

**THE MOZARTISTS**

**REPORT AND FINANCIAL STATEMENTS**

**31 AUGUST 2024**

**Charity Registration Number 1063387**  
**Company Limited by Guarantee Number 3361716**

**THE MOZARTISTS**

**REPORT AND FINANCIAL STATEMENTS**

**31 AUGUST 2024**

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## THE MOZARTISTS

### LEGAL AND ADMINISTRATIVE INFORMATION

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#### Trustees

Alistair Buchanan CBE (Chair)  
David Challen CBE  
Lucy Davison (appointed 6 July 2024)  
Mark Pemberton OBE  
Raphael Vermeir CBE  
Peter Williams OBE (appointed 3 September 2024)

Also serving in the year to 31 August 2024:

George Koukis CBE (resigned 21 February 2024)

#### President

Sir Vernon Ellis

#### Artistic Director

Ian Page

#### Chief Executive

Deborah Coates

#### Company Secretary

Megan Chidlow

#### Name of Charity

The Mozartists

#### Registered/Principal Office

Boundary House  
Boston Road  
London  
W7 2QE

#### Company Number

3361716

#### Charity Registration Number

1063387

#### Independent Examiner

Ross Stokes FCA  
The Accounting Collective LLP  
Studio 8  
229 Shoreditch High street  
London  
E1 6PJ

#### Bankers

HSBC Bank PLC  
21 Kings Mall  
King Street  
Hammersmith  
London  
W6 0QF

## **THE MOZARTISTS**

### **REPORT OF THE TRUSTEES**

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The directors of the charitable company ("the charity") are its Trustees for the purpose of charity law and throughout this report are collectively referred to as its Trustees. The Trustees present their report together with the financial statements for the year ended 31 August 2024. The financial statements comply with the Charities Act 2011, the Statement of Recommended Practice for Charities (SORP 2015) (Second Edition, effective 1 January 2019) and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

The Mozartists is a registered charity constituted as a company limited by guarantee, established in 1997 and governed by its Memorandum and Articles of Association. The charity has no share capital and in the event of liquidation or being wound up the liability of its Trustees is limited to £1.

The charity changed its name to The Mozartists from Classical Opera on 2 October 2020.

The Trustees meet regularly throughout the year with the Chief Executive, the Artistic Director and the members of the Senior Management Team. The Board of Trustees are committed to refreshing the Board when appropriate with new trustees who have the skills and networks needed to help the charity achieve its goals. The charity keeps a written policy outlining the requirement of trustees.

The day-to-day management of the charity is delegated to the Chief Executive, who is supported by a competent and experienced team which includes a Finance and Resources Manager, a Concerts Manager, a part time Development Manager and an Outreach and Engagement Coordinator.

The remuneration of the Chief Executive is approved by the Trustees. All Trustees give their time freely and no Trustee received remuneration during the year.

The charity owns a dormant subsidiary company limited by guarantee 'Classical Opera', which was acquired on 7 February 2017. The subsidiary was previously named 'The Mozartists' until 2 October 2020, when the names of the parent and subsidiary were effectively swapped. This subsidiary is dormant and is expected to remain so.

Details of any transactions with related parties during the reporting period are included in the notes to the financial statements.

During the year we were very saddened by the death of our former Chair George Koukis CBE, who made an enormous contribution to the charity over many years.

### **OBJECTIVES AND ACTIVITIES**

The charity's principal objective is to advance the education of the public in the art of music with particular reference to opera and historically-informed performance.

The charity specialises in the music of Mozart and his contemporaries and presents both operas and concert programmes in most of London's leading concert venues – including Wigmore Hall, Southbank Centre and Cadogan Hall – as well as touring whenever possible.

## THE MOZARTISTS

### REPORT OF THE TRUSTEES

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In 2015 the charity launched MOZART 250, an epic 27-year chronological project exploring Mozart's life, work and influences in sequence 250 years on, starting with Mozart's childhood visit to London and projected to end with his final *Requiem* in 2041. In addition, the charity regularly produces studio recordings of Mozart operas (as part of its projected Complete Mozart Opera Recording Cycle) and recital programmes – featuring soloists and the charity's period-instrument orchestra – many of which have been nominated for prestigious awards.

The charity is acclaimed for its work in identifying and nurturing talented young artists – it has worked closely with many of the country's finest opera singers since the beginning of their careers and plays an important role in developing young talent through its Associate Artist Scheme and projects for young artists. The charity also delivers a valuable, expanding outreach programme to school children, working in depth in Ealing and Harrow.

### PUBLIC BENEFIT

The Trustees have referred to the Charity Commissioner's general guidance on public benefit when reviewing their objectives and planning future activities, always with the aim of providing the utmost benefit to the public. In particular, the Trustees consider how such activities will contribute to the following key objectives:

- To provide inspirational, historically-informed performances and recordings of the works of Mozart and his contemporaries;
- To nurture and develop exceptional young talent, particularly through our Associate Artists scheme and Young Artists Projects;
- To advance the musical education of the general public through world-class performances, enlightening programming and accompanying publications and talks, and by delivering enriching outreach work to school children.

Examples of steps taken include:

- Six public performances in London (four), Stamford (one) and Vienna (one)
- The creation of a new recording, 'Gluck Arias' with celebrated mezzo-soprano Ann Hallenberg
- The release of a new recording ' Sturm und Drang, Volume 3' rescheduled after the pandemic
- Our Associate Artist scheme, which provides outstanding early-career singers with mentoring and coaching from our Artistic Director Ian Page, valuable training, performance and recording opportunities, and a bursary to help with professional costs, this year creating opportunities for Associate Artists to appear in our concert and recordings
- Free pre-performance talks at all of our London performances
- Radio broadcasts
- An immersive outreach project in Ealing and Harrow, where we worked with c.3,000 school pupils across primary, secondary and SEN ARP schools.
- Heavily subsidised tickets for school children and accompanying parents, for low-income families, vulnerable people and under 36s.

## OVERVIEW OF THE 2023/24 SEASON – ACHIEVEMENTS AND PERFORMANCES

### Overview

While funding is still much lower than the pre-pandemic levels, we were able to maintain a rewarding programme of live performances – including a concert at the historic Stamford Arts Centre, where we gave a programme of works by Haydn, Mozart and J. C. Bach, as well as a performance in the Hofburg Palace, Vienna. We continued our ground-breaking MOZART 250 series, and created a new recording of Gluck arias with Ann Hallenberg. We also continued our valuable outreach programme in schools, working extensively in Ealing and Harrow. We were granted funding to replicate our Ealing work in Harrow, effectively doubling our outreach in schools.

### Performances and recordings

In September 2023 we opened our season at Wigmore Hall with a programme of arias written for the castrato Rauzzini, performed by new Associate Artist Rebecka Wallroth. This programme included the modern-day premiere of a scene from Paisiello's *Sismano nel Mogol*. In October, we launched the 2023/24 classical music season at the historic ballroom in Stamford, Lincolnshire, with Steven Devine as soloist in harpsichord concertos by J. C. Bach and Mozart. In November we presented a revelatory overview of operas composed or premiered in 1773, as a project devised to nurture five exciting young artists – Associate Artists Kiandra Howarth and Sarah Dufresne, as well as Mimi Doulton (replacing the indisposed Charlotte Bowden at short notice), Guy Cutting and Jamie Woolard. The programme featured works written by Mozart, Paisiello, Beresovsky, Mysliveček, Haydn and Schweitzer, several of which had not been performed since the 18<sup>th</sup> century.

In January, we presented '1774 – A Retrospective' at Wigmore Hall with Associate Artists Sarah Dufresne, Chiara Skerath and Alessandro Fisher in a programme of Zimmermann, Gluck, Anfossi, Salieri, Mozart and Mysliveček, including three UK premieres. This was followed in May at Wigmore Hall by a programme of works composed by Mozart in 1774, with international soloist Jane Gower performing Mozart's Bassoon Concerto in a programme which also included his Symphonies Nos. 28 and 30, his Epistle Sonata in D major, K.144, and arias from *La finta giardiniera*, as well as the modern-day premiere of an aria from Paisiello's *Andromeda*; the vocal items were performed by Associate Artist Samantha Clarke, whose previous concerts with us had been cancelled during the pandemic. Our performance in Vienna in July was 'The A-Z of Mozart Opera' in collaboration with Martin Randall Travel. This featured sopranos Ellie Laugharne and Alexandra Lowe, mezzo-soprano Annabel Kennedy, tenor Liam Bonthron, baritone Felix Gygli and bass-baritone Darren Jeffery.

In October, we released our recording of 'Sturm und Drang, Volume 3' to widespread acclaim, and in July we recorded a disc of Gluck Arias with Ann Hallenberg. On digital channels, one of our string quartet films was included in the REMA online festival, and went viral on YouTube, garnering reams of positive feedback from around the world.

We also presented three intimate recitals to showcase a group of outstanding young singers embarking on their professional careers, allowing them to try out repertoire in front of a supportive and engaged audience.

## THE MOZARTISTS

### REPORT OF THE TRUSTEES

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#### Outreach

One of our key outreach partners, John Lyon's Charity, offered us funding to replicate our Ealing work in Harrow. In both boroughs we continued delivering four main strands of workshops, and were able to work with c.3000 children in over 60 schools. The projects included our intensive MOZART 250 Discovery programme, through which primary school children learn about Mozart and the eighteenth century and compose and perform their own musical works, a series of 'Introduction to Opera' workshops in Secondary schools with singers who have worked with the company, as well as SEN series ('Mozart and the Magical Instruments') and further primary school workshops with our singers, players, animateurs and composers. The feedback was overwhelmingly positive, and we have since received requests to present workshops in Islington and Brighton.

#### PLANS FOR 2024/25

Planned performances in 2024/25 include an exploration of Jommelli's operas to mark the 250<sup>th</sup> anniversary of the death of this astonishing composer, who wrote approximately 80 operas. In October, we will perform Mozart's *Le nozze di Figaro* in London and Siracusa, Sicily, and are planning a schools' project to tie in with this. MOZART 250 performances will include a retrospective of 1775 as well as a performance of Mozart's *La finta giardiniera* devised specifically as a young artist project, and a performance centred around two of Mozart's violin concertos from 1775 with Rachel Podger. Recording plans will depend somewhat on funding and artist availability, but the wishlist includes a recording of the Jommelli programme and 'Sturm und Drang, Volume 4'. We still hope to continue our Mozart opera series, but this will only be possible if we can raise significant further funding.

We will continue to deliver out our outreach workshops across Ealing and Harrow, and look at ways to expand the portfolio and create stronger ties with our public performances. We are also exploring deeper partnerships with certain key schools who are keen for us to help them embed music within their learning environments.

#### FINANCIAL REVIEW

During the 2023/24 season the charity reported a surplus of £42,480 (2023: £33,519) and had total reserves at 31 August 2024 of £471,483 (2023: £429,003). Reserves comprised free available reserves of £245,859 (2023: £243,330), designated funds of £117,302 (2023: £115,890)\* and restricted funds of £108,322 (2023: £69,783).

\*In the absence of any regular guaranteed or statutory funding, designated funds are required not only to ensure the continuity of our MOZART 250 series, which has quickly established itself as a cornerstone of our programming and artistic identity, but also to enable us to record and film this repertoire as a key component of the major new web resource which we are currently in the process of creating.

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As Mozart developed as a composer, he not only became more prolific, but also wrote for larger orchestral and vocal forces, with the result that performing his later works on the 250<sup>th</sup> anniversary of their composition becomes incrementally more expensive. Only through setting significant funds aside for specific projects will we be able to ensure the completion of the project, and in order to assemble the best possible artists we need to have funding in place before committing to the dates. We are particularly keen to expand our recording work significantly through our planned complete Mozart Opera Cycle and other projected releases, but this can only happen if we fundraise in advance and then book the artists with sufficient lead-time to ensure the best possible line-up of musicians. Only once we have the committed funding can we request our ideal casts to block diary space and turn down other work.

Total income for the year was £601,953 compared to £533,267 in 2023. This is due to increased donations and grant income in this financial year, particularly grants received towards the end of the year for the upcoming 2024/25 season. Orchestra Tax Relief remains at a higher level than earlier years, due to the full impact of the increase in the rate recoverable to 50%.

Expenditure in the year was £567,473 (2023: £449,748). The charity was able to run all of its planned performances, as well as doubling its educational projects in the year.

The cash balance of £405,261 (2023: £356,412) shows an increase of £48,849 in the reporting period, reflecting the impact on activities in the year.

### RESERVES POLICY

The Trustees intend to apply all funds that they raise to the principal aims and activities of the charity. Reserves are calculated by the Trustees at a level sufficient to mitigate the risks facing the charity. The Trustees judge that the charity should aim to hold sufficient funds to cover overhead costs for 3-4 months, along with the budgeted expenditure for imminent live performance and recording costs.

The income of the charity comes from a variety of sources; however it is never guaranteed and more than 50% needs to be raised from voluntary sources each year to cover planned activity. In most cases, the charity has to plan activity way before the necessary funding is secured – often up to three years in advance. Additionally, with some event costs, including venue hires, commitment is required well in advance of the event and payments are non-refundable. Holding reserves sufficient to meet costs of imminent performances is necessary to enable us to cover any temporary shortfall in incoming resources and allow the charity to cope and respond in case of unforeseen adverse circumstances, buying the charity sufficient time to implement specific remedial plans. (In the past, such circumstances have included artist illness, terrorist attacks and alerts which have directly affected our performances, and the swathe of cancellations caused by the pandemic. Event insurance is not always a viable option).



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At 31 August 2024 the minimum level of free reserves required under the reserves policy was calculated at £240,000. The charity held £245,859 of general reserves at the year-end date, slightly above the amount needed under the reserves policy. This amount is deemed acceptable to the Trustees given the economic risks currently faced. The charity additionally held £108,322 (2023: £69,782) of restricted funds, which are to be used in relation to specific planned performance and educational projects.

The Trustees have amended designated funds to those shown below. The reduction in designated funds reflects the increased general funds reserve level, which is judged necessary to protect for the longer-term stability of the charity. Designated funds at 31 August 2024 were £117,302 (2023: £115,891) and comprised:

- £7,302 representing the net book value of fixed assets. The amount has been separated from the charity's general unrestricted funds (free reserves) in recognition of the fact that the assets are essential to the day-to-day operation of the charity and should therefore not be considered realisable to meet commitments.
- £60,000 towards future MOZART 250 performances – as Mozart grew older he became more prolific and wrote for larger orchestral forces so funding needs to be set aside in advance to enable the charity to fulfil this project. While this amount is only sufficient for one project, it does allow the charity scope for raising funds for future performances.
- £30,000 towards recordings which help to promote the charity and leave a long-term legacy for audiences;
- £20,000 to enable touring of the charity's work outside London, which will help to reach new audiences, raise profile, and therefore increase the ability of the charity to raise further funds. The implications of Brexit will make touring outside the UK more expensive, at least for the foreseeable future.

The Trustees invest any surplus funds in highly liquid bank deposit accounts to maximise the income but with no risk to capital. Liquid funds required vary from month to month dependent upon the performance schedule.

### RISK POLICY

The Trustees have identified the following principal risks facing the charity:

- Covid-19 had a widespread impact within the sector particularly over funding. The impact on two of our key donors increased uncertainty over funding and potential gaps
- there is a possibility that future performances may be cancelled as a result of unforeseen circumstances such as another pandemic or terrorist action
- Brexit has impacted the charity's ability to work with European artists in certain circumstances, as well as creating an administrative and financial burden on any tours to Europe
- there could be a risk of Theatre and Orchestra Tax Relief being reduced or discontinued
- the charity depends heavily on voluntary income which is not guaranteed and might be impacted in the event of economic downturn

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As well as its obvious effect on performances, the pandemic impacted some of our longstanding major donors and we have had to learn to operate without their support. We showed our agility by reducing overheads – we moved offices, reduced headcounts and working hours, reduced our IT spend by switching to more cost-effective solutions, and found savings in other areas. We also expanded our fundraising focus and have managed to widen our base significantly. Our ability to scale down and work flexibly means that the charity was able to work through this period of uncertainty, and while we continue to be leaner than before, we would be able to respond again in a similar way if faced with a significant emergency.

As there is always a risk that performances might be cancelled through pandemic, terrorist activity, royal demise or other reasons beyond our control, the management team build stringent policies into company contracts so that the impact of such cases is minimised. Event cancellation insurance is also taken out for certain events, but is not viable for all performances.

The management team is working closely with the main industry bodies to keep abreast of the implications caused by Brexit. Increased paperwork is required where EU artists enter the UK, particularly for longer engagements, as well as if we wish to tour but we are building in the time and financial resources to cover this, and we have also set aside a designated touring fund, which will help to enable future tours.

Theatre and Orchestra Tax Relief is received the year after the corresponding performances have taken place, therefore if it were to be discontinued, while having a negative effect on revenue, the management team would have sufficient time to revise plans for the following year in order to decrease expenditure accordingly. Our understanding is that there are currently no plans to end this.

The eventuality of losing support from major donors, some of whom are advanced in age, naturally impacts the income available to the charity unless the income can be replaced from other sources, but this risk is mitigated by a targeted approach to fundraising and stringent financial management which is closely monitored by the Board of Trustees. Reserves are maintained, and commitments forecast in such a way that events could be cancelled if necessary, and restructuring put in place. Set against this risk, we the charity is seeing an increase in legacy gifts.

Key controls used by the charity include formal agendas and minutes for all Trustee meetings, comprehensive planning, budgeting and accounting and clear authorisation and approval levels of all expenditure. Controls over operation of the charity's bank account and periodic reviews of the adequacy of insurance are considered to be adequately managed.

Through the risk management processes established, the Trustees are satisfied that the major risks identified have been adequately mitigated where necessary. It is recognised that systems can only provide reasonable but not absolute assurance that major risks have been adequately managed.

## THE MOZARTISTS

### REPORT OF THE TRUSTEES

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#### TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Trustees (who are also directors of The Mozartists for the purposes of company Law) to prepare financial statements that give a true and fair view of the state of affairs of the charity at the end of the financial period and of its financial position at the end of that period. In preparing those financial statements the Trustees are required to:

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

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

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006 and the Charities Act 2011. The Trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements.

**THE MOZARTISTS**

**REPORT OF THE TRUSTEES**

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**TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

In so far as the Trustees are aware:

- there is no relevant information of which the charitable company's independent examiner is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant information and to establish that the independent examiner is aware of that information.

By order of the Trustees:

Approved by the Members on 24 April 2025 and signed on their behalf by:

*Megan Chidlow*

.....

**Megan Chidlow**

Company Secretary

Registered office

Boundary House  
Boston Road  
London  
W7 2QE

## THE MOZARTISTS

### INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF THE MOZARTISTS

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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 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

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 have been drawn in this report in order to enable a proper understanding of the accounts to be reached.



#### Ross Stokes FCA

The Accounting Collective LLP  
Studio 8  
229 Shoreditch High street  
London  
E1 6PJ

**THE MOZARTISTS**

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

		2024	2024	2024	2023
		Unrestricted	Restricted		
		Funds	Funds	Total	Total
	Notes	£	£	£	£
<b>Income from:</b>					
Donations and grants	2	132,210	304,367	436,577	353,554
Charitable activities	3	75,852	-	75,852	90,188
Orchestra Tax Relief		87,107	-	87,107	84,901
Bank interest		10,417	-	10,417	4,624
<b>Total income</b>		<b>305,586</b>	<b>304,367</b>	<b>609,953</b>	<b>533,267</b>
<b>Expenditure on:</b>					
Raising funds	4	65,161	-	65,161	37,212
Charitable activities	4	236,998	265,314	502,312	462,536
<b>Total expenditure</b>	<b>5,6</b>	<b>302,159</b>	<b>265,314</b>	<b>567,473</b>	<b>499,748</b>
<b>Net (expenditure)/income being net movement in funds</b>		<b>3,427</b>	<b>39,053</b>	<b>42,480</b>	<b>33,519</b>
Transfers in/(out) between funds		514	(514)	-	-
<b>Net movement in funds</b>		<b>3,941</b>	<b>38,539</b>	<b>42,480</b>	<b>33,519</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		<b>359,220</b>	<b>69,783</b>	<b>429,003</b>	395,484
<b>Total funds carried forward</b>	<b>14,15</b>	<b>363,161</b>	<b>108,322</b>	<b>471,483</b>	<b>429,003</b>

There are no recognised gains and losses other than those in the statement of financial activities. Therefore no statement of total recognised gains and losses has been prepared. All the above amounts relate to continuing activities.

The accompanying notes on pages 15 to 26 form an integral part of these financial statements

**THE MOZARTISTS  
BALANCE SHEET  
AS AT 31 AUGUST 2024**

**Company no: 3361716  
Charity no: 1063387**

	Notes	2024 £	2023 £
<b>Fixed assets</b>			
Tangible assets	9	<u>7,302</u>	<u>5,890</u>
		<b>7,302</b>	<b>5,890</b>
<b>Current assets</b>			
Stock	10	<b>3,490</b>	4,654
Debtors	11	<b>131,863</b>	103,003
Cash at bank and in hand		<u><b>405,261</b></u>	<u>356,412</u>
		<b>540,614</b>	<b>464,069</b>
<b>Creditors</b>	12	<u><b>(76,433)</b></u>	<u>(40,956)</u>
<b>Net current assets</b>		<b>464,181</b>	<b>423,113</b>
<b>Total net assets</b>		<u><u><b>471,483</b></u></u>	<u><u><b>429,003</b></u></u>
<b>Funds</b>			
Designated funds	14	<b>117,302</b>	115,890
General funds		<u><b>245,859</b></u>	<u>243,330</u>
Total unrestricted funds		<b>363,161</b>	<b>359,220</b>
Restricted funds	13	<b>108,322</b>	69,783
<b>Total funds</b>	15	<u><u><b>471,483</b></u></u>	<u><u><b>429,003</b></u></u>

For the year ending 31 August 2024 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and preparation of accounts. The accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

The accounts were approved by the Board of Trustees on 24 April 2025 and signed on their behalf by:

*alister buchanan*

**Alistair Buchanan CBE**

The accompanying notes on pages 15 to 26 form an integral part of these financial statements

**THE MOZARTISTS**  
**CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 AUGUST 2024**

	2024 £	2023 £
<b>Cash flows from operating activities:</b>		
Net income for the financial year	42,480	33,519
<b>Adjustments to cash flows for:</b>		
Depreciation charges	2,481	2,274
Investment income	(10,417)	(4,624)
(Increase)/decrease in debtors	(28,860)	19,133
Decrease in stocks	1,164	67
Increase in creditors	35,477	4,063
<b>Net cash generated from operating activities</b>	<u>42,325</u>	<u>54,432</u>
<b>Cash flows from investing activities</b>		
Interest from investments	10,417	4,624
Purchase of tangible fixed assets	(3,893)	(2,165)
<b>Net cash provided by investing activities</b>	<u>6,524</u>	<u>2,459</u>
Net increase in cash and cash equivalents	48,849	56,891
Cash and cash equivalents at the beginning of the year	356,412	299,521
<b>Cash equivalents at the end of the year</b>	<u><u>405,261</u></u>	<u><u>356,412</u></u>
<b>Cash and cash equivalents at the end of the year comprise:</b>		
<b>Cash at bank and in hand</b>	<u><u>405,261</u></u>	<u><u>356,412</u></u>

The accompanying notes on pages 15 to 26 form an integral part of these financial statements



## **1. ACCOUNTING POLICIES**

### **a) Basis of preparation**

The financial statements have been prepared in accordance with the Statement of Recommended Practice for charities (SORP 2015) (Second Edition, effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. In addition these financial statements have been prepared under the historical cost convention.

The Mozartists 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 notes. The functional and presentational currency is pounds sterling and rounding is to the nearest pound.

### **b) Income**

Income is recognised where there is entitlement, where the receipt of income is probable and the amount can be measured with sufficient reliability.

Grants and donations are recognised once entitlement and value have been confirmed in writing.

Charitable activities represent income received from live and recorded musical performances, including concerts and recordings. The income is recognised on the completion of the performance or, in the case of royalties, when receivable.

Investment income is included in the accounts when receivable, this is received in the form of interest income from standard bank accounts.

The value of services provided by volunteers is immaterial and has not been included in these financial statements.

### **c) Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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. All expenditure is stated inclusive of irrecoverable VAT.

Expenditure comprises direct costs and support costs. 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 a basis consistent with the use of resources.

Expenditure on raising funds are costs incurred in seeking voluntary income, and those incurred in trading activities that raise funds, and associated salary and support costs.

Expenditure on charitable activities includes the costs of performances and educational activities undertaken to further the purposes of the charity, and associated salary and support costs.

Governance costs include costs which are directly attributable to the day to day running of the charity and procedures necessary for compliance with statutory requirements.

## **1. ACCOUNTING POLICIES**

Support costs represent indirect charitable expenditure in the form of premises costs, communication and information systems support and finance support which are necessary in order to carry out the primary purposes of the charity. Support costs are allocated using an apportionment in proportion to staff time.

### **d) Taxation**

No liability to UK corporation tax arose on ordinary activities for the year ended 31 August 2024 as the company enjoys tax-exempt charitable status.

### **e) Pensions**

The charity operates a defined contribution pension scheme for employees. These assets of the scheme are held separately from those of the charity. The annual contributions payable are charged to the statement of financial activities as they become due.

### **f) Estimates and judgements**

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances. Although these estimates are based on the Trustees' best knowledge of the amount, events or actions, actual results ultimately differ from these estimates. The Trustees do not consider there to be any material estimates and judgements.

### **g) Tangible fixed assets**

Tangible fixed assets are stated at cost less depreciation. All assets costing £500 or more and with an expected useful economic life exceeding one year are capitalised. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost of each asset, less any estimated residual value, evenly over its expected useful life. The expected useful lives of assets are:

- Harpsichord	10 years
- IT and office equipment	4 years

### **h) Stocks**

Stocks are valued at the lower of cost and net realisable value.

### **i) Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Accrued income and tax recoverable is included at the best estimate of the amount receivable at the balance sheet date.

### **j) Cash at bank and in hand**

Cash at bank and in hand includes cash and short term deposit accounts with 35 days notice or less.

## **1. ACCOUNTING POLICIES**

### **k) Creditors**

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.

### **l) Financial instruments**

The charity 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.

Trade and other debtors are recognised at the settlement value before any trade discounts due. 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. Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts.

### **m) 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 charity and which have not been designated for specific purposes.

Designated funds are unrestricted funds which have been set up by the Trustees to hold funds for specific purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are those which have been given for particular purpose and projects within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. The aim and use of each restricted fund is set out in the notes to the financial statements.

### **n) Operating lease agreements**

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight line basis over the period of the lease.

### **o) Going Concern and COVID-19**

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

Following the World Health Organisation's declaration of COVID-19 as an international pandemic in March 2020 and the subsequent restrictions imposed by the UK and the subsequent restrictions imposed by the UK government, The Mozartists has been affected in a number of ways, it has received emergency funding from the Arts Council and has made use of the Government Furlough Scheme.

The trustees believe that the forecasted results and adequate level of cash flow of the charity together with the measures taken to date will enable the charity to continue as a going concern and, as a result, do not include any adjustments that would result if the charity was not able to continue as a going concern.

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

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**2. INCOME FROM DONATIONS AND GRANTS**

<b>Current year</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2024 Total £</b>
Individual and corporate donations	123,160	120,140	<b>243,300</b>
Trusts and foundations	9,050	184,227	<b>193,277</b>
	<b>132,210</b>	<b>304,367</b>	<b>436,577</b>
<b>Prior year</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2023 Total £</b>
Individual and corporate donations	123,026	97,628	<b>220,654</b>
Trusts and foundations	8,500	103,500	<b>112,000</b>
Local public authorities	-	20,900	<b>20,900</b>
	<b>131,526</b>	<b>222,028</b>	<b>353,554</b>

The Mozartists are grateful for all support, and acknowledge the following grants from Trusts and Foundations:

- John Lyons Charity grants for our Educational work.
- The Thistle Trust grants towards specific performances (some in the 24/25 season).
- The Vernon Ellis Foundation for our Educational work.
- The Reed Foundation donation for our Big Give campaigns.
- Idlewild Trust grant towards Young Artists projects planned in the 2024/25 season.
- The Oldhurst Trust.
- Scops Arts Trust grant towards youth engagement work.
- Chalk Cliff Trust grant towards an educational project in Brighton.
- The Garrick Charitable Trust grant towards our work in developing young artists.
- The Salamander Charitable Trust.
- The Golsoncott Foundation grant towards our work in developing young artists.
- The Pitt-Rivers Charitable Trust.

We would also like thank all funders who prefer to remain anonymous.

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

**3. INCOME FROM CHARITABLE ACTIVITIES**

<b>Current year</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2024 Total £</b>
Ticket sales and fee income	69,937	-	<b>69,937</b>
CD and streaming income	5,915	-	<b>5,915</b>
	<b>75,852</b>	<b>-</b>	<b>75,852</b>
<b>Prior year</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>2023 Total £</b>
Ticket sales and fee income	83,545	-	<b>83,545</b>
CD and streaming income	6,643	-	<b>6,643</b>
	<b>90,188</b>	<b>-</b>	<b>90,188</b>

**4. EXPENDITURE BY ACTIVITY TYPE**

<b>Current year</b>	<b>Staff costs £</b>	<b>Non staff costs £</b>	<b>Support costs £</b>	<b>2024 Total £</b>
<b>Unrestricted funds:</b>				
Raising funds	39,752	13,771	11,638	<b>65,161</b>
Charitable activities:				
Performance and recording costs	102,225	75,067	51,231	<b>228,523</b>
Education costs	6,631	-	1,844	<b>8,475</b>
	<b>108,856</b>	<b>75,067</b>	<b>53,075</b>	<b>236,998</b>
<b>Total unrestricted expenditure</b>	<b>148,608</b>	<b>88,838</b>	<b>64,713</b>	<b>302,159</b>
<b>Restricted funds:</b>				
Charitable activities:				
Performance and recording costs	-	181,976	-	<b>181,976</b>
Education costs	32,961	50,377	-	<b>83,338</b>
	<b>32,961</b>	<b>232,353</b>	<b>-</b>	<b>265,314</b>
<b>Total restricted expenditure</b>	<b>32,961</b>	<b>232,353</b>	<b>-</b>	<b>265,314</b>
<b>Total expenditure</b>	<b>181,569</b>	<b>321,191</b>	<b>64,713</b>	<b>567,473</b>

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

**4. EXPENDITURE BY ACTIVITY TYPE**

Prior year	Staff costs	Non staff costs	Support costs	2023 Total
	£	£	£	£
<b>Unrestricted funds:</b>				
Raising funds	18,444	13,702	5,066	<b>37,212</b>
Charitable activities:				
Performance and recording costs	85,268	96,605	40,874	<b>222,747</b>
Education costs	8,913	-	3,102	<b>12,015</b>
	94,181	96,605	43,976	<b>234,762</b>
<b>Total unrestricted expenditure</b>	<b>112,625</b>	<b>110,307</b>	<b>49,042</b>	<b>271,974</b>
<b>Restricted funds:</b>				
Charitable activities:				
Performance and recording costs	-	150,547	-	<b>150,547</b>
Education costs	30,989	46,238	-	<b>77,227</b>
<b>Total restricted expenditure</b>	<b>30,989</b>	<b>196,785</b>	<b>-</b>	<b>227,774</b>
<b>Total expenditure</b>	<b>143,614</b>	<b>307,092</b>	<b>49,042</b>	<b>499,748</b>

**5. SUPPORT COSTS**

	2024	2023
	£	£
Staff costs and related expenditure	<b>10,058</b>	6,204
Property and related costs	<b>20,134</b>	18,860
Office expenses	<b>6,553</b>	5,277
Legal and professional	<b>4,691</b>	2,259
Marketing and PR	<b>7,099</b>	6,256
IT costs	<b>9,973</b>	7,686
Governance costs	<b>6,205</b>	2,500
	<b>64,713</b>	49,042

Support costs (including governance) and staff costs are apportioned on the basis of staff time among the charitable activities and the cost of raising funds shown in note 4. Direct costs are allocated directly to activities where ever possible.

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

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**6. STAFF COSTS**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Wages and salaries	<b>166,222</b>	132,406
Employer's National Insurance	<b>11,417</b>	8,218
Employer's pension contributions	<b>3,929</b>	2,990
	<b>181,568</b>	143,614

One employee received emoluments of more than £60,000 and less than £69,999 during 2023 (2023: one).

Average number of employees during the year	<b>4.8</b>	4.2
Average number of full time equivalent employees during the year	<b>3.5</b>	3.1

Key management personnel of the charity during the year comprised: the Chief Executive Officer and Finance and Resources Manager. The total remuneration of key management personnel (including employer's National Insurance and pension contributions) received by the charity's key management personnel in the year was £107,525 (2023: £92,346).

**7. TRUSTEE EXPENSES**

No Trustees received any remuneration or expenses from the charity in relation to the performance of their duties as trustees in either 2024 or 2023.

**8. NET MOVEMENT IN FUNDS FOR THE YEAR**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
The net movement in funds for the year is stated after charging:		
Depreciation of owned fixed assets	<b>2,481</b>	2,274
Operating lease payments - office rental	<b>15,300</b>	15,200
Independent Examiner's remuneration	<b>2,000</b>	2,000
Independent Examiner's fees for other services	<b>-</b>	400

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

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**9: TANGIBLE FIXED ASSETS**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
<b>Office, IT and musical equipment</b>		
<b>Cost</b>		
Brought forward	34,642	32,477
Additions	3,893	2,165
Carried forward	<b>38,535</b>	<b>34,642</b>
<b>Depreciation</b>		
Brought forward	28,752	26,478
Charge for the year	2,481	2,274
Carried forward	<b>31,233</b>	<b>28,752</b>
<b>Net book value</b>		
As at 31 August 2024	<b>7,302</b>	<b>5,890</b>
As at 31 August 2023	5,890	5,999

**10: STOCK**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Stock of CDs held for resale	<b>3,490</b>	4,654

**11: DEBTORS**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade debtors	<b>16,686</b>	68
Prepayments	<b>29,589</b>	15,165
Accrued income	<b>3,110</b>	3,409
Theatre and Orchestra Tax Relief	<b>78,000</b>	75,000
Gift aid receivable	<b>1,410</b>	2,271
Other debtors	<b>3,068</b>	7,090
	<b>131,863</b>	103,003



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

**12: CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2024	2023
	£	£
Trade creditors	20,284	6,518
Accruals	28,894	24,981
Other taxation and social security	4,170	2,996
Deferred income	16,088	5,050
Other creditors	6,997	1,411
	<b>76,433</b>	<b>40,956</b>

**13: RESTRICTED FUNDS**

	Balance at 1 September 2023	Income	Expenditure	Transfers	Balance at 31 August 2024
	£	£	£	£	£
<b>Current year</b>					
Performance and artist funds	65,645	199,367	(181,976)	-	83,036
Educational projects funds	4,138	105,000	(83,338)	(514)	25,286
	<b>69,783</b>	<b>304,367</b>	<b>(265,314)</b>	<b>(514)</b>	<b>108,322</b>
<b>Prior year</b>					
	Balance at 1 September 2022	Income	Expenditure	Transfers	Balance at 31 August 2023
	£	£	£	£	£
Performance and artist funds	76,064	140,128	(150,547)	-	65,645
Educational projects funds	320	81,900	(77,227)	(855)	4,138
	<b>76,384</b>	<b>222,028</b>	<b>(227,774)</b>	<b>(855)</b>	<b>69,783</b>

**Purpose of restricted funds**

Performance and artist funds

Funding towards performances scheduled for future years.

Educational projects funds

Education project delivered in schools.

Transfers of funds in 2024 and 2023 represent a contribution towards the charity's unrestricted overhead costs used by the Education projects.

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

**14: GENERAL AND DESIGNATED FUNDS**

	Balance at 1 September				Balance at 31 August
Current year	2023	Income	Expenditure	Transfers	2024
	£	£	£	£	£
General funds:					
Unrestricted funds	243,330	305,586	(299,678)	(3,379)	245,859
Designated funds:					
Fixed assets fund	5,890	-	(2,481)	3,893	7,302
MOZART 250 project fund	60,000	-	-	-	60,000
Recording fund	30,000	-	-	-	30,000
Touring fund	20,000	-	-	-	20,000
	115,890	-	(2,481)	3,893	117,302
	<b>359,220</b>	<b>305,586</b>	<b>(302,159)</b>	<b>514</b>	<b>363,161</b>

Designated funds are required to ensure the continuity of the charity and particularly of the MOZART 250 project. The project is our 27-year chronological survey of Mozart's life work and influences, central to the company's programming and also to a web resource which is in creation. Only through setting aside funds in order to continue this work will we be able to ensure the completion of the project.

	Balance at 1 September				Balance at 31 August
Prior year	2022	Income	Expenditure	Transfers	2023
	£	£	£	£	£
General funds:					
Unrestricted funds	223,101	311,239	(269,700)	(21,310)	243,330
Designated funds:					
Fixed assets fund	5,999	-	(2,274)	2,165	5,890
MOZART 250 project fund	40,000	-	-	20,000	60,000
Recording fund	20,000	-	-	10,000	30,000
Touring fund	30,000	-	-	(10,000)	20,000
	95,999	-	(2,274)	22,165	115,890
	<b>319,100</b>	<b>311,239</b>	<b>(271,974)</b>	<b>855</b>	<b>359,220</b>

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

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**15: ANALYSIS OF NET ASSETS BETWEEN FUNDS**

<b>Current year</b>	<b>Restricted</b>	<b>Unrestricted</b>		<b>Total</b>
		<b>Designated</b>	<b>General</b>	
	<b>Funds</b>	<b>funds</b>	<b>funds</b>	<b>Funds</b>
	<b>2024</b>	<b>2024</b>	<b>2024</b>	<b>2024</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Tangible fixed assets	-	7,302	-	<b>7,302</b>
Current assets	108,322	110,000	322,292	<b>540,614</b>
Creditors due within one year	-	-	(76,433)	<b>(76,433)</b>
	<b>108,322</b>	<b>117,302</b>	<b>245,859</b>	<b>471,483</b>

<b>Prior year</b>	<b>Restricted</b>	<b>Unrestricted</b>		<b>Total</b>
		<b>Designated</b>	<b>General</b>	
	<b>Funds</b>	<b>funds</b>	<b>funds</b>	<b>Funds</b>
	<b>2023</b>	<b>2023</b>	<b>2023</b>	<b>2023</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Tangible fixed assets	-	5,890	-	<b>5,890</b>
Current assets	69,783	110,000	284,286	<b>464,069</b>
Creditors due within one year	-	-	(40,956)	<b>(40,956)</b>
	<b>69,783</b>	<b>115,890</b>	<b>243,330</b>	<b>429,003</b>

**16. PENSION COMMITMENTS**

The charity operates a separate defined contributions pension scheme. The assets of the scheme are held separately from those of the charity in an independently administered fund. The pension costs charge represents contributions payable by the charity to the funds and amounted to £3,929 (2023: £2,990). Contributions totalling £1,821 (2023: £639) were payable to the fund at the balance sheet date and are included in creditors.

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

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**17. OTHER FINANCIAL COMMITMENTS**

	<b>Land and buildings</b>	
	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
At the year end the charity had annual commitments under non-cancellable operating leases as set out below:		
Operating leases within one year	11,250	2,700
	<b>11,250</b>	<b>2,700</b>

**18. MEMBERS' LIABILITIES**

The charitable company is limited by guarantee. Every member of the company undertakes to contribute to the assets of the company, in the event of the same being wound up while he or she is a member, or within one year after he or she ceases to be a member, for payment of the debts and liabilities of the company contracted before he ceases to be a member, and of the costs, charges and expenses of winding up such amount as may be required not exceeding £1. At the balance sheet date there were 5 members.

**19. RELATED PARTY TRANSACTIONS**

The total amount of donations received without conditions from Trustees and related parties during the reporting period was £31,716 (2023: £45,697).

There were no outstanding balances with related parties at the year end date (2023: £Nil).

In view of the charity's legal status the charity Trustees consider that there is no ultimate controlling party to be disclosed under the provisions of Financial Reporting Standard No. 8.

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