each autumn artists delivered art, music and drama workshops to 12 classes followed by CPDs in each area. In the spring, the teachers led embedded workshops using art, music and drama supported by the artists, again followed by CPDs. In the summer term, each of the 12 teachers developed a mini-project using at least 2 art-forms including film, dance, puppetry enlisting specialist help, to deliver a finished product such as a performance or film.

Achievements and performance (continued)

Despite the necessity of moving some sessions online, last minute scheduling, absent staff and children due to COVID-19, in the view of external evaluator Colin Morley, the project's impact was "overwhelmingly positive" showing clear development across:

- Student engagement and achievement in the curriculum, through both the arts themselves as discrete subject areas, and the arts as enhancers of teacher repertoire in their wider pedagogy;
- Staff understanding, confidence and use of the arts in TIME sessions and (more importantly for the legacy of the project):- staff use of their wider arts pedagogy in the absence of the artists;
- School leader confidence in teacher use of the arts as ways in which to engage students and to cover specific areas of the curriculum, within both foundation and core parts of the primary curriculum;
- Curriculum design from reception to Year 6 in which the possibilities of the arts as methodologies became reified into schools' planned and delivered curricula;
- School use of the arts as ways of communication with parents, carers and other stakeholders by using the arts to express engagement within school via social media and other areas of communication.

Thanks to Project Manager Charlie Parker and his team, One Spirit continued its stalwart work with young offenders both in Oakhill Secure Training Centre (Oakhill STC), online and with 1:1 mentoring sessions for those released into the community. Several Youth Offending Teams (YOTs) applauded the impact of the project and were glad of the opportunity to meet up with their clients in our new One Spirit office and recording studios. Despite most prisons being closed to visitors, One Spirit began a weekly residency at Oakhill STC working with small groups and 1:1 mentoring. Resettlement coaching continued initially online and then in person with young people on release, to help their transition back into society and support them into employment and/or training and further education. One Spirit works closely with statutory services such as YOTs and Probation as well as other charities and 3rd sector organisations to support the resettlement process. During the year the project achieved:

- 93 % of participants have not reoffended
- 72% are in full or part-time employment
- 34% are in education

Instead of the usual Day of Performances of half hour versions of Shakespeare plays for our Creative Education Trust (CET) partnership, HMDT Music created a revised digital format both to adhere to new guidelines and practical considerations and explore new artforms and modes of expression. Choosing pertinent lockdown themes of family tensions, mental health, domesticity/family life, friendship and love, a selection of Shakespeare scenes/dialogues and monologues formed the basis from which students created films and images which included both performances of some of these excerpts and their own writing in response to them alongside their response/representation/reflections using art and design. To support them we produced nine ten minute films by different artists to introduce and inspire offering insight into different art-forms, techniques and examples of work including: Drama; Actioning, Language, Verse, Characterisation, Improvisation and Design/Art; Symbolism through stage design, Digital imagery and animation, Illustration and Photography.

Our small office team has continued working from home, and has met the challenges of the past year with great success, achieving a Bronze Quality Mark Award in the process.

A new Strategic and Business Plan is underway for 2021-2026, as HMDT Music continues to explore new ways of using the arts as a means to enhancing learning, fostering community cohesion, promoting the nation's multi-cultural heritage, and providing long-term sustainable solutions to ensure the future of the Company's core projects.

Achievements and performance (continued)

b. Key performance indicators

PRIORITIES FOR 2020-21

GOALS
- To take Jina and the STEM Sisters on a **national tour**;
- To **develop our Continued Professional Development (CPD) offer** to reach new schools;
- To expand our **national reach**;
- To improve our systems to **support growth and flexibility**
- To achieve greater **financial flexibility and sustainability**

OUTCOMES 2020-21
- STEM Sisters developed our work in a new field of STEM, piloted working digitally, tested a new chamber style of production, reached new audiences nationally and strong reviews and feedback continued our reputation for quality;
- The need for online delivery of all projects introduced a new model of working enabling us to sustain our offer to all participants;
- Our capability, resilience, flexibility and strength was tested to the limits during the pandemic but we not only came out solvent but also continued all our programmes as planned.

c. Review of activities

THE SATURDAY PROGRAMME

The Saturday Programme serving students aged 6 months to 25 for 30 weeks a year offers six core programmes:
- **The Music Box (TMB)** under 5s explores the foundations of music with a range of guest artists;
- **The Fledglings (FLED)** introduces Reception age students to singing and movement;
- CYMH Instrumental offers instrumental tuition, musicianship, choirs, ensembles and orchestra;
- **I Can Sing! (ICS)** music theatre delivers vocal, dance and drama training leading to performances of standard repertoire and HMDT Music's own commissions;
- **The Julian Joseph Jazz Academy (JJJA)** trains talented instrumentalists and singers using the American roots of jazz;
- **Music Treehouse (MT)** offers SEN/D children with a wide spectrum of mild to profound needs, creative music-making.

Having put all classes online during lockdown, the year continued with in-person sessions whenever possible and virtual sessions when restrictions were imposed. Despite the complexities of negotiating particularly musical group work on zoom, the older ICS students both participated in composition workshops and recorded the finished choruses of Jina and the STEM Sisters at the Premises Studios. In April the whole Saturday Programme was welcomed into our new home at Bridge Academy and we were able to finish the year with concerts and performances.

The girls are really progressing with their music and you are all doing a fantastic job of keeping them motivated and engaged! Thank you!

I know how very hard it must be keeping the whole thing together during all the shifting pandemic guidance - not to mention the huge feat of preparing for and running the show, which is ambitious in a normal year! … And we are so grateful to everyone for all the effort in not just keeping things ticking over this year but continuing to really motivate and inspire.

Thank you so much for all your hard work, kindness and support over the past year (and more). The girls truly love music and their friendships through the programme and it has made a real difference to their well-being.

Achievements and performance (continued)

She has been absolutely addicted, raring to go every Saturday morning. Video is working brilliantly.
Parent (The Saturday Programme)

- 3,163 participants
- 56 artists
- 1652 group lessons
- 3632 individual lessons
- 18 Performances
- 3,314 Audience

ONE SPIRIT

I just wanted to thank you .. [and] feedback to you on the service you offer as we have just undergone an inspection and your work was highlighted as a particularly positive intervention.

What stood out … was the fact that you were able to open up and remain a safe environment during much of the lockdown- providing a much-needed outlet for our young people. You were one of the few agencies to do this and this was appreciated hugely by the young people we work with and practitioners alike. Furthermore, the fact that you continue to work with young people after their Order or YOT involvement is complete provides us with an excellent 'exit plan' for our young people and means that they continue to engage in positive activities. It was also noted that through the excellent work you do in Oakhill and HMP YOI you have been able to offer some continuity for our young people from your work with them both in the community and in custody- this is hugely comforting to them at a time when they feel most alone and vulnerable.

Basically, just a big thank you for all you do- please keep doing it!!
Merton YOT Manager

The link with the Hackney Music Trust is both interesting and meaningful. It provides a very effective hook to engage the learners in other activities including self-evaluation and reflection. It provides an emotional outlet for the teenagers and work has been done with the management to secure an understanding that "what is said in the room, stays in the room" (unless there are security/safety concerns). The music activities provide a channel for the development of communication skills as the learners develop lyrics. As well as providing an opportunity to develop a long-term hobby, this work has a resettlement aspect as the young people are followed up on release. There are very close and effective links with the Music Technology teacher to ensure meaningful cross-over of technical and creative activities.
Ofsted Inspector following observation of session at Oakhill STC, June 2021

I know you can help me with my music career, but you know, mostly I come here because writing lyrics and recording really helps me to get things off my chest, especially when we discuss them too. It's kind of like therapy.
One Spirit Mentee

I like the sessions when One Spirit (Charlie) is in; they're calm and we all get involved.
Participant (Oakhill STC)

d. Fundraising activities and income generation

A planned fundraiser for the STEM Sisters Tour was delayed due to COVID-19 lockdown and the rescheduling of the tour during this time. It is now planned for Spring 2022. There were only small donations taken this year. Most income has come from Grant applications and from income generation in the form of fees for the Saturday Programme, and for in-school project activities.

Financial review

a. Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the Company has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The year ended 31 August 2021 was particularly challenging due to the COVID-19 pandemic. This had a significant effect upon the Company's unrestricted reserves which have fallen by £35,578 this year. Although the trustees' objective is to achieve a 3 month of running costs in unrestricted reserves each year, this has not been possible due to the many financial challenges faced during 2020 - 21. However, careful mitigation through the reduction of significant core costs in office expenses and personnel, have allowed the Company to remain in a positive financial position, and the Board will review on a quarterly basis ways to increase unrestricted income in the coming financial year. A significant shift is expected to return the Company to a 1.5 - 3 month surplus of unrestricted reserves in the coming 12 - 18 months.

Mitigation and intervention to increase unrestricted reserves in the coming year will include an increase in fee charges across all parts of the Saturday Programme, ticket sales from the upcoming STEM Sisters tour, project fees for Commemoration Days activity, as well as a change in grant purposes from City Bridge Trust, and an expected increase in unrestricted grants revenues.

c. Principal risks and uncertainties

The trustees and staff maintain a register of Risks and Mitigation sorted by business area. These include Finance and Fundraising, Human Resources, Stakeholder Management, Communications and PR, Management and Governance, Operations and Safeguarding. Sub-committees of the Board of Trustees monitor performance and others are created on an ad-hoc basis when required.

d. Financial risk management objectives and policies

The charity's activities expose it to a number of financial risks including credit risk, cash flow risk and liquidity risk. The use of financial derivatives is governed by the charity's policies approved by the board of trustees, which provide written principles on the use of financial derivatives to manage these risks. The charity does not use derivative financial instruments for speculative purposes.

Cash flow risk
The Charity's activities expose it primarily to the financial risks of changes in interest rates.

Credit risk
The Charity's principal financial assets are bank balances and other debtors.

The Charity's credit risk is primarily attributable to its other debtors. The amounts presented in the balance sheet are net of allowances for doubtful receivables. An allowance for impairment is made where there is an identified loss event which, based on previous experience, is evidence of a reduction in the recoverability of the cash flows.

The credit risk on liquid funds is limited because the counterparties are banks with high credit-ratings assigned by international credit-rating agencies.

The Charity has no significant concentration of credit risk, with exposure spread over a large number of counterparties and customers.

e. Principal funding

Arts Council England
Aviva Community Fund
The Bridge Academy
Chamifealion Trust
Charles Hayward Foundation
City Bridge Trust
Hackney Council
The Henry Smith Charity
Heritage Lottery Fund
The Ironmongers
Lloyds Market Charity Awards
Masonic Charity
The Ogden Trust
Paul Hamlyn Foundation
Postcode Community Trust
The Royal Society of Chemistry
Young Londoners Fund
Youth Music

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Company for the purposes of company law) 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).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 Company will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Company's transactions and disclose with reasonable accuracy at any time the financial position of the Company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees on 11 January 2022 and signed on their behalf by:

Michele Pullan

.....
Michele Margaret Pullan

HACKNEY MUSIC DEVELOPMENT TRUST

(A company limited by guarantee)

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 AUGUST 2021

Independent examiner's report to the Trustees of Hackney Music Development Trust ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 31 August 2021.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Company'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 Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: Dated: 11 January 2022

Reema Mistry ACA

Griffin Stone Moscrop & Co

Chartered Accountants

HACKNEY MUSIC DEVELOPMENT TRUST

(A company limited by guarantee)

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

	Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from:					
Donations and legacies	4	**76,680**	**260,712**	**337,392**	406,864
Charitable activities	5	**192,056**	**-**	**192,056**	235,008
Total income		**268,736**	**260,712**	**529,448**	641,872
Expenditure on:					
Raising funds	6	**33,289**	**-**	**33,289**	33,978
Charitable activities	8	**271,025**	**275,936**	**546,961**	519,800
Total expenditure		**304,314**	**275,936**	**580,250**	553,778
Net movement in funds		**(35,578)**	**(15,224)**	**(50,802)**	88,094
Reconciliation of funds:					
Total funds brought forward		**38,209**	**112,134**	**150,343**	62,249
Net movement in funds		**(35,578)**	**(15,224)**	**(50,802)**	88,094
Total funds carried forward		**2,631**	**96,910**	**99,541**	150,343

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 16 to 33 form part of these financial statements.

HACKNEY MUSIC DEVELOPMENT TRUST

(A company limited by guarantee)
REGISTERED NUMBER: 03118155

BALANCE SHEET
AS AT 31 AUGUST 2021

	Note		2021 £		2020 £
Fixed assets					
Tangible assets	13		**6,653**		11,545
			6,653		11,545
Current assets					
Stocks	14	**737**		761	
Debtors	15	**30,461**		45,798	
Cash at bank and in hand		**99,815**		135,558	
		131,013		182,117	
Creditors: amounts falling due within one year	16	**(38,125)**		(43,319)	
Net current assets			**92,888**		138,798
Total assets less current liabilities			**99,541**		150,343
Net assets excluding pension asset			**99,541**		150,343
Total net assets			**99,541**		150,343
Charity funds					
Restricted funds	18		**96,910**		112,134
Unrestricted funds	18		**2,631**		38,209
Total funds			**99,541**		150,343

BALANCE SHEET (CONTINUED)
AS AT 31 AUGUST 2021

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees on 11 January 2022 and signed on their behalf by:

.....
Michele Margaret Pullan

The notes on pages 16 to 33 form part of these financial statements.

HACKNEY MUSIC DEVELOPMENT TRUST

(A company limited by guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2021

	2021	2020
	£	£
Cash flows from operating activities		
Net cash used in operating activities	**(35,743)**	60,059
Cash flows from investing activities		
Purchase of tangible fixed assets	**-**	(8,868)
Net cash provided by/(used in) investing activities	**-**	**(8,868)**
Cash flows from financing activities		
Net cash provided by financing activities	**-**	**-**
Change in cash and cash equivalents in the year	**(35,743)**	**51,191**
Cash and cash equivalents at the beginning of the year	**135,558**	84,367
Cash and cash equivalents at the end of the year	**99,815**	135,558

The notes on pages 16 to 33 form part of these financial statements

1. General information

The charity is a charity limited by guarantee and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Hackney Music Development Trust meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The coronavirus pandemic has significantly disrupted individuals' personal lives and businesses' economic prospects in the UK and across the globe. There has been a significant effect of COVID-19 on the charitable company. The trustees have overseen the conservation of sufficient cash to ensure the charitable company has continued to serve beneficiaries and customers, and to act responsibly with suppliers.

The trustees have continued to prepare the financial statements on a going concern basis and deem this appropriate. The trustees do not consider that a material uncertainty about the going concern status exists. In making this assessment the trustees have considered the likely operating and trading conditions for a period of twelve months from the date of approving these financial statements.

2.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

2. Accounting policies (continued)

2.4 Government grants

Government grants relating to tangible fixed assets are treated as deferred income and released to the Statement of financial activities over the expected useful lives of the assets concerned. Other grants are credited to the Statement of financial activities as the related expenditure is incurred.

2.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on the following basis:

The Saturday Programme - 68.75%
In School Projects - 24.75%
Community Projects - 6.50%

Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset’s use.

Expenditure on raising funds includes all expenditure incurred by the Company to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

All expenditure is inclusive of irrecoverable VAT.

2. Accounting policies (continued)

2.6 Tangible fixed assets and depreciation

Tangible fixed assets costing £NIL or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following basis:

Fixtures and fittings	-	33%	straight line
Office equipment	-	25%	reducing balance
Computer equipment	-	25%	straight line

2.7 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2.8 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.9 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

2. Accounting policies (continued)

2.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

2.12 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.13 Operating leases

Rentals paid under operating leases are charged to the Statement of financial activities on a straight line basis over the lease term.

2.14 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

3. Judgements in applying accounting policies and key sources of estimation uncertainty

In the application of the charitable company's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised, if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods. However, there are no judgements or assumptions that have a significant risk of causing material adjustment.

4. Income from donations and legacies

	Unrestricted funds 2021 £	**Restricted funds 2021 £**	**Total funds 2021 £**
Donations	2,619	-	**2,619**
Grants	72,335	255,482	**327,817**
Government grants	1,726	5,230	**6,956**
	76,680	260,712	**337,392**

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Donations	25,369	-	25,369
Grants	52,172	321,087	373,259
Government grants	8,236	-	8,236
	85,777	321,087	406,864

5. Income from charitable activities

	Unrestricted funds 2021 £	**Total funds 2021 £**	Total funds 2020 £
The Saturday Programme	169,903	**169,903**	221,697
In School Projects	21,548	**21,548**	11,944
Community Projects	605	**605**	1,367
	192,056	**192,056**	235,008

There was no restricted income from charitable activities in the year ended 31 August 2020.

6. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Wages and salaries	29,267	**29,267**	30,427
Social security costs	3,309	**3,309**	2,883
Contribution to defined contribution pension schemes	713	**713**	668
	33,289	**33,289**	33,978

Costs of raising voluntary income relate to staff costs which are allocated on the basis of time each member of staff contributes to raising funds which includes grant applications.

There were no restricted costs of raising voluntary income in the year ended 31 August 2020.

7. Analysis of grants

	Grants to Individuals 2021 £	Total funds 2021 £	Total funds 2020 £
Grants, The Saturday Programme	1,950	**1,950**	-

8. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
The Saturday Programme	221,255	44,131	**265,386**
In School Projects	41,459	124,972	**166,431**
Community Projects	8,311	106,833	**115,144**
	271,025	275,936	**546,961**

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
The Saturday Programme	187,792	93,428	281,220
In School Projects	30,707	76,205	106,912
Community Projects	23,119	108,549	131,668
	241,618	278,182	519,800

9. Analysis of expenditure by activities

	Activities undertaken directly 2021 £	Grant funding of activities (Note 7) 2021 £	Support costs 2021 £	Total funds 2021 £
The Saturday Programme	154,819	1,950	108,617	**265,386**
In School Projects	98,901	-	67,530	**166,431**
Community Projects	63,334	-	51,810	**115,144**
	317,054	1,950	227,957	**546,961**

9. Analysis of expenditure by activities (continued)

	Activities undertaken directly 2020 £	Support costs 2020 £	Total funds 2020 £
The Saturday Programme	85,636	195,584	281,220
In School Projects	76,205	30,707	106,912
Community Projects	108,549	23,119	131,668
	270,390	249,410	519,800

Analysis of direct costs

	The Saturday Programme 2021 £	**In School Projects 2021 £**	**Community Projects 2021 £**	**Total funds 2021 £**
Depreciation	4,892	-	-	**4,892**
Project costs	149,927	98,901	63,334	**312,162**
	154,819	98,901	63,334	**317,054**

	The Saturday Programme 2020 £	In School Projects 2020 £	Community Projects 2020 £	Total funds 2020 £
Depreciation	2,679	-	-	2,679
Project costs	82,957	76,205	108,549	267,711
	85,636	76,205	108,549	270,390

9. Analysis of expenditure by activities (continued)

Analysis of support costs

	The Saturday Programme 2021 £	In School Projects 2021 £	Community Projects 2021 £	Total funds 2021 £
Staff costs	62,638	33,622	33,933	**130,193**
Governance costs	55	20	2,005	**2,080**
Finance costs	1,513	469	123	**2,105**
Information technology	8,939	5,716	4,310	**18,965**
Administration costs	16,225	5,226	5,489	**26,940**
Premises costs	8,009	3,087	1,400	**12,496**
Other support costs	11,238	19,390	4,550	**35,178**
	108,617	67,530	51,810	**227,957**

Administration costs in the year ended 31 August 2021 include an amount of £10,000 in relation to the repayment of a loan. The reason for reflecting the repayment as a support cost is that the receipt of the loan was incorrectly recorded as income from donations in the year ended 31 August 2020.

	The Saturday Programme 2020 £	In School Projects 2020 £	Community Projects 2020 £	Total funds 2020 £
Staff costs	100,916	20,727	14,271	135,914
Governance costs	5,613	1,153	794	7,560
Finance costs	40,116	-	35	40,151
Information technology	25,032	4,089	2,816	31,937
Administration costs	6,892	2,897	3,326	13,115
Premises costs	8,433	1,729	1,360	11,522
Other support costs	8,582	112	517	9,211
	195,584	30,707	23,119	249,410

10. Independent examiner's remuneration

	2021 £	2020 £
Fees payable to the Company's independent examiner for the independent examination (2020 - auditor for the audit) of the Company's annual accounts	**4,600**	7,560
Fees payable to the Company's independent examiner in respect of:		
All other services not included above	**-**	231

11. Staff costs

	2021 £	2020 £
Wages and salaries	**127,660**	152,142
Social security costs	**23,072**	14,414
Contribution to defined contribution pension schemes	**3,087**	3,278
Other staff costs	**9,663**	58
	163,482	169,892

The average number of persons employed by the Company during the year was as follows:

	2021 No.	2020 No.
Charitable activities	**3**	4

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2021 No.	2020 No.
In the band £60,001 - £70,000	**1**	-

Key management personnel of the charity consists solely of the Chief executive officer. The total amount of employee benefits paid to key management personnel was £67,673 (2020 - £53,204).

12. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2020 - £NIL).

During the year ended 31 August 2021, no Trustee expenses have been incurred (2020 - £NIL).

13. Tangible fixed assets

	Fixtures and fittings £	Office equipment £	Computer equipment £	Total £
Cost or valuation				
At 1 September 2020	**11,861**	**1,050**	**31,005**	**43,916**
At 31 August 2021	**11,861**	**1,050**	**31,005**	**43,916**
Depreciation				
At 1 September 2020	**11,861**	**1,050**	**19,460**	**32,371**
Charge for the year	**-**	**-**	**4,892**	**4,892**
At 31 August 2021	**11,861**	**1,050**	**24,352**	**37,263**
Net book value				
At 31 August 2021	**-**	**-**	**6,653**	**6,653**
At 31 August 2020	-	-	11,545	11,545

14. Stocks

	2021 £	2020 £
Instruments and books	**737**	761

15. Debtors

	2021 £	2020 £
Due within one year		
Trade debtors	**25,223**	45,798
Other debtors	**5,238**	-
	30,461	45,798

16. Creditors: Amounts falling due within one year

	2021 £	2020 £
Trade creditors	**15,630**	22,503
Other taxation and social security	**4,059**	3,589
Other creditors	**10,785**	2,653
Accruals	**7,651**	14,574
	38,125	43,319

17. Financial instruments

	2021 £	2020 £
Financial assets		
Financial assets measured at fair value through income and expenditure	**99,815**	135,558

Financial assets measured at fair value through income and expenditure comprise cash at bank and in hand.

18. Statement of funds

Statement of funds - current year

	Balance at 1 September 2020 £	Income £	Expenditure £	Balance at 31 August 2021 £
Unrestricted funds				
General funds	**38,209**	**268,736**	**(304,314)**	**2,631**
Restricted funds				
One Spirit	**39,348**	**132,287**	**(108,796)**	**62,839**
Music Tree House	**27,453**	**42,965**	**(40,262)**	**30,156**
TIME	**29,453**	**-**	**(29,453)**	**-**
STEM Sisters	**15,880**	**79,595**	**(95,475)**	**-**
The Julian Joseph Jazz Academy	**-**	**635**	**-**	**635**
HMDT Music Trust Account	**-**	**5,230**	**(1,950)**	**3,280**
	112,134	**260,712**	**(275,936)**	**96,910**
Total of funds	**150,343**	**529,448**	**(580,250)**	**99,541**

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 September 2019 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 August 2020 £
Unrestricted funds					
General funds	20,890	320,785	(275,596)	(27,870)	38,209
Restricted funds					
One Spirit	14,270	156,747	(131,669)	-	39,348
Trench Brothers	(27,444)	-	(426)	27,870	-
Music Tree House	10,294	56,760	(39,601)	-	27,453
TIME	44,239	71,700	(86,486)	-	29,453
STEM Sisters	-	35,880	(20,000)	-	15,880
	41,359	321,087	(278,182)	27,870	112,134
Total of funds	62,249	321,087	(553,778)	-	150,343

18. Statement of funds (continued)

General funds
The general funds represent the Company's free reserves.

One Spirit
Music projects for young offenders and students at risk in HMYOI.

Trench Brothers
A research and performance project for primary schools which commemorates the achievements and contributions of ethnic minority soldiers during the First World War.

Music Tree House
A programme providing one to one support for students with a variety of SEN/D needs as part of the mainstream Saturday Programme, as well as a more specialised programme for students with more profound needs.

TIME
A research project designed to evaluate the effectiveness of HMDT Music's methodology of using the art's to teach other curricular subjects, including CPD for primary school teachers and helping a school in Northamptonshire to develop its own cross-curricular arts project.

STEM Sisters
A programme drawing together a science outreach project and theatrical performance to inspire and engage Primary School students, especially girls, in science by exploring the achievements, contributions and impact of historical STEM women, whose pioneering work was so often unrecognised.

The Julian Joseph Jazz Academy
A Jazz academy for students aged 11-24 which focuses upon advanced jazz training using the American roots of jazz.

HMDT Music Trust Account
Funds held on behalf of our partners, designated for periodic payments for projects, or for payment directly to artists on behalf of partners on an as needed basis.

19. Summary of funds

Summary of funds - current year

	Balance at 1 September 2020 £	Income £	Expenditure £	Balance at 31 August 2021 £
General funds	**38,209**	**268,736**	**(304,314)**	**2,631**
Restricted funds	**112,134**	**260,712**	**(275,936)**	**96,910**
	150,343	**529,448**	**(580,250)**	**99,541**

Summary of funds - prior year

	Balance at 1 September 2019 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 August 2020 £
General funds	20,890	320,785	(275,596)	(27,870)	38,209
Restricted funds	41,359	321,087	(278,182)	27,870	112,134
	62,249	641,872	(553,778)	-	150,343

20. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Tangible fixed assets	6,651	2	**6,653**
Current assets	29,105	101,908	**131,013**
Creditors due within one year	(33,125)	(5,000)	**(38,125)**
Total	2,631	96,910	**99,541**

20. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Tangible fixed assets	9,622	1,923	11,545
Current assets	71,906	110,211	182,117
Creditors due within one year	(43,319)	-	(43,319)
Total	38,209	112,134	150,343

21. Reconciliation of net movement in funds to net cash flow from operating activities

	2021 £	2020 £
Net income/expenditure for the year (as per Statement of Financial Activities)	**(50,802)**	88,094
Adjustments for:		
Depreciation charges	**4,892**	2,679
Decrease in stocks	**24**	145
Decrease/(increase) in debtors	**15,337**	(27,191)
Decrease in creditors	**(5,194)**	(3,668)
Net cash provided by/(used in) operating activities	**(35,743)**	60,059

22. Analysis of cash and cash equivalents

	2021 £	2020 £
Cash in hand	**99,815**	135,558
Total cash and cash equivalents	**99,815**	135,558

23. Analysis of changes in net debt

	At 1 September 2020	Cash flows	At 31 August 2021
	£	£	£
Cash at bank and in hand	**135,558**	**(35,743)**	**99,815**
	135,558	**(35,743)**	**99,815**

24. Pension commitments

The group operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the group in an independently administered fund. The pension cost charge represents contributions payable by the group to the fund and amounted to £3,087 (2020 - £3,278). Contributions totalling £604 (2020 - £597) remained outstanding at the balance sheet date.

25. Operating lease commitments

At 31 August 2021 the Company had commitments to make future minimum lease payments under non-cancellable operating leases as follows:

	2021	2020
	£	£
Not later than 1 year	**-**	2,535

26. Related party transactions

The Company has not entered into any related party transaction during the year, nor are there any outstanding balances owing between related parties and the Company at 31 August 2021.

HMDT music

ENSURING A MUSICAL FUTURE

HMDT Music
21-27 Lamb's Conduit Street
London
WC1N 3GS

020 8882 8825
info@hmdt.org.uk
www.hmdt.org.uk