

Company registration number: 04373867

Charity registration number: 1099508

Musiko Musika

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2021

Westlake Clark Audit LLP
Chartered Accountants
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Signed copy

Musiko Musika

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Musiko Musika

Trustees' Report

“I’ve just watched the third evening of your Festival - what diversity! It’s amazing what you’ve all drawn together, especially in the age of Zoom! What stands out for me is the warmth and common humanity that runs through the Festival. You all manage to convey this positive feeling at a time when we need to be reminded of what matters in life.

You project into an enriched world post-Covid-19 and Black Lives Matter - a world that has to be reimagined and reinvented. We should be thanking you for pointing the way ahead!”

Peter Renshaw (former Head of Research and Development Guildhall School of Music and Drama)

Report of the trustees for the year ended 31st March 2021

The trustees are pleased to present their report together with the financial statements of the charity Musiko Musika (Charity Commission registered number 1099508 principal address 8 Red Square, 3 Piano Lane, Carysfort Road London N16 9AW) for the year beginning 1 April 2020 and ended 31 March 2021.

Section 1 Legal and administrative information

Governing document

The financial statements comply with current statutory requirements, the articles of association (dated December 2019) and the Statement of Recommended Practice - Accounting and Reporting by Charities.

Objects of the charity

The objects for which Musiko Musika is registered are:

1) to promote, maintain, improve and advance cultural and musical education in the community, particularly education of students attending schools or other educational establishments and other young people 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 and musical studies; and

2) 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 and any other matters which can be achieved by charitable means for charitable objects.

Investment powers

Under the memorandum and articles of association, the charity has the power to make any investment, which the trustees see fit.

Professional advisers

Accountant and Independent Examiner: Peter Clegg Reporting Accountant, Westlake Clark, 7 Lynwood Court, Priestlands Place, Lymington, Hampshire SO41 9GA

Bank: Lloyds Bank

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Trustees' Report

Section 2 Trustees and Governance

Organisation

A board of trustees who meet quarterly, administers the charity. All trustees are appointed by resolution of the existing trustee body. There are no custodian trustees.

Name of Trustee	Dates during which the named trustees acted if not for whole period of this report	Names if directors of any corporate charity trustee at the date of this report	Name of person (or body) entitled to appoint any charity trustee
Niamh Broderick (Chair)			Trustee resolution
David Ayres			Trustee resolution
Judith Skinner			Trustee Resolution
Elanor Warwick			Trustee resolution
Martina Vernon			Trustee resolution
Kathleen Collins			Trustee resolution

Section 3 Activities and Achievements

A report from the Joint Artistic Directors consisting of a review of the activities and progress on our Key Performance Indicators during the period 2020 / 2021 and an overview of future developments

Musiko Musika continues to be artistically directed and managed by Mauricio Venegas-Astorga and Rachel Pantin, founders of the organisation, and is an Arts Council England National Portfolio Organisation, with a new funding agreement in place for the period 2018-22 (with an extension for 2022-23 in the process of agreement). Since April 2015 the organisation has had a base for its work at the Lyric Hammersmith and is one of a group of 9 partner organisations working with the Lyric, creating the biggest cultural hub for children and young people in West London. Our patrons are Baroness Christine Crawley, Baroness Gabrielle Bertin, Martin Morales and Richard Harvey.

The roots of the organisation are in Quimantu, the Anglo-Chilean band that was founded by Mauricio Venegas-Astorga in 1981. Quimantu has always had a social and cultural mission that extends beyond the band's work in creating, performing, and recording music. In 1998 that mission took shape as a new organisation - Musiko Musika - an organisation that could work in parallel to Quimantu, reaching further than the band could alone, engaging children, young people, families and the community with music as a powerful agent for social change, as a tool for increasing our understanding of each other, and as means of giving creative and cultural expression to our lives.

In spite of the considerable challenges since March 2020 that we have all faced at a personal, community, organisational, national and global level due to the Covid-19 pandemic Musiko Musika continues to grow and develop, and with a great deal of resilience, creativity, imagination and resourcefulness our achievements in 2020/21 have been very significant. In difficult times we draw heavily on the community and values in which we are rooted and as this report will testify it is the strength, relevance and integrity of these which have enabled the organisation to respond so quickly and well to the circumstances. As a result we can see that although the delivery of our activity for 2020/21 was totally reshaped we still achieved remarkable progress against our Key Performance Indicators of Reach; Scale; Quality; Depth; Impact and Organisational Change.

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As Joint Artistic Directors we would like to offer sincere thanks to the Musiko Musika community for all their support during this year, including our trustees and patrons, our music team, the ECCO and Songo families, our friends, project partners, donors and funders. Speaking as leaders of the organisation we can both say that maintaining contact with our community and a purpose in what we have been able to do on a daily basis has been an essential part of sustaining our wellbeing and artistic and creative lives in the past twelve months and we are very grateful to have been in the position where that has been possible.

Like many organisations and institutions the pandemic has accelerated and precipitated change in Musiko Musika and there have been some really big shifts over the past year which will take the organisation into an exciting and ambitious new stage of development. Alongside this, the external social, cultural and political environment has been undergoing considerable change because of the Black Lives Matter, MeToo and LGBTQ+ rights movements and the increasing urgency of environmental concerns. We see these three issues as being intrinsically connected through the fault lines in our society and political institutions and reaffirm the importance of underpinning all our work with our Equality, Inclusion and Diversity Policy and Action Plan and Environmental Policy and Action Plan.

Headline achievements

Before looking at the detail of the KPIs it is useful to highlight the key shifts and changes:

- Through CAST's Catalyst programme we have established a successful partnership with Piota, our new digital partner with whom we have produced and released two apps, providing the accessibility to our unique audio, video and other learning and cultural resources that we had long been working to achieve. With those digital resources come new opportunities for scalability and increased reach and impact and we have greatly increased the skills and capacity in our team around digital development through investment in our Assistant Director and the appointment of a Sing & Learn Programme Manager.
- The partnership between Musiko Musika, Quimantu and Tatu Music to produce the Voces Festival has always been at the leading edge of our artistic and creative programming. The creative and cultural innovation which was at the heart of the online Voces Festival in November 2020 ignited a passionate response from the community of our audiences in the UK and around the world. We will be building on that experience to produce the next Voces Festival in November 2021, maximising the creative capabilities and community engagement potential of both digital and live performances.
- Capitalising on the considerable youth leadership capabilities available within the ECCO we remodelled the WMA: Inspire training programme to create the ECCO Young Leaders Programme, which utilises the online coaching capacity we have developed over the past twelve months and our resources in music technology to offer a stronger youth centred approach. In this way we can fully integrate our youth development and leadership opportunities with the rest of the ECCO project activities to establish personalised progression routes and career pathways. It is particularly rewarding that a former WMA Inspire trainee is now directing and facilitating the weekly Young Leaders sessions, validating our central premise that the ECCO peer learning model and Musiko Musika's approach can successfully create a workforce rooted in our community. The practical steps that have enabled this change have included the distribution of equipment to the Young Leaders, establishing greater equity in access to technology by repurposing, reassigning and redistributing our resources.

The impact of these three key areas of development on our practice and activities is rippling out across the rest of our programme and the organisation as a whole. We are making better use of the people in our community and the past year has accelerated changes in roles and responsibilities across our team. These major shifts in our artistic, creative and production processes and the organisation's operation are now embedded as the way forward right across our ECCO, World Music Academy and Sing & Learn strands.

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Our Business Plan for the period April 2018 to March 2022 was published in January 2018. The Business Plan for 2022 - 2026 is currently under review and is due to be published in autumn 2021.

Musiko Musika's aims for 2018-22 are:

1. To celebrate and develop understanding of the diversity of culture in our communities, providing a platform for excellence
2. To create access, pathways and progression routes into high quality music education and cultural experiences, and into the professional arts field, particularly for communities and individuals that encounter economic, cultural or social barriers
3. To improve the social, educational and economic outcomes for those we work with
4. To share the tools and approaches we have developed, contribute to best practice and change attitudes in music and cultural education so that diversity and community are more widely recognised and better valued
5. To grow our organisation to reach more people and increase our impact in these areas

Activity strands:

Musiko Musika's work continues to be delivered through a Programme of Activity focused on three interrelated activity strands:

- The **ECCO** (Ethnic Contemporary Classical Orchestras) are based at the Lyric, with satellite projects elsewhere in London in partnership with schools and music hubs. Each week around 40 children and young people aged from 6 to 16 along with their families participate in ECCO ensembles.
- The **World Music Academy** strand works with primary and secondary school age children and young people through the residencies, touring projects and instrumental tuition programmes based at the Lyric.
- The **Sing and Learn** projects work in the UK and in Chile with children at early years, primary and secondary level as well as with families and teachers.

The ECCO and World Music Academy strands of activity will merge from September 2021 to form a single World Music Academy strand which will include the ECCO as part of its activities. Both Sing & Learn and the World Music Academy are strongly supported by our digital programme which includes mobile apps and the production of audio and video resources.

2020/21 Review of Key Performance Indicators and activities

KPI 1 - Reach

Are we reaching the people and communities that we aim to reach? (who and where)

2018-22: We aim to reach children and young people and families, and the organisations, practitioners and musicians that work with them in London (particularly in Hammersmith and Fulham), and other areas in London, regionally in the UK and internationally (particularly Chile). We have a focus on children and young people from culturally diverse and socially & economically marginalised communities who face barriers to accessing music education and cultural opportunities.

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Assessment of progress

In March 2020, as the pandemic began, we made a rapid assessment of which groups in the communities we work with would be most impacted, who we would be best placed to help and support and what resources we had available given that we were entering lockdown. We identified three groups and succeeded in reaching and benefitting them all:

- Young children (0-5's) their families and the people/services that support them (nurseries etc)
- The ECCO young musicians and families
- The freelance musicians and other artists that we work with

Our online content for early years is freely accessible and is available to families from a wide range of backgrounds, however by working strategically with individual schools, nurseries and family services we were able to target the offer to young children from disadvantaged backgrounds, particularly those with English as an Additional Language (EAL). To do this we worked with a number of individual nurseries in Hammersmith & Fulham, Family Support (Hammersmith & Fulham), Isle of Wight Family Centres, Hackney Music Service and Elsley Primary School in Wembley. Elsley has a very high number of EAL families and we provided staff with tailored resources to send out to their school community. The content was also used by the families we work with at the Lyric Hammersmith as well as families spread far and wide including Chile through the network of teachers we have trained there.

Around 85% of the ECCO young musicians have cultural backgrounds that are not white British and quite a large proportion of families are working in the low paid/ gig economy and /or care professions and faced some particular challenges as a result, including economic impacts and increased risk of Covid infection. We found that a number of ECCO families live in areas that have been more heavily impacted by the pandemic for reasons of housing, work and other socio-economic factors.

All freelance musicians were suddenly in a very precarious economic situation as well as creatively and artistically affected. We were able to support 22 musicians and other freelancers through paid work opportunities and by providing artistic and creative meaning and social support as well acting as a hub for sharing information about government schemes and other funding. Of these 75% are from BAME backgrounds.

The Voces Festival 2020 brought together people (as performers and audience) in the UK and internationally from diverse and disparate cultural and economic backgrounds for a shared experience that gave much needed light and hope. And we continued to meet online with colleagues and partners in Chile, although work in Chile is being postponed for 2022 and later due to travel restrictions.

Looking ahead

As noted in last year's annual report the ambitious targets we projected for 2020/21 will take longer to achieve with the impact of the Covid-19 Pandemic, but with our flexible and responsive approach, successful and effective adaptations underway and a strong network of partnerships at community, local authority and national levels we are still in a position to ensure we meet our objectives in terms of who we reach and where they live. We will be moving ahead with planned project work in Cornwall and Hampshire in 2021/22 and the ECCO, World Music Academy and Sing and Learn programmes will continue, using a blend of digital and face to face delivery as required.

KPI 2 - Scale

How many?

2018-22: We aim to grow the organisation to increase attendances by 52% over the four-year period, with performances reaching audiences of 5,500 each year and to grow the audience for our digital output to reach an annual number of views and plays of 2,000 by 2022

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Assessment of progress

Clearly the number of attendances in participatory activities and audiences for performances was heavily affected by the restrictions in place and the shift to digital delivery, but as a result of these changes we have exceeded many times over our 2022 target for the annual number of views and plays of our digital output, reaching over 11,600 views/ plays, with 567 hours of view time across our channels. We produced 127 new videos during the year from short clips to support the ECCO players rehearse at home to hour long programmes and the Voces Festival alone achieved almost 2,000 views. Our strategic plan to increase the scale of our reach through digital which was in place prior to the pandemic made rapid progress with key developments such as the production and release of the Songo's World of Music series and the Sing Songo and World Music Academy apps.

And in spite of the challenges of digital delivery and the very small amount of face-to-face work we were able to deliver in spring 2021 we achieved attendances of 2,157 in our participatory activities for ECCO and Sing & Learn (Songo's Wellbeing Project) and over 50 attendances at training and development sessions, a less than 50% reduction on 2019/20.

Looking Ahead

We anticipate that some form of restrictions affecting participatory work or performances with audiences or both are likely to persist throughout 2021/22 and are working with flexible planning and audience/ participation forecasts. The past twelve months have taught us a lot about how we can harness the power of digital media to achieve quality, depth and impact, and have created some obvious routes to increasing scale and reach. However, the AGM in October 2020 included an important discussion on KPIs 1 and 2 and the need to recalibrate our approach to scale and reach in the light of the pandemic so that these are fully aligned with and contribute to our aspirations for quality, depth and impact (KPIs 3, 4 & 5). As we develop the Business Plan for 2022-2026 over the next six months we will embark on a critical interrogation of our ambitions for scale and reach and how these serve and contribute to our mission as an organisation and ensure we remain relevant to the communities we work with.

KPI 3 - Quality

Is excellence present in our work and achieved by those we work with?

2018-22: We aim to continue to deliver excellence across the range of our work, using ACE Quality Principles, Quality Framework and other self-evaluation tools as well as external feedback and commentary to evaluate the quality of the artistic ambition, musical skills, educational and cultural content of participatory work and performances. We will promote the ECCO as a beacon of excellence and flagship for the artistic and creative achievements of the organisation.

Assessment of progress

In spite of the challenges of the year, and in some ways because of the pandemic and the adaptations we made to our activities, the delivery of high quality artistic, educational and social outcomes has been at the forefront of our objectives for the activities and work we have produced and in the investments we have made in our resources and our team through training and development. We made very conscious decisions about how we would approach the adaptation of our programme to ensure that we always maintained our standards of excellence across the work and this has been evidenced by the feedback we received:

Sing & Learn

"The Songo's World of Music project became an important part of our weekly online Google Classroom activities. It really added value to providing high-quality education for our families. We appreciated how inclusive, engaging, accessible and simple these videos were."

Reception teacher, Elsley Primary School

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ECCO

The ECCO video “En El Río Mapocho” was selected to feature in an international festival in Brazil - 1000 guitarras para Victor Jara, receiving lots of fantastic comments and positive feedback about how the children performed.

Voces Festival

The online Voces Festival 2020 exemplified the actions we are taking to emphasise and promote the professional relationships between Musiko Musika and Quimantu, utilising the contacts and working relationships we have with musicians of national and international reputation to produce excellent artistic content that inspires and benefits the children, young people and communities we work with.

“I just wanted to thank everyone at Quimantú for putting together such a beautiful festival. Beautifully recorded and interpreted, gorgeous poetry readings. It filled my day with joy and emotion. In times where we haven't been able to enjoy live music, these performances gave me hope that despite all that is going on, music is stronger and we will enjoy it together one day.

Thanks again and congratulations!”

Catalina Herrera Acuña, Cultural Affairs and Press Attaché, Embassy of Chile in the UK

Our plans to implement the Impact and Insight Toolkit during the year have gone well and one staff member and two members of our freelance team are now trained in using the Toolkit. We are now using this for evaluations of Sing & Learn and ECCO project work which will improve the evidence-base we have available and our abilities to communicate the impact and the quality of our work.

Looking Ahead

A major project for 2021/22 will be the Voces Festival 2021 which will centre on a large-scale collaboration involving community performers alongside established musicians from Latin America, the UK and Europe and a new generation of rising talent who are setting out on their careers as musicians. In addition we have an outstanding set of new recordings and video content in the pipeline for release during 2021/22 as part of the Sing & Learn and World Music Academy programmes of work, and new collaborations with leading producers such as Robin Morrison (music editor for Disney).

KPI 4 - Depth

What are our aspirations for artistic & cultural development in and through our work?

It is expressed here by David, an ECCO Young Leader writing about the Voces Festival:

“What I loved was that it was their own music and that you knew it was written from the heart, having instruments such as the charango, cuatro, panpipes and many more being played showed it's authenticity, its own flavour of music which not many people are really aware of, and it should be heard of and this festival was great way to express that there are different styles of music and instruments around the world highlighting that music is endless and that you can always start with your body. Music shouldn't be strict, and limiting it should be fun, exciting and capture the emotions of the instrumentalist through their instrument.

“Oh my favourites: Apart from Quimantu and The ECCO orchestra (which are my family), my favourite has to be Eduardo Cornejo Miranda and Richard Harvey.”

Through audio and video the ECCO Time Capsule Project has been capturing the experiences of the ECCO young people during the pandemic and giving them a creative voice to share with people in the future and a depth of relevant and authentic artistic material that can develop and flourish now that the ensemble is meeting face to face again and can work in a collaborative environment.

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Some of the small details of our work create the opportunities for depth of experience. An example of this was the ECCO session on zoom when Jobine Siekman (an ECCO tutor) played for the young musicians on the Amati Amaryllis Fleming five-stringed piccolo cello and gave everyone an introduction to the origins of this truly unique instrument prior to a filmed performance at the Royal College of Music. Another was the performance and introduction in the Voces Festival from the indigenous Mapuche musician Joel Maripil Levipil who told us all:

"music is the heart, it is the soul of a people, it is where the greatest wisdom of a people is expressed, it is part of being whole, it is part of coexisting with the biodiversity that there is here, it is the food of the spirit, it is happiness, it is the strength that every human being should have. It is a space, it is like a room in which to think."

We have been delighted to welcome to our team two new musicians from Colombia, a percussionist and guitarist who are already enriching our repertoire as well as strengthening the organisation's capabilities. And driven by our passion for innovation and creative exploration we have commissioned the instrument maker Luis Richard in the Canary Islands to make some special cajitas (a hand-held wooden box percussion instrument) for use on ECCO and WMA projects with which we have been devising new rhythm activities, and musical repertoire.

Looking Ahead

The Voces Festival 2021 will be a hybrid of live and digital performances, and as in previous years we have secured an eclectic and highly diverse line-up of musicians, poets and other cultural leaders who will contribute to the programme. The new repertoire we have developed for the cajitas and based on Afro-Peruvian patterns will continue to develop and take us in new creative directions, providing exciting opportunities as we combine these with the knowledge and expertise of musicians in our team of African heritage such as the master Sabar player Musa Mboob. We have also been invited to be part of a highly imaginative and culturally innovative project called "Victor Canta y Cuenta" led by the theatre director Walter Blas and the Teatro Biobío in Chile which will provide an exceptional opportunity for the ECCO and other groups we are working with.

KPI 5 - Impact

What are the changes that take place as a result of our work?

2018-22: We aim to improve the social and educational outcomes for the children and families that we work with, and enable progression where relevant into professional work in areas related to music and the cultural industries; and to influence attitudes in education and improve skills in the workforce by sharing our knowledge and expertise and disseminating our resources

Assessment of progress

Our activities have delivered very strongly against our impact objectives at a time when the effect of the lockdowns, disruption to education and financial uncertainty have had a profound effect on everyone's lives, including very significant impacts on social and emotional wellbeing and mental health.

In our Sing & Learn programme the social and educational benefits of Songo's World of Music and the Sing Songo app have been evident in the feedback:

"They responded positively, and many more parents were actively getting involved in their child's learning. The children's prime areas of development improved, resulting in progress in their specific areas of development. What a fantastic, enjoyable resource this has been in assisting us in engaging with our EAL children and families to continue with their children learning."

Reception teacher, Elsley Primary School

"I found the app easy to use and the colours are so lovely and inviting, really looks like an app made with children in mind and how they would enjoy it (as well as the parents! Nothing worse than a dull app)."

App user

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The online programme for the ECCO provided an essential creative and social space for the young musicians at a time when so much in their lives has been turned up-side-down.

"My daughter is one of the lucky children to be part of an amazing ECCO community run by very dedicated professionals. ECCO gives my teenage daughter a sense of normality and stability [as well as] purpose, hope and it allows her to pursue her love of music throughout the unstable times we are living in at the moment."

ECCO parent

Quite a number of the young people and their families struggled with access to technology, particularly wifi, and we worked at an individual level to find solutions and provide resources where possible. Even though we were online we could still see and hear amongst the young people the rising levels of anxiety and unhappiness, particularly through the early months of 2021, and as a team we were constantly working on ideas and small projects to counteract this. The surveys of the young people and families for the ECCO Online Evaluation Report found that more than 70% of families felt the ECCO had personally supported them during the year, and more than 80% said that the ECCO Online had helped to keep them motivated to learn new things.

Since the beginning of May 2021 we have been able to resume face-to-face sessions with the ECCO and week on week we are seeing the young musicians relaxing more, smiling more and generally engaging in the social interactions that are so crucial for their wellbeing. And alongside that we have the joy of being able to make, share and learn music together again.

The support we have been able to provide for our team of staff and freelancers has been really important in sustaining everyone and we have also been active in extending that to other organisations in our network. Through the digital development projects funded and supported by CAST we have been sharing our experience and learning about app development with a wide group of individuals and organisations including music services, family services and bodies such as the Scottish Refugee Council. The work that one of our freelancers Margarita Salazar is doing for Yaram Arts in providing musical notation and early years expertise on the Yaram Arts lullaby project in Mandinka and Wolof is another example of the effective support Musiko Musika can provide in the fields of world music and education.

We have used the implementation of the Impact and Insight Toolkit as a training and development opportunity for our team by training two of our freelancers in monitoring and evaluation, which resulted in the ECCO Online Evaluation Report. The recruitment of a former WMA Inspire trainee as Sing & Learn Programme Manager, the role of the ECCO Young Leaders within the ECCO project, and the growing achievements of the Young Leaders as music creators are examples of the impact of our work to create progression routes and pathways to career opportunities.

Looking Ahead

We are deeply concerned about the longer-term effects of the pandemic on the mental health, wellbeing and educational development of children and young people, and more widely on the country's social and cultural infrastructure. We are focussing our programme and objectives to mitigate these effects and this is supported by the stronger evidence base we have for the social, educational and cultural impact of Musiko Musika's work and the transformative impact we can achieve in the lives and musical and cultural education of children, young people and their families.

KPI 6 - Organisational change

How has Musiko Musika developed?

2018-22: We aim to increase the size and diversity of cultures in our team and ensure they are better trained to deliver across the range of MM projects, increase our revenue and improve our financial resilience.

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Assessment of progress

The pandemic has given us a unique insight into the creative and practical ways in which we can embed environmental sustainability and addressing climate change as a core driver of our artistic programming and organisational development. And the prominent discussion and action on racial and gender equality fuelled by the Black Lives, MeToo and LGBTQ+ rights movements give additional weight to our continued commitment to addressing cultural diversity and social and educational impact through our work.

We think it is no coincidence that the rising consciousness and debate on these issues have happened concurrently.

We have been continuing to consolidate and strengthen our freelance team and their capacity to deliver key parts of our regular programme and managed to successfully deliver in-house training and development during the year to enable that. The Voces Festival is proving to have an important role in forming new artistic relationships that create opportunities for us to build a pool of musicians from a wide range of cultural and social backgrounds. We have increased the size of our freelance team and engaged more than 25 musicians, poets and artists in our work in 2020/21. Through the ECCO Young Leaders programme we have the pathways in place for young musicians emerging from the ECCO to have internship and work opportunities in the organisation.

With the more strategic approach to fundraising that has been embedded since we completed our Catalyst project we have been able to access a wide range of funding during the year which has seen the levels of income increasing in spite of the challenging economic environment. The new partnership with digital providers Piota is placing us in a strong position to move ahead with deriving income from the organisation's musical, cultural and educational assets.

Looking Ahead

Going into 2021/22 Musiko Musika is a more resilient organisation with a strong understanding of where we should be heading in order to achieve the greatest impact. As noted in the 2019/20 annual report "we have found that the values, ethos and community we have built up are resilient in the face of this adversity and that we are highly adaptable and capable of great flexibility and creativity in response to the situation."

We have already started work with the arts business consultant Philip Deverell to look at the organisational and infrastructure changes we need to be making to ensure that the potential for growth and development over the next five to ten years is fully realised and are very excited about the next phase of the organisation's development.

Equality, diversity and inclusion

Musiko Musika is committed to the principle that equality of opportunity and access, diversity of representation, provision and participation and inclusion are a continuous process of development and understanding for the organisation. We undertook a substantial review and update of Equality, Diversity and Inclusion Policy and Action Plan in 2020. In response to the evolution of the social, political and cultural environment in which we live and work we have identified three key themes with actions that Musiko Musika can undertake that will have an impact on equality, diversity and inclusion in the work of the organisation and music, culture and education in the wider world. These are:

Theme 1: Accessibility

Theme 2: Inclusion beyond cultural diversity

Theme 3: Youth leadership & youth representation

We report on the EDI Action Plan and the contribution we are making to the Creative Case for Diversity at each trustee meeting and have made progress on all these areas during the year. The most notable progress has been outlined above in regards to the ECCO Young Leaders and the impact that this has achieved in progression routes and career pathways and the role that the Young Leaders now have in planning and programming ECCO activities. And also the effectiveness of our persistent efforts to strengthen and diversify our team. In 2020/21 our staff and freelance artists extended to 25 people, of whom 75% are from backgrounds other than white European. Although the gender split female to male was 40% to 60% in terms of the number of sessions there has been a greater proportion of females delivering the weekly project work, which we are in the process of rebalancing. Some barriers to inclusion became starkly apparent during the pandemic and we sought to address through the provision of technology and support as well as in the design and production of our apps. We will carry that experience forward as we engage more deeply on the theme of accessibility in the coming year.

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Environmental statement

Our KPIs are now being used as a tool to deliver organisational change in regard to our Environmental Policy. Both KPIs 4 and 6 now include this objective:

“We will embed environmental sustainability and addressing climate change as a core driver of our artistic programming and organisational development in parallel with our continued commitment to addressing cultural diversity and social and educational impact through our work.”

Musiko Musika’s Environmental Policy is a statement of our commitment to help reduce the impact of our activities on the environment based upon the following principles of:

- integrating sustainability considerations into all our business decisions;
- minimising the impact on sustainability of all office and transportation activities;
- reviewing, annually reporting, and to continually strive to improve our sustainability performance.

The policy is supported by an Environmental Action Plan.

Our annual environmental report for 2020/21 (from data submitted to Julie’s Bicycle’s Creative IG Tools) shows emissions of 3 tonnes CO2 (emissions in 2019/20 were 34 tonnes). This dramatic difference is due to the change in our delivery and the big reduction in travel during the year. Obviously this will change again when we resume face-to-face delivery again, but the experience of 2020/21 has shown the potential for the creative use of technology to reduce travel and the replacement of the vehicle currently used with one that has lower emissions is a high priority.

Energy for the office (electricity) is supplied by a 100% renewable energy provider. We note that we have been informed by Julie’s Bicycle that due to the way in which data on electricity is currently collected and measured (across the country) and then reported elsewhere it is not possible for the reduced emissions from using a 100% renewable energy provider to be reflected in our carbon footprint.

Section 4 Policies

Reserves policy and risk management (Grant making policy, and investment selecting policy are not applicable)

Although 2020/21 presented an extremely difficult funding and operational environment as well as many other challenges Musiko Musika has achieved an increase in income by 23% in comparison with 2019/20. Swift strategic decisions and actions by the Joint Artistic Directors (JADs) and trustees ensured that financial risk was carefully and successfully managed in spite of the very low level of reserves at the start of the year. A government Business Bounce Back Loan of £40K was taken out in the early stages as a precaution against the ongoing uncertainty of the pandemic and its impact on the availability of funding and the ability to deliver our activities. This designated fund provides much needed support at a crucial time for the organisation’s development including the purchase of an environmentally friendly vehicle as the vehicle currently used will be financially unviable when emissions zone rules change in October 2021.

In the light of the pandemic the reserves policy has been updated: The trustees aim to hold reserves at year-end equivalent to between 2 and 3 months of the budget for annual operational costs to ensure stability of the organisation by providing a suitable buffer against project income and funding streams fluctuating during the subsequent year. The grant that we secured from the DCMS Culture Recovery Fund includes funds to rebuild reserves and will ensure that going forward Musiko Musika can meet the requirements of its reserves policy.

As noted in the annual report for 2019/20 Musiko Musika’s resilience, flexibility and strength of purpose have been its saving grace during this tumultuous period. This positive outcome under such challenging circumstances has demonstrated that the organisational development activity in fundraising through the Catalyst project is now embedded in the organisation. The procedures and protocols to mitigate any identified risks, and to minimise any potential impact on the charity should any of those risks occur have been well established and are working effectively for the organisation, particularly following the challenges of the past year. The organisation’s strong project management skills mean that all end users are guaranteed a high quality educational and cultural experience whilst potential risks are mitigated and new business avenues are constantly being explored.

Musiko Musika

Trustees' Report

Moving into 2021/22 we have undertaken a review of our financial and budget management processes with an organisational development consultant to build and develop the organisational infrastructure as Musiko Musika continues to grow and the core team expands to increase capacity in our growth areas of digital content and youth leadership and skills development. As this annual report shows, Musiko Musika is in a strong position moving forward.

Trustees' responsibilities in relation to the financial statements

Company law requires the trustees 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 year and of its surplus or deficit for the financial year. In doing so the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

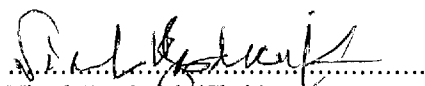
The trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and enables them to ensure that the financial statements comply with the Companies Act 1985. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Accountant

The trustees agree to the reappointment of Peter Clegg of Westlake Clark Audit LLP as the Independent Examiner.

Section 5 Signature and Declaration

I declare in my capacity of charity trustee that the trustees have approved the above: and have authorised me to sign it on their behalf.


.....
Niamh Broderick (Chair)

Date: 28 July 2021

Musiko Musika

Independent Examiner's Report to the trustees of Musiko Musika

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 March 2021 which are set out on pages 14 to 27.

Respective responsibilities of trustees and examiner

As the charity's trustees of Musiko Musika (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').

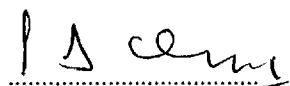
Having satisfied myself that the accounts of Musiko Musika are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 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 Musiko Musika 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.



Peter Clegg BSc FCA CTA
For and on behalf of Westlake Clark Audit LLP
7 Lynwood Court
Priestlands Place
Lymington
Hampshire
SO41 9GA

28 July 2021

Musiko Musika

Statement of Financial Activities for the Year Ended 31 March 2021 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2021 £
Income and Endowments from:				
Donations and legacies	3	12,783	190,840	203,623
Charitable activities	4	2,129	-	2,129
Investment income	5	5	-	5
Other income	6	394	-	394
Total income		<u>15,311</u>	<u>190,840</u>	<u>206,151</u>
Expenditure on:				
Charitable activities		<u>6,175</u>	<u>(173,777)</u>	<u>(167,602)</u>
Total expenditure		<u>6,175</u>	<u>(173,777)</u>	<u>(167,602)</u>
Net income		<u>21,486</u>	<u>17,063</u>	<u>38,549</u>
Net movement in funds		21,486	17,063	38,549
Reconciliation of funds				
Total funds brought forward		<u>1,515</u>	<u>230</u>	<u>1,745</u>
Total funds carried forward	19	<u>23,001</u>	<u>17,293</u>	<u>40,294</u>

	Note	Unrestricted funds £	Restricted funds £	Total 2020 £
Income and Endowments from:				
Donations and legacies	3	34,741	117,149	151,890
Charitable activities	4	13,245	-	13,245
Other income	6	87	-	87
Total income		<u>48,073</u>	<u>117,149</u>	<u>165,222</u>
Expenditure on:				
Charitable activities		<u>(59,229)</u>	<u>(125,724)</u>	<u>(184,953)</u>
Total expenditure		<u>(59,229)</u>	<u>(125,724)</u>	<u>(184,953)</u>
Net expenditure		<u>(11,156)</u>	<u>(8,575)</u>	<u>(19,731)</u>
Transfers between funds		<u>11,000</u>	<u>(11,000)</u>	<u>-</u>
Net movement in funds		(156)	(19,575)	(19,731)
Reconciliation of funds				
Total funds brought forward		<u>1,671</u>	<u>19,805</u>	<u>21,476</u>
Total funds carried forward	19	<u>1,515</u>	<u>230</u>	<u>1,745</u>

All of the charity's activities derive from continuing operations during the above two periods.

The funds breakdown for 2020 and 2021 is shown in note 19.

Musiko Musika

(Registration number: 04373867)
Balance Sheet as at 31 March 2021

	Note	2021 £	2020 £
Fixed assets			
Tangible assets	12	15,067	2,974
Current assets			
Stocks	13	198	408
Debtors	14	3,076	8,775
Cash at bank and in hand	15	67,188	676
		70,462	9,859
Creditors: Amounts falling due within one year	16	(5,235)	(11,088)
Net current assets/(liabilities)		65,227	(1,229)
Total assets less current liabilities		80,294	1,745
Creditors: Amounts falling due after more than one year	17	(40,000)	-
Net assets		40,294	1,745
Funds of the charity:			
Restricted income funds			
Restricted funds	19	17,293	230
Unrestricted income funds			
Unrestricted funds		23,001	1,515
Total funds	19	40,294	1,745

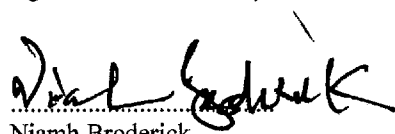
For the financial year ending 31 March 2021 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements on pages 14 to 27 were approved by the trustees, and authorised for issue on 28 July 2021 and signed on their behalf by:



Niamh Broderick
Trustee

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

1 Charity status

The charity is limited by guarantee, incorporated in England and Wales, 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.

The address of its registered office is:

8 Red Square
Piano Lane
Carysfort Road
London
N16 9AW

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with 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 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

Basis of preparation

Musiko Musika 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.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the charity.

Income and endowments

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

Donations and legacies

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 receivable

Grants are recognised when the charity has an entitlement to the funds and any conditions linked to the grants have been met. Where performance conditions are attached to the grant and are yet to be met, the income is recognised as a liability and included on the balance sheet as deferred income to be released.

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Support costs

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees's meetings and reimbursed expenses.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Tangible fixed assets

Individual fixed assets are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Fixtures, fittings and equipment	25% Reducing balance basis
Computer equipment	33% Straight line basis
Musical instruments	33% Reducing balance basis

Stock

Stock is valued at the lower of cost and net realisable value, after due regard for obsolete and slow moving stocks. Net realisable value is based on selling price less anticipated costs to completion and selling costs. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

Trade debtors

Trade debtors are amounts due from customers for merchandise sold or services performed in the ordinary course of business.

Trade debtors are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for the impairment of trade debtors is established when there is objective evidence that the charity will not be able to collect all amounts due according to the original terms of the receivables.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

Foreign exchange

Transactions in foreign currencies are recorded at the rate of exchange at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies at the balance sheet date are reported at the rates of exchange prevailing at that date.

The results of overseas operations are translated at the average rates of exchange during the period and their balance sheets at the rates ruling at the balance sheet date. Exchange differences arising on translation of the opening net assets and results of overseas operations are reported in other comprehensive income and accumulated in equity (attributed to non-controlling interests as appropriate).

Other exchange differences are recognised in the Statement of Financial Activities in the period in which they arise except for:

- 1) exchange differences on transactions entered into to hedge certain foreign currency risks (see above);
- 2) exchange differences arising on gains or losses on non-monetary items which are recognised in other comprehensive income; and
- 3) in the case of the consolidated financial statements, exchange differences on monetary items receivable from or payable to a foreign operation for which settlement is neither planned nor likely to occur (therefore forming part of the net investment in the foreign operation), which are recognised in other comprehensive income and reported under equity.

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees's discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

Pensions and other post retirement obligations

The charity operates a defined contribution pension scheme which is a pension plan under which fixed contributions are paid into a pension fund and the charity has no legal or constructive obligation to pay further contributions even if the fund does not hold sufficient assets to pay all employees the benefits relating to employee service in the current and prior periods.

Contributions to defined contribution plans are recognised in the Statement of Financial Activities when they are due. If contribution payments exceed the contribution due for service, the excess is recognised as a prepayment.

Financial instruments

Classification

Financial assets and financial liabilities are recognised when the charity becomes a party to the contractual provisions of the instrument.

Financial liabilities and equity instruments are classified according to the substance of the contractual arrangements entered into. An equity instrument is any contract that evidences a residual interest in the assets of the charity after deducting all of its liabilities.

Recognition and measurement

All financial assets and liabilities are initially measured at transaction price (including transaction costs), except for those financial assets classified as at fair value through profit or loss, which are initially measured at fair value (which is normally the transaction price excluding transaction costs), unless the arrangement constitutes a financing transaction. If an arrangement constitutes a financing transaction, the financial asset or financial liability is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Financial assets and liabilities are only offset in the statement of financial position when, and only when there exists a legally enforceable right to set off the recognised amounts and the charity intends either to settle on a net basis, or to realise the asset and settle the liability simultaneously.

Financial assets are derecognised when and only when a) the contractual rights to the cash flows from the financial asset expire or are settled, b) the charity transfers to another party substantially all of the risks and rewards of ownership of the financial asset, or c) the charity, despite having retained some, but not all, significant risks and rewards of ownership, has transferred control of the asset to another party.

Financial liabilities are derecognised only when the obligation specified in the contract is discharged, cancelled or expires.

3 Income from donations and legacies

	Unrestricted funds			
	General	Restricted	Total	Total
	£	funds	2021	2020
		£	£	£
Donations and legacies;				
Donations	12,783	-	12,783	34,971
Grants, including capital grants;				
Grants	-	190,840	190,840	116,919
	<u>12,783</u>	<u>190,840</u>	<u>203,623</u>	<u>151,890</u>

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

4 Income from charitable activities

	Unrestricted funds		
	General	Total	Total
	£	2021	2020
		£	£
Contributions from schools / music hubs	-	-	2,880
Music workshop fees	1,064	1,064	6,096
Sale of musical goods	80	80	932
Performances	985	985	3,337
	<u>2,129</u>	<u>2,129</u>	<u>13,245</u>

5 Investment income

	Unrestricted funds	
	General	Total
	£	2021
		£
Interest receivable and similar income;		
Interest receivable on bank deposits	<u>5</u>	<u>5</u>

6 Other income

	Unrestricted funds		
	General	Total	Total
	£	2021	2020
		£	£
Sundry income	<u>394</u>	<u>394</u>	<u>87</u>

7 Analysis of governance and support costs

Governance costs

	Unrestricted funds		
	General	Total	Total
	£	2021	2020
		£	£
Independent examiner fees			
Examination of the financial statements	1,860	1,860	1,710
Other governance costs	<u>270</u>	<u>270</u>	<u>184</u>
	<u>2,130</u>	<u>2,130</u>	<u>1,894</u>

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

8 Net incoming/outgoing resources

Net incoming/(outgoing) resources for the year include:

	2021 £	2020 £
Depreciation of fixed assets	<u>8,326</u>	<u>1,991</u>

9 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

10 Staff costs

The aggregate payroll costs were as follows:

	2021 £	2020 £
Staff costs during the year were:		
Wages and salaries	107,602	102,583
Pension costs	1,882	1,598
Other staff costs	<u>7,909</u>	<u>8,109</u>
	<u>117,393</u>	<u>112,290</u>

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full time equivalents was as follows:

	2021 No	2020 No
Staff (excluding Trustees)	<u>3</u>	<u>3</u>

No employee received emoluments of more than £60,000 during the year.

11 Taxation

The charity is a registered charity and is therefore exempt from taxation.

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

12 Tangible fixed assets

	Fixtures, fittings and equipment £	Computer equipment and music technology £	Musical instruments £	Total £
Cost				
At 1 April 2020	227	7,373	4,194	11,794
Additions	-	19,564	1,397	20,961
Disposals	-	(950)	(2,005)	(2,955)
At 31 March 2021	227	25,987	3,586	29,800
Depreciation				
At 1 April 2020	227	6,902	1,691	8,820
Charge for the year	-	7,098	1,228	8,326
Eliminated on disposals	-	(950)	(1,463)	(2,413)
At 31 March 2021	227	13,050	1,456	14,733
Net book value				
At 31 March 2021	-	12,937	2,130	15,067
At 31 March 2020	-	471	2,503	2,974

13 Stock

	2021 £	2020 £
Stocks	198	408

14 Debtors

	2021 £	2020 £
Other debtors	3,076	8,775

15 Cash and cash equivalents

	2021 £	2020 £
Cash on hand	12	10
Cash at bank	67,176	666
	67,188	676

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

16 Creditors: amounts falling due within one year

	2021 £	2020 £
Other taxation and social security	2,875	2,420
Other creditors	372	6,958
Accruals	1,988	1,710
	<u>5,235</u>	<u>11,088</u>

17 Creditors: amounts falling due after one year

	2021 £
Bank loans	<u>40,000</u>

18 Pension and other schemes

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the year represents contributions payable by the charity to the scheme and amounted to £1,882 (2020 - £1,598).

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

19 Funds

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2021 £
Unrestricted funds					
<i>General</i>					
Unrestricted income fund	1,515	15,311	3,099	3,076	23,001
Restricted funds					
ACE NPO Funding	-	109,900	(109,900)	-	-
ACE Emergency Response Fund	-	21,966	(21,966)	-	-
London Community Response Fund	-	23,962	(23,962)	-	-
Tech for Good 'Explore' Programme (CAST)	-	5,000	(5,000)	-	-
Covid-19 Digital Response Fund (CAST)	-	6,152	(3,076)	(3,076)	-
Postcode Neighbourhood Trust	-	19,374	(4,567)	-	14,807
Songo	230	-	(230)	-	-
Dr Edwards and Bishop King's Fulham Charity (Songo's Wellbeing Project)	-	4,486	(2,000)	-	2,486
Total restricted funds	<u>230</u>	<u>190,840</u>	<u>(170,701)</u>	<u>(3,076)</u>	<u>17,293</u>
Total funds	<u>1,745</u>	<u>206,151</u>	<u>(167,602)</u>	<u>-</u>	<u>40,294</u>

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

	Balance at 1 April 2019 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2020 £
Unrestricted funds					
<i>General</i>					
Unrestricted income fund	1,671	48,073	(59,229)	11,000	1,515
Restricted funds					
ACE NPO Funding	-	107,914	(107,914)	-	-
Youth Music Fund B (WE ARE HERE!!)	(422)	5,005	(4,583)	-	-
Dr Edwards and Bishop King's Fulham Charity (WE ARE HERE!!)	938	-	(938)	-	-
Hammersmith & Fulham Fast Track Funding	-	1,000	(1,000)	-	-
ACE Catalyst Funding	8,289	3,000	(11,289)	-	-
Un Coronel Bilingüe	11,000	-	-	(11,000)	-
Songo	-	230	-	-	230
Total restricted funds	<u>19,805</u>	<u>117,149</u>	<u>(125,724)</u>	<u>(11,000)</u>	<u>230</u>
Total funds	<u>21,476</u>	<u>165,222</u>	<u>(184,953)</u>	<u>-</u>	<u>1,745</u>

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

The specific purposes for which the funds are to be applied are as follows:

ACE NPO funding (April 2018 – March 2023)

The four-year programme of work includes Musiko Musika's programme of work based at the Lyric Hammersmith, a touring programme of mini-projects and concerts The World Music Academy On The Road, training and development for BAME and other underrepresented musicians, infrastructure and running costs for the ECCO project and core costs. Other activities are training, conferences and the development and publication of education materials.

ACE Emergency Response Fund

During the very challenging circumstances of the Covid-19 pandemic this fund enabled Musiko Musika to remain financially viable between April and September 2020, sustaining the core creative, cultural and social functions of Musiko Musika, maintaining the organisational infrastructure of our core staff and providing crucial income and support for our freelance team.

London Community Response Fund

The funding was for us to implement a pivotal shift in our work for young children, redesigning it to provide online classes "Songo's World of Music"; and working with local family support services to reach vulnerable families and training for practitioners, addressing the current and longer-term social, mental health, educational and cultural impacts of coronavirus.

Tech for Good 'Explore' Programme

Funding from this programme enabled us to participate in development activities to undertake early stage proto-type development and research for our Sing Songo App.

Covid-19 Digital Response Fund

With the Covid-19 Digital Response Fund Musiko Musika worked with a digital partner Piota to develop and launch the Sing Songo App as a digital tool to tackle the disparity of developmental achievement on school entry between children with access to a lot of support and resources in the home and those families where this is lacking.

The Postcode Neighbourhood Trust (Songo's Wellbeing Project)

Songo's Wellbeing Project for Young Children is a recovery programme for children in nurseries devised in response to the Covid-19 pandemic and its impact on young children and families. Working with children and families in four Fulham nurseries it aims to improve the social and emotional wellbeing of children aged 2-5 in nurseries and ensure they make a full recovery of their developmental milestones and get back on track with their learning, particularly in the critical areas of speech and language and soft skills including behavioural, auditory memory and listening.

Dr Edwards & Bishop King's Fulham Charity (Songo's Wellbeing Project)

Songo's Wellbeing Project for Young Children is a recovery programme for children in nurseries devised in response to the Covid-19 pandemic and its impact on young children and families. Working with children and families in four Fulham nurseries it aims to improve the social and emotional wellbeing of children aged 2-5 in nurseries and ensure they make a full recovery of their developmental milestones and get back on track with their learning, particularly in the critical areas of speech and language and soft skills including behavioural, auditory memory and listening.

Musiko Musika

Notes to the Financial Statements for the Year Ended 31 March 2021

20 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total funds at 31 March 2021
	General £	£	£
Tangible fixed assets	15,067	-	15,067
Current assets	53,169	14,217	67,386
Current liabilities	(5,235)	-	(5,235)
Creditors over 1 year	(40,000)	-	(40,000)
Total net assets	23,001	14,217	37,218

	Unrestricted funds	Restricted funds	Total funds at 31 March 2020
	General £	£	£
Tangible fixed assets	2,974	-	2,974
Current assets	9,629	230	9,859
Current liabilities	(11,088)	-	(11,088)
Total net assets	1,515	230	1,745

21 Related party transactions

During the year the charity made the following related party transactions:

Trustees

At the balance sheet date the amount due to/from trustees was £Nil (2020 - £Nil).

Key management personnel

Donations received from key management personnel during the year totalled £Nil (2019 - £2,000). At the balance sheet date the amount due to/from key management personnel was £Nil (2020 - £Nil).