THE MUSIC WORKS (CHARITY)

England & Wales · Charity number 1106979

Details

Other names	FDMM, FOREST OF DEAN MUSIC MAKERS, GLOUCESTERSHIRE MUSIC MAKERS, MUSIC MAKERS, THE MUSIC WORKS
Status	Registered
Legal form	Charitable company
Company number	05195345
Registered	2004-11-25
Register	View on the Charity Commission register

Contact

Address	Kings House 27 St. Aldate Street Gloucester GL1 1RP
Phone	07904052268
Email	info@themusicworks.org.uk
Website	www.themusicworks.org.uk

Activities

Objects: TO ADVANCE THE EDUCATION OF THE PUBLIC, OF GLOUCESTERSHIRE AND THE SURROUNDING AREAS IN THE MAKING OF MUSIC AND RELATED ACTIVITIES, PARTICULARLY CHILDREN AND YOUNG PEOPLE.

Activities: To advance the education of the public, in the making of music and related activities particularly children and young people.

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Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, Arts/culture/heritage/science, Economic/community Development/employment, Recreation
- **Who:** Children/young People, People With Disabilities, Other Defined Groups, The General Public/mankind

Geography

- **Area of benefit:** GLOUCESTERSHIRE AND SURROUNDING AREAS.
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£2,086,470	£2,275,039	£2,384,162	33
2024-03-31	£2,451,697	£1,885,396	£2,572,731	29
2023-03-31	£1,675,021	£1,557,458	£2,006,430	30
2022-03-31	£1,662,922	£1,325,798	£1,888,867	24
2021-03-31	£1,686,654	£767,806	£1,551,743	14

Trustees

Name	Role	Appointed
Alexander Ross		2015-11-27
Benjamin Daniel Conie		2022-05-23
Camella Cephas		2026-01-26
Gail Johnson		2025-07-28
Gemma Cropper		2023-12-11
Lawrence David Morgan Porter		2026-01-26
Natalie Sodzi		2021-03-25
Stuart Leslie Cairns		2018-11-19

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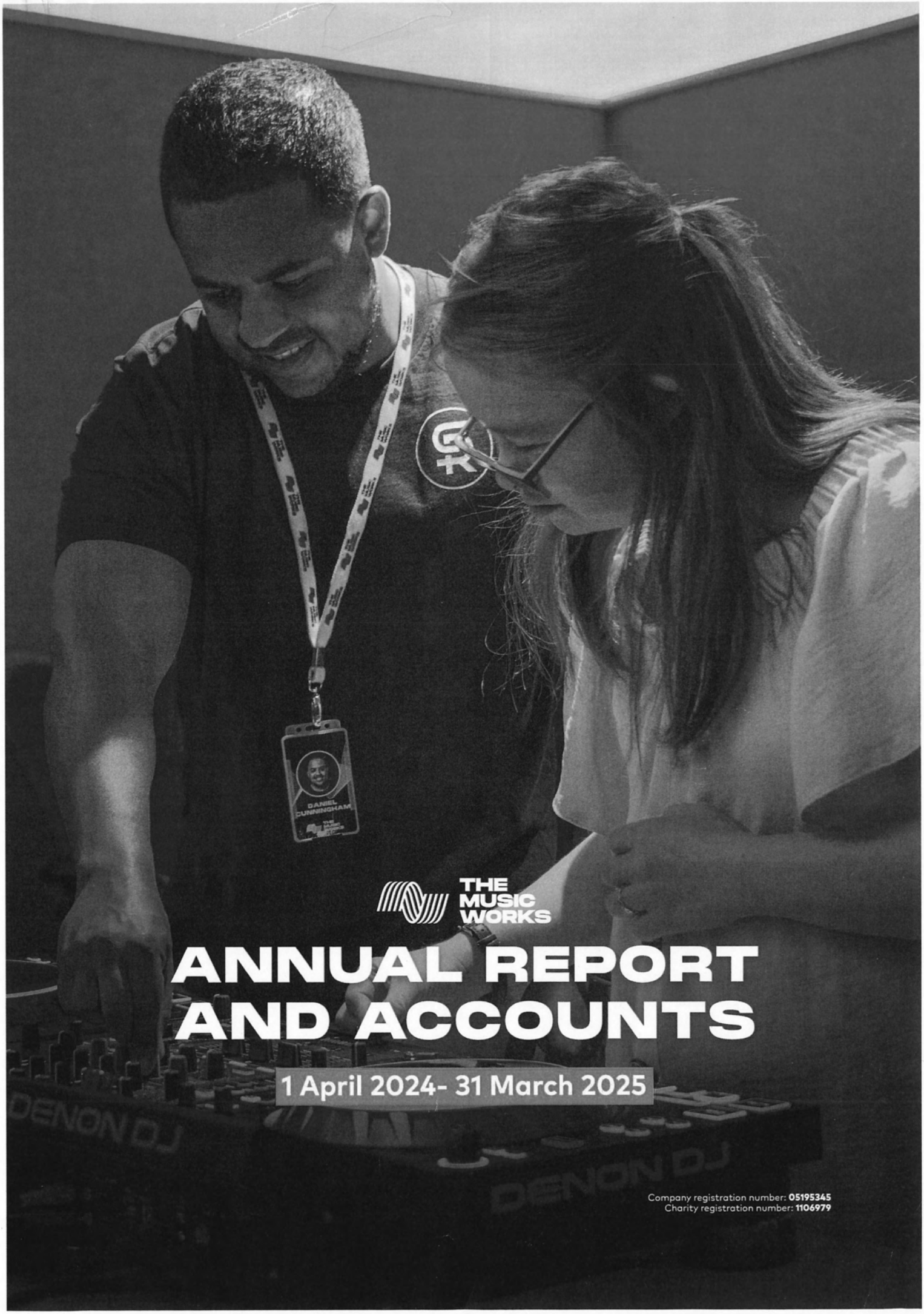
THE MUSIC WORKS (CHARITY)

England & Wales - Charity number 1106979

Accounts



THE MUSIC WORKS

ANNUAL REPORT AND ACCOUNTS

1 April 2024- 31 March 2025

Company registration number: **05195345**
Charity registration number: **1106979**

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The trustees, who are also the directors of the charity for the purposes of company law, present their report and the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice, applicable to charities preparing their accounts in accordance with the Financial Reporting Standard, applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Registered charity name	The Music Works (Charity)
Charity registration number	1106979
Company registration number	05195345
Principal office and registered office	Kings House 27 St Aldate Street Gloucester GL1 1RP

Trustees

Stuart Cairns	19 November 2018
Versha Carter	10 July 2017 (resigned 28 July 2025)
Ben Conie	23 May 2022
Gemma Cropper	11 December 2023
Maheen Rasul	25 March 2024
Alexander Ross	27 November 2015
Natalie Sodzi	25 March 2021
Rupert Walters	26 September 2022
Gerald Doherty	25 November 2022 (resigned 27 January 2025)
Jonathan Knight	17 August 2017 (resigned 29 October 2024)
Caroline Norbury	28 October 2021 (resigned 30 October 2024)
Gail Johnson	28 July 2025

Independent auditor

Millhall Consultants Ltd
Carlson Suite
4th Floor,
Building 8
Vantage Point
Business Village
Mitcheldean
Gloucestershire
GL17 0DD

STRUCTURE, GOVERNANCE AND MANAGEMENT

Company information
The Music Works (Charity) is a charitable company limited by guarantee, incorporated in England and Wales on 2 August 2004 under company number 05195345 and registered as a charity on 25 November 2004 under charity number 1106979.

The company was established under a memorandum of association which details the objects and powers of the charitable company and is governed under its articles of association. The name of the company was changed from Forest of Dean Music Makers to Gloucestershire Music Makers on 17th October 2011. In January 2015 a new trading name, 'The Music Works', was agreed with the Charity Commission. Articles were adopted on 11th September 2017. The company name was changed to The Music Works (Charity) on 24th October 2018.

Management
Working under the direction of the board, the charity is led by the chief executive officer (CEO). A staff team of 30 (as of 31/03/2025) provide management and delivery functions. The staff team and overall management of the charity is overseen by the board of trustees (who are also the directors of the charity).

The charity also uses approximately 18 freelance music leaders and 64 volunteers to deliver its services. This allows essential flexibility to deliver a wide range of services across the county of Gloucestershire.

In January 2025, Malaki Patterson (previously the charity's Artistic Director) was appointed as the new CEO.

Appointment of the chair
The chair is appointed from within the trustees or through open advertisement.

Method of recruiting and appointing new trustees
Recruitment is by open advertisement based on identified skills, knowledge and competency gaps. The recruitment process is led by the CEO. They will work with the chair, whose responsibility it is to make any recommendations for appointment to the trustees for confirmation. We are committed to ensuring that at least half of our board are young people and/or those with lived experience of challenging circumstances.

Organisational structure and decision-making

The trustees meet at least four times a year to discuss the strategic direction of the charity, ensure its core aims and objectives are being met in the most efficient way, take account of any risks to the charity and ensure that all legal obligations are satisfied. Outside of meetings, the day-to-day business of the charity is delegated to the CEO and through them to other staff.

We also have a governance framework that ensures young people are at the heart of our decision-making.

CO-OWNER

Young people on our board who make strategy decisions, evaluate impact and sign off budgets.

CHAMPION OR INFLUENCER

Young people who are actively involved in championing and influencing music for other young people through The Music Works. They may participate in our talent development programme (Upsurge), join a youth voice group or sit on our youth advisory group. They advise on programming, hosting events and are actively engaged with delivering activity.

ACTIVE PARTICPANT

Young people who have made the decision to get involved and do something. This might involve coming to a session, actively engaging with our social media or simply utilising our resources at home.

FOLLOWER

Young people who are following our social media or have signed up to our newsletter.

OBSERVER

Young people who have heard of us and perhaps encountered us from time to time but aren't yet really engaging with us.

OBJECTS AND ACTIVITIES

Objects, mission and values

Our objects, as stated in our articles of association, are 'to advance the education of the public in the making of music and related activities, particularly children and young people.' Within these governing parameters, our core mission is to inspire and transform young lives through the power of music. We envision a world in which every young person can tap into their unique creativity and thrive in life.

This year we worked with a total of 8,130 young people: 3,904 through schools, community, educational settings and studios and a further 4,226 through events. We have studios in Gloucester and the Forest of Dean and work across the county in schools and with community partners. We're open to the whole community but specifically target young people from challenging circumstances and those who are underrepresented in the creative sector. This includes those from young people from lower-income families, those involved in the youth justice system, young people navigating emotional and mental health challenges, neurodivergent young people, D/deaf and disabled young people, LGBTQ+ young people, and young people from Global Majority communities.

Our strategic framework encompasses our overall vision and mission, detailing our artistic vision, and the principles, values and enablers that guide and shape our work and the outcomes we're focused on achieving.

All our work is underpinned by our core values of authenticity, inclusivity, youth-voice, and innovation and is delivered using a theory of change based on the self-determination theory, one of the most well-evidenced frameworks for improving empowerment, wellbeing and motivation. It has three components:

- **Autonomy:** our whole approach is led by young people and focuses on supporting them to feel in control. We help them make the music that they want to make, at their own pace and in their own way.
- **Competence:** so often the young people that we work with have not felt successful in their lives. We're all about making them feel good at something and our music leaders are highly skilled at finding ways to draw out and celebrate success in a way that's meaningful to each individual.
- **Relatedness:** this is about making the young person feel connected. Initially this will focus on connection with the music leader, but, over time, we will facilitate connectedness with other young creatives either through making music together, performing together or just hanging out in the same creative space.

Our monitoring and evaluation framework captures information that helps us measure wellbeing, artistic development and leadership. We use the Short Warwick-Edinburgh Mental Wellbeing Scale (SWEMWBS) to measure increased wellbeing and other bespoke formats to capture information around self-determination, belonging, artistic voice, confidence and visionary thinking. Our leadership outcomes focus on the growth of social-emotional awareness, adaptability, resilience and influence with peers.

We believe that everyone has creative potential and that talent of every kind should be nurtured and celebrated. We work with young people to engage them through music and creativity, to build confidence, self-belief and motivation and to empower them to reach their potential in music, learning and in life. We strive for quality and artistic excellence without compromising accessibility.

An introduction to our work can be found here: https://www.youtube.com/watch?v=x_QBncv0d6w

Core activities

Our work helps young people build confidence, self-belief, and motivation, enabling them to re-engage with learning and life. We offer flexible progression routes across and between programmes, from first access through to creative careers. Our core programmes fall into the following strands:

- Open access after-school, weekend, and holiday drop-in sessions
- Disability programmes with adaptive technology and sensory equipment
- Creative health interventions for young people experiencing mental health challenges, health inequalities and long-term conditions.
- Specialist intervention and prevention work with young people involved in, or on the fringes of the youth justice system
- Targeted work with Alternative Schools Provision for young people excluded from mainstream education
- Community outreach sessions on our mobile recording studio Music Bus
- Whole-class music technology and songwriting programmes and performance opportunities for primary, secondary and special schools
- Artist development and creative careers programmes with industry standard training.
- Specialist workshops and masterclasses
  - Creative industry conferences
  - Events and festivals, which provide platforms for young musicians
  - Broadcasting opportunities through podcasts and online radio

Over the 2022-26 business plan period we'll also be exploring the development of new areas of work including:

- Training and consultancy
- Advocacy and campaigns
- Awarding and certification
- Artist and label services and publishing arm.

Collaboration is core to our mission and we work with a huge range of industry, strategic and delivery partners locally, nationally and internationally including:

- GSW Music Hub
- NHS Gloucestershire Integrated Care Board
- Youth Justice
- Child and Adolescent Mental Health Service
- Gloucestershire County Council
- University of Gloucestershire
- County wide education establishments, including mainstream and SEND schools, alternative provision settings and post 16 colleges.
- Barnwood Trust
- Gloucester Culture Trust, Create Gloucestershire and the wider arts sector
- Young Gloucestershire, VCS Alliance and wider youth & community sector
- PRS Foundation
- YouTube
- Warner Chappell Music

PUBLIC BENEFIT

Music has the capacity to inspire and uplift, fostering joy and connection among individuals from diverse backgrounds. At The Music Works, we see its profound impact on young people, particularly those facing challenging circumstances. Music not only enhances their present by raising aspirations and strengthening social and emotional wellbeing, but it also creates opportunities for long-term transformation, helping them build brighter futures.

The trustees have considered the Charity Commission's guidance on public benefit when reviewing organisational strategy and planning future activities and are satisfied that The Music Works continues to have significant charitable purpose and delivers tangible public benefit to young people in Gloucestershire. At the heart of this is the fundamental belief that engagement in music-making provides huge benefits to individuals and communities in terms of:

- promoting enjoyment and inclusion in music, so that everyone has a chance to discover their voice or musical skill and explore how music could enhance their life
- improving people's mental health and social and physical wellbeing by working with people affected by poor emotional and mental health, those with specific disabilities, or young people at risk of offending
- engaging and motivating young people in education by increasing attainment and helping them progress through vocational or academic routes and into employment
- developing musical talent by improving progression pathways for musicians and technicians and supporting young leaders
- developing the music workforce by enhancing the region's capacity to deliver more accessible, high-quality music provision through the training of musicians, music leaders, teaching staff and youth workers
- increasing understanding among policymakers and funders around the importance of music in transforming lives and building support for the sector now and in the future.

The importance of inclusion as the driving force for our work

Inclusion is at the heart of all that we do. We use the Youth Music definition of inclusion, which describes an approach to music learning that includes everyone and all types of music, leading to a range of outcomes to which we firmly align. Musical inclusion is 'an approach to music teaching and learning that means all children and young people can make music, whatever their background or circumstances. It's about embracing every style and genre of music. It's about creating access to music-making in the first place and providing the right support and opportunities so that young people can progress on their individual journey. And it's about music leaders having the right skills and resources to help each young person fulfil their potential.' **Youth Music**

ACHIEVEMENTS AND PERFORMANCE

1 April 2024 – 31 March 2025

YEAR SUMMARY

This year, we have seen a change in leadership with the appointment of Malaki Patterson (formerly our Artistic Director) to the position of CEO. With this new appointment, we took the decision to evolve our leadership structure to better align with our strategic vision and future growth. We now have four directors: a director of national programmes, a director of community and place, a director of music education and a director of finance.

During 2024/25, our Gloucester Hub remained a thriving community venue that drew in young people from across the county, eager to connect, collaborate and make music they're passionate about. In September 2024, inspired by the success of the Gloucester Hub, we officially opened our Forest Hub in Cinderford. Though smaller, this fully accessible space mirrors the Gloucester Hub's design, offering a sensory room, digital suite and multiple production rooms. We're committed to expanding activities at the Forest Hub ensuring it becomes a vital community resource capable of transforming the lives of young people in the area.

In partnership with Youth Justice and the Integrated Care Board, we have continued to expand our one-to-one intervention and prevention programmes. This work has drawn considerable national attention, enabling us to share our methodology and impact as examples of best practice. Our commitment and dedication to this area of work have continued to receive widespread recognition and in 2024, we were delighted to be receive the Health Equalities Award at the NHS Parliamentary Awards. This accolade is a testament to our success in harnessing the power of music to transform the lives of young people, particularly those navigating challenging circumstances.

After refining our artistic vision at the beginning of the year, we have focused on redeveloping our strategic framework, which now in addition to wellbeing, also incorporates artistic and leadership outcomes as impact measurement tools.

We have floated our record label Onatura and it is now its own artist services company, which includes the joint publishing venture with Warner Chappell Music. It acts as a partner to The Music Works and will, by sharing a percentage of its profits with us, contribute to our financial support. This initiative will help to support the growth and development of regional talent, while also providing us with a valuable opportunity to diversify our income streams.

Following an internal review, we made the decision to scale back Music Leaders UK. However, we will continue to develop and test the curriculum and content of the qualification internally, as part our own training programme. We have also expanded our youth voice work this year and created a youth social action group that has been busy developing activities that advocate for social justice. Central to this commitment is our design of the governance framework for the GSW Music Hub, which embeds young people at every level of decision-making through youth advisory positions, young people on the board and a young co-chair role.

Moving forward, while our work will remain rooted in local delivery, we're also committed to amplifying our national influence by actively sharing best practice.

COMMUNITY AND PLACE

In 2024/25, we've engaged over 2,200 young people throughout the county across community programmes (646 through open access, 772 through outreach, 823 through disability programmes).

Hub development

In September 2024, we successfully launched our new £1 million inclusive music hub in Cinderford. This hub is a first for the area, providing an accessible music space for the entire Forest of Dean community. We established a hub-and-spoke model to expand our reach, combining our central Cinderford location with mobile and partnership-based outreach programmes across the Forest of Dean. This approach allows us to reach individuals who previously faced barriers to participation. Community co-creation lies at the heart of our Hub's development. As such, all of its 2024/25 programming was designed in collaboration with our Forest of Dean Youth Advisory Group which comprised of young people from underrepresented demographics. We've also built strong and lasting strategic partnerships with over 20 local organisations, including district, town and parish councils, cultural organisations, schools and community groups. By leveraging their expertise and networks, we've been able to provide a wider range of musical opportunities to more people in the community.

Open Access programme expansion

This year, our open access programme experienced significant growth, with a 52% increase in participation (from 424 to 646 young people). We delivered 219 open access sessions across our Gloucester and Forest of Dean hubs, an 18% increase from last year. The new Forest Hub was a major driver of this success, with 'The Drop Forest' programme seeing a 485% increase in participants, growing from 27 to 158. We also successfully maintained all key Gloucester programmes, including The Drop, Music Social, Pass the Mic and our holiday programmes while expanding our weekly schedule to offer 10 weekly open access sessions across both hubs. This helped to ensure more opportunities for young people to engage in creative and youth-led music-making.

Outreach strategy development

During 2024/25, we delivered 129 outreach and Music Bus sessions, reaching 772 young people across our target communities. Our approach evolved from a mobile-only service into a powerful vehicle for community engagement and we moved from simply delivering sessions to building sustainable relationships and meaningful community connections. This shift to a multi-modal approach integrated community events, showcases, partnership development and stakeholder relationship management. It has yielded fantastic results, including the co-creation of programmes and bespoke initiatives with key partners like Blakeney Youth Club and Coleford Baptist Church. We also became an integral part of local events, enhancing our visibility and working in collaboration with partners to provide young people with performance opportunities at Cindyfest and the Coleford Music Festival.

Youth voice strategic development

This year, we've laid the groundwork for a new, comprehensive approach to youth development. We've become a strategic partner in the Gloucester Summer Youth Fund, helping to provide vital support and funding to young people during the summer through the county-wide 'youth contract'. We also introduced a new youth social programme to serve as a crucial first entry point for young people keen to discover their voice and begin their journey with youth engagement. We continued our successful Youth Social Action (YSA) programme, ensuring that projects were designed and led by young people and have created clear pathways for young people to advance into leadership roles and become co-owners of programmes. And to guide this work, we developed a comprehensive youth voice strategy based on four key pillars: 1. safe, first entry engagement, 2. building confidence and self-esteem, 3. the creation of clear progression pathways and 4. youth-led co-production.

Disability programme growth

This year, we delivered 670 hours of targeted music intervention with 823 disabled young people. Beyond these sessions, our Mix & Mash Short Breaks programme offered 50 hours of respite for families and carers. We improved the accessibility of our Mobile Mix and Mash sessions by bringing disability-specific programming directly to community venues and ensuring that every Music Bus session is accessible. Our digital reach also grew, with the Mix & Mash radio programme gaining popularity and averaging 218 monthly listens (2,627 annual listens). We continued to foster creative growth through our DJ Collective programme, which provided a safe space for 47 adults with learning difficulties and disabilities to meet, share their love of music, and practice for performances across Gloucestershire. This year, they engaged in 37 creative music-making sessions.

Following a year's worth of intensive preparation, we held our highly successful annual inclusive festival, INCFest in June 2024. Involving 8 schools and 469 young people in rehearsals, the event showcased the talent of 104 disabled young performers, to an audience of over 300.

Our new Cinderford hub has helped to address the gap in accessible music provision in the Forest of Dean, with specialist adaptive and sensory equipment, and changing places facilities providing the amenities for young disabled people in the area to have access to high quality music making opportunities.

TARGETED PROGRAMMES

Health

- **Key Changes**

Key Changes is The Music Works' mental health programme, offering 10 sessions of music mentoring to young people experiencing low-to-medium level mental health challenges. Designed for maximum accessibility, the programme welcomes both self-referrals and referrals from services including social prescribing, Children and Mental Health Services (CAMHS), education and youth support. 2024/25 marked another successful year, delivering 1,001 sessions to 175 young people, with 147 receiving one-to-one support and 35 accessing group mentoring.

Programme delivery centres on young people's interests and is grounded in self-determination theory. Carefully matched music leaders work with participants to use music as a vehicle for building confidence, fostering connections and developing skills. During 2024/25, the programme produced significant positive shifts in participant wellbeing: low wellbeing decreased from 50% to 27%, while high wellbeing increased from 2% to 15% and 54% of participants had a significant increase (one point or more). This year concludes the data collection phase of our research partnership with the University of Gloucestershire. We look forward to the completion of the evaluation in 2025/26.

- **Gloucestershire Creative Health Consortium**

As part of the Gloucestershire Creative Health Consortium, during 2024/25, we continued to empower young people with long-term health conditions through our Xpres! Programme, delivering 9 sessions to 45 young people referred by their consultant or clinical team. Our Transitions programme supported 87 pupils across 12 schools, helping them navigate anxiety around the move from primary to secondary school.

- **Community Connectors**

This year marked the first full year of our Community Connectors programme, delivered in partnership with the Gloucester Community Building Collective and funded by NHS England. This co-produced initiative recruited two young community connectors as freelancers to engage with young people from Black and diverse ethnic communities, identifying barriers they face when accessing mental health services.

- **Health Inequalities**

In 2024/25, NHS England recommissioned The Music Works to address health inequalities affecting young people in Gloucester through music interventions. Many local communities struggle to access healthcare, particularly those from Black and diverse ethnic backgrounds, young people in or leaving care, those excluded from school and young offenders. These groups experience disproportionately higher rates of mental health issues and substance misuse yet are far less likely to engage with health and support services. Our response involves diverse sessions at our Gloucester Hub including one-to-one mentoring, small groups, drop-in sessions, community outreach and holiday programmes. During 2024-25, the programme engaged 1,214 young people across 2,598 sessions.

Youth Violence Prevention and Intervention

- **Making It**

Making It has continued throughout 2024/25, engaging 19 young people through one-to-one sessions and 42 through group work. All one-to-one participants were either at risk of offending or had already offended. Our music leaders delivered 135 sessions focused on building confidence, self-esteem and resilience while establishing sustained relationships with trusted adults in a safe, creative environment. Pass the Mic group sessions enabled young people to develop their skills and strengthen their sense of belonging within their peer group and our organisation's wider community. Notably, 85% of the 2024-25 participants had not reoffended by year-end.

- **Tackling anti-social behaviour**

Our state-of-the-art mobile recording studio, the Music Bus, continued to prove instrumental in addressing anti-social behaviour in disadvantaged communities across Gloucestershire. Using a detached youth work approach, our music leaders bring music-making directly to communities, engaging young people with positive opportunities to develop skills, collaborate and experiment with music while connecting with families and peers. Funded by the Office for the Police and Crime Commissioner, the Music Bus targets anti-social behaviour hotspots as directed by neighbourhood policing teams. During 2024/25, we delivered five 10-week music programmes, and 9 one-day sessions and events, working with 263 young people.

- **Alternative provision**

Our partnership with alternative provision schools continued throughout 2024-25, providing effective secondary intervention for young people whose needs aren't met in mainstream education. These students typically present with higher levels of social, emotional and mental health needs and often exist on the fringes of criminality. Our approach, rooted in self-determination theory, enables music leaders to deliver innovative, youth-led music education to students in a state-of-the-art studio environment, while at the same time encourages participants to build productive working relationships with trusted adults - all of which leads to the development of skills, self-belief and improved attainment levels. This year, we delivered 167 sessions to 156 young people (from KS2 to KS4) across three schools (most now unified under one multi-academy trust). Among the KS4 students, 4 achieved Silver Arts Awards and 5 achieved Bronze Arts Awards.

EDUCATION

This year, we've focused on honing a blueprint for a more equitable and impactful music education approach and exploring how this might look in a national context.

Delivery in schools

During 2024/25, our education programme has solidified its position as an innovative research and development base, directly feeding into our broader vision for contemporary, relevant and youth-led music education. Our delivery in schools continues to thrive, providing young people across Gloucestershire with diverse and impactful music-making opportunities.

- **Music technology**

Our whole-class iPad music technology sessions have been a huge success, running at full capacity with schools keen to sign up and embrace modern music-making. These sessions, which introduce students to intuitive tools for composition and production, give young people creative autonomy and enable them to embrace emerging trends. The sessions have consistently received positive feedback from both school leaders and young people, with one school noting how much knowledge, inspiration and confidence children had gained from them.

- **Teacher training**

In 2024/25, we empowered educators by delivering a teacher training day for music leads across Gloucestershire. Attended by over 35 schools, this professional development opportunity was exceptionally well-received. By building confidence and enthusiasm for teaching music, we're helping to widen musical learning experiences across the county, disseminate best practice and drive systemic change.

- **'Voice Collective in a Day'**

We developed and successfully trialled a new 'Voice Collective in a Day' to make our programmes more accessible. This high-quality, youth-led music experience provides a more flexible and affordable option for schools. With five schools having already taken up this offer, this initiative showcases the demand from schools to engage in different ways.

- **SEN/D schools**

This year, we continued to deliver transformative sessions to special educational needs and disabilities (SEN/D) schools, providing an inclusive environment in which all young people could engage with music. A significant highlight in our education portfolio was INCFest, the inclusive music festival that brings together over 100 young people from 8 different SEN/D schools for a moving and powerful performance. This festival exemplifies our commitment to high-quality artistic experiences and youth-led development, enabling young people to imagine beyond perceived limitations.

Gloucestershire, Swindon & Wiltshire (GSW) Music Hub

This year, as a lead organisation on the Gloucestershire, Swindon & Wiltshire (GSW) Music Hub's executive team, we played a key strategic role in making music education across the region more inclusive and youth-led. We are committed to challenging conventional methods and ensuring the Hub's strategy aligns with contemporary industry relevance.

We scoped the Hub's needs and co-developed two research projects, on youth voice in music education and inclusive practice in schools. These findings are shaping future strategy and investment priorities, guided by young people's voices and best practice.

Alongside other lead partners, we supported delivery of music provision to schools across the region, expanding access for thousands of young people. We also embedded youth voice by appointing three young people to the board, one as co-chair, and introduced an ambitious inclusion strategy to ensure provision is accessible, equitable and relevant.

Music Leaders UK (MLUK)

Music Leaders UK (MLUK) was created to bridge a gap in music education by combining youth-led leadership with musical skills into a recognised qualification. After a successful trial in local schools, and in response to national developments, funder and teacher feedback, and our role within the GSW Hub, we've decided that MLUK will now take a more holistic approach to be better connected to our creative careers pipeline and aligned with The Music Works' outcomes. While the need for an alternative music qualification remains, aligning MLUK more closely with our strategy will maximise its impact on both the wider music education landscape and young people's experiences.

CREATIVE CAREERS

Upsurge

For young artists and creatives aged 18-30 keen to launch their career in the music industry, our creative careers programme – Upsurge provides the perfect platform. A year long programme comprised of three strands: artist development, creative development and studio engineering, Upsurge provides participants with access to one-to-one mentoring, knowledge and skill development, pivotal work experience, networking and performance opportunities as well as our state-of-the-art recording studios and equipment.

During 2024/25, we supported 40 young people through our programme: 19 artists, 7 creatives and 14 sound engineers and continue to support 75 Upsurge alumni. Highlights from this year include Upsurge artist Crispin going viral on TikTok and securing a signing with record label AWAL and Stroud-based artist Pebble Daisy securing an artist-in-residence spot at the Sub Rooms. Furthermore, two other artists received funding to help them develop their creative practice and continue their artist development journey and multiple artists secured showcasing opportunities at various venues including the Cheltenham Jazz Festival and Wychwood Festival.

Masterclasses

Our masterclasses offer aspiring young artists and creatives the chance to build comprehensive insider knowledge and understanding of the music industry as well as the opportunity to network and build game-changing relationships with key industry professionals. Our classes aim to inspire and upskill young people and leave them feeling confident and equipped to embark on a career in the creative sector. During 2024/25, we delivered 30 masterclasses reaching a total of 355 young people. Sessions included 'Branding 101' with Benjy Kusi, 'YouTube and Release Strategy' with Corbyn Asbury and a standout 'Vocal Fundamentals' workshop with professional vocal coach, Robert Short, which covered mic placement techniques and specific vocal warmups for rappers.

Creative Futures

Creative Futures returned this year as our flagship creative industry event, delivered in partnership with Warner Chappell Music and BBC Introducing. Creative Futures is a two-day networking and conference event, designed to inspire, educate and empower the next generation of music industry professionals and artists, unlock their potential and create pathways for them, where none existed before. For many of our young creatives, this event represents their first meaningful connection to the music industry, opening doors to knowledge, networks and opportunities that would otherwise remain out of reach.

Our opening day brought together industry veterans and emerging talent through carefully curated panels, insightful talks and invaluable A&R listening sessions. Local artists received direct feedback from industry professionals, gaining rare access to the expertise typically reserved for established acts. The second day transformed theory into practice through an intensive writing camp, where participants worked alongside active industry professionals. This hands-on experience provided 107 young people with real-world insight into the collaborative process that drives today's music industry.

Onatura

After testing and piloting artist services through Onatura under The Music Works, we have decided to establish it as a standalone company that will act as a partner to The Music Works while contributing financial support through a percentage of its profits. Following our testing of various models, we believe it would be best to create a clear distinction between the artist services and the talent development initiatives of the charity. The joint venture with Warner Chappell Music has now been established and is operating through Onatura with Upsurge alumni artists continuing to use the platform to distribute their music and receive artist services. Onatura is committed to supporting young emerging talent and providing guidance to build creative careers within the music industry - offering artists fair deals while they continue to develop their careers.

EVENTS

Kings Jam
This year we decided to run Kings Jam as a pop up, due to time pressures and lack of funding for a full festival. Kings Jam 'Bars In The Park' 2024, successfully reinforced our mission to provide accessible creative opportunities for young people across Gloucester, bringing together 85+ unique participants and attracted an audience of 284. The event demonstrated our commitment to inclusive youth engagement with 66.6% of attendees under 25. Additionally, a remarkable 70.6% of attendees were from ethnically diverse backgrounds. The festival achieved exceptional satisfaction levels, with 45.1% of participants rating the event 10/10 and 78.4% providing an overall satisfaction of above 7/10. The basketball competition, music programming and community atmosphere were specifically singled out for praise.

Although the festival faced some operational challenges, with it being run as a pop-up for the first time, it provided valuable learning opportunities for future events and successfully created a vibrant, youth-led space that celebrated local talent and fostered genuine community connection.
We are working on exciting plans to bring back Kings Jam in 2026 and are exploring alternative operational models for the festival with the support of local incubation organisation GUST.

PLANS FOR NEXT YEAR

As we look ahead to the 2025/26 financial year, The Music Works will continue to develop its national profile and establish a framework for how our work is shared and presented nationally. We remain focused on becoming a centre of best practice and showcasing how music can be used to transform the lives of young people in challenging circumstances and those underrepresented in the creative industries.

A priority will be creating and developing our 'People and Operations Plan' for 2026-2028. We intend to focus on developing three key areas that will guide our organisational development - developing our people and talent, evolving our values-led and inclusive culture and maximising our efficiency and impact.

We'll build on the development of our new outcomes framework, focusing on ensuring that the outcomes are embedded across all our programmes, with clear measures in place to track our impact and demonstrate the effectiveness of our work.

We will continue to explore commercial music business opportunities through Onatura - using it as a vehicle to propel artists and creatives into the music industry. Building on our partnership with Warner Chappell Music and our music publishing joint venture, we'll aim to diversify our income streams while creating meaningful opportunities for the young people we support.

SAFEGUARDING

This year, we created a new safeguarding team to help shape our organisation's strategic and operational direction and establish a strong and responsive safeguarding culture.To support this, we have implemented the use of Patronus a monitoring platform, designed to manage safeguarding concerns, incidents and compliance requirements more securely. By moving to a single, secure digital platform, we've streamlined how we record, track and manage all safeguarding concerns which has transformed our safeguarding efforts.

FINANCIAL OVERVIEW

The charity's accounts for 2024/25 reflect further growth in respect of the scale and scope of its charitable activities and highlight the charity's positive overall financial health.

Key Financial Headlines

- £204,000 of one-off capital development investment was made in respect of the completion of the build and fit out of the Forest Hub in Cinderford, which became our second operational music hub as of September 2024.
- The charity assumed the lead role within the newly formed GSW Hub to develop the governance framework at a cost of £31,000.
- Investment in the restricted project delivery programme (£1.6m) increased by 17% compared to 2024, demonstrating our continued ambition to reach as many young people as possible in Gloucestershire.
- The year was again not without its challenges, with continued economic pressures on funders and the continuing high cost of living still affecting both funders and beneficiaries.
- To ensure our long-term sustainability, we continued to explore ways of diversifying our funding strategy, focusing particularly on developing trading income through studio hire/fees from our two music hubs, school fees and the commissioning of our mental health work.
- Total net current assets held by the charity were **£1.1m**, but note, of these assets, only £0.255m are free unrestricted reserves held by us, with the remainder being committed funds.
- Our net current assets can be analysed as:
  - £1.2m – cash held at the bank
  - £0.1m – debtors
  - (£0.2m) – creditors.

- Current assets of (£1.1m), mainly cash at bank, are held in respect of the following:
  - £783,000 –advanced funding received for restricted project delivery in the financial year 2025/26
  - £255,000 – unrestricted free reserves held in line with the board of trustees' reserves policy, which represents 2 months of the full delivery model and 4 months of a minimal committed cost model
  - £12,000 – other unrestricted funding secured towards the investment in a CRM system.
  - £50,000 – restricted funding designated for retention payments and outstanding liabilities for the Gloucester and Forest hub capital development projects in 2025/26.

- Fixed assets (£1.3m) represent mainly the build and fit-out investment in the Gloucester and Forest music hubs.

Other notes to the accounts

- Expenditure (see notes 5 and 6 to the accounts) are mainly reported as charitable activity and other day-to-day management costs, which are made up as follows:
  - charitable activity costs – project management, all project delivery costs, studio running costs and equipment purchases
  - other day-to-day management costs – depreciation (£291,000), central staffing, HR, staff wellbeing, safeguarding, training and development, central marketing and evaluation, IT and central administration (consultancy, business development, accountancy, subscriptions, payroll and insurance).

- The direct and support cost split is fixed under the structure of the statutory accounts and the £498,000 of support costs from charitable activities consist of the following, which in true terms are all part of the cost of project delivery:
  - £208,000 – freelancers (mainly music leaders)
  - £114,000 – venue costs
  - £78,000 – studio running costs
  - £34,000 – direct project marketing and communications
  - £30,000 – events/workshops
  - £20,000 – travel expenses
  - £14,000– other delivery expenses.

- Transfers between restricted and unrestricted funds are reported at £377,732, as reported in note 14.
  - Funding agreements allow 26% of project delivery resource costs to be used for overhead costs and this amounts to £256,381 of transfers, with the balance of £121,351, (the planned reallocation of free reserves), to fund restricted project activity.
  - Fees generated by the charity are free reserves but are initially accounted for against the respective restricted project activity that they relate to. We then agree the respective value to be moved to our unrestricted funds.

RISK MANAGEMENT

The identification and mitigation of risk is a key task for the CEO in consultation with the board of trustees. The trustees maintain an overall risk analysis document that logs risks, probability, impact, management strategy, action and lead responsibilities. It covers governance, safeguarding, operational, financial, external and compliance risks. Risk is a standing item at all board meetings.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of The Music Works [Charity] for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period.

In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charity SORP
- make judgements and estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006.

They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware
- the trustees have taken all the steps they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, millhall consultants ltd, will be proposed for reappointment at the forthcoming annual general meeting.

Registered office:

Kings House, 27 St Aldate Street, Gloucester, Gloucestershire, GL1 1RP

Signed on behalf of the trustees on:

Date: 6/11/25

Alexander Ross (Chair) .....

Trustees' annual report (including the trustees' report) for the year ending 31 March 2025

The Music Works (Charity)

REPORT OF THE INDEPENDENT AUDITORS

to the members of The Music Works (Charity)

Opinion

We have audited the financial statements of The Music Works (Charity) (the 'charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:
- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:
- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees
As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:
- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company. These include but are not limited to compliance within the Companies Act 2006, the Charities Act 2011 and the Charities SORP (FRS 102);
- we agreed the financial statement disclosures to supporting documentation;
- we made enquires of management; and
- we reviewed board minutes throughout the year.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Ben Hall FCA (Senior Statutory Auditor)
for and on behalf of millhall consultants ltd
Carlson Suite
Vantage Point Business Village
Mitcheldean
Gloucestershire
GL17 0DD

Date: 6/11/25

STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating an Income and Expenditure Account for the year ended 31 March 2025)

	Notes	Unrestricted funds £	Restricted funds £	2025 Total Funds £	2024 Total Funds £
INCOME AND ENDOWMENTS FROM					
Charitable activities	3				
Donations		14,765	55,445	70,210	130,751
Grants		60,000	1,368,674	1,428,674	1,683,542
Investment income	2	7,017	-	7,017	6,514
Other income	4	32,728	547,841	580,569	630,890
Total		114,510	1,971,960	2,086,470	2,451,697
EXPENDITURE ON					
Charitable activities	5				
Charitable Activities		739	1,425,984	1,426,723	1,337,826
Fundraising Costs		85,443	-	85,443	61,003
Governance Costs		9,960	-	9,960	8,520
Other Day to Day Mngmt Costs		277,463	475,450	752,913	478,047
Total		373,605	1,901,434	2,275,039	1,885,396
NET INCOME/(EXPENDITURE)		(259,095)	70,526	(188,569)	566,301
Transfers between funds	14	163,724	(163,724)	-	-
Net movement in funds		(95,371)	(93,198)	(188,569)	566,301
RECONCILIATION OF FUNDS					
Total of funds brought forward		362,371	2,210,360	2,572,731	2,006,430
TOTAL FUNDS CARRIED FORWARD		267,000	2,117,162	2,384,162	2,572,731

The notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION

31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total Funds £	2024 Total Funds £
FIXED ASSETS					
Tangible assets	11	-	1,293,816	1,293,816	1,324,915
CURRENT ASSETS					
Debtors	12	33,473	27,273	60,746	106,394
Cash at bank		348,980	831,233	1,180,213	1,302,716
		382,453	858,506	1,240,959	1,409,110
CREDITORS					
Amounts failing due within one year	13	(115,453)	(35,160)	(150,613)	(161,294)
NET CURRENT ASSETS		267,000	823,346	1,090,346	1,247.816
TOTAL ASSETS LESS CURRENT LIABILITIES		267,000	2,117,162	2,384,162	2,572,731
NET ASSETS		267,000	2,117,162	2,384,162	2,572,731
FUNDS	14				
Unrestricted funds				267,000	362,371
Restricted funds				2,117,162	2,210,360
TOTAL FUNDS				2,384,162	2,572,731

The financial statements were approved by the Board of Trustees and authorised for issue on

6/11/25 and were signed on its behalf by:

Trustee

The notes form part of these financial statements

STATEMENT OF CASH FLOWS
for the year ended 31 March 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	130,146	947,932
Net cash provided by operating activities		130,146	947,932
Cash flows from investing activities			
Purchase of tangible fixed assets		(259,666)	(670,247)
Interest received		7,017	6,514
Net cash used in investing activities		(252,649)	(663,733)
Change in cash and cash equivalents in the reporting period		(122,503)	284,199
Cash and cash equivalents at the beginning of the reporting period		1,302,716	1,018,517
Cash and cash equivalents at the end of the reporting period		1,180,213	1,302,716

The notes form part of these financial statements

NOTES TO THE STATEMENT OF CASH FLOWS

for the year ended 31 March 2025

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

	2025 £	2024 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(188,569)	566,301
Adjustments for:		
Depreciation changes	290,765	258,863
Interest received	(7,017)	(6,514)
Decrease in debtors	45,648	59,476
(Decrease)/increase in creditors	(10,681)	68,806
Net cash provided by operations	130,146	947,932

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/24 £	Cash flow £	At 31/3/25 £
Net cash			
Cash at bank	1,302,716	(122,503)	1,180,213
	1,302,716	(122,503)	1,180,213
Total	1,302,716	(122,503)	1,180,213

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 March 2025

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

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

Freehold Property - 10% Straight Line
Basis Short Leasehold - 10% Straight Line
Basis Fixtures & Fittings - 40% Reducing Balance Basis

Taxation

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

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

NOTES TO THE FINANCIAL STATEMENTS – CONT

for the year ended 31 March 2025

2. INVESTMENT INCOME

	2025 £	2024 £
Bank interest	7,017	6,514

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2025 £	2024 £
Donations Trusts & Foundations	Donations	1,250	16,000
Donations Individuals	Donations	68,926	101,089
Donations- In kind sponsorship	Donations	34	13,662
Gloucestershire County Council	Grants	14,650	15,336
Innox Foundation	Grants	30,000	-
The Prudence Trust	Grants	92,682	91,255
Warner Chappell	Grants	30,000	-
Bernard Sunley	Grants	25,000	-
Police and Crime Commissioner for Gloucestershire	Grants	27,376	10,000
CAF Keystone Fund	Grants	-	24,504
Charles Hayward Foundation	Grants	20,000	20,000
PRS Foundation	Grants	11,000	11,000
Arts Council England	Grants	131,000	86,500
Barnwood Trust	Grants	32,124	103,071
GSW Music Hub	Grants	260,598	212,683
Youth Music Grants	Grants	59,666	50,000
The Henry Smith Charity	Grants	20,000	20,000
The Reta Lila Howard Foundation	Grants	20,000	-
BBC Children in Need	Grants	32,500	18,000
Gloucester County Council (of course we can)	Grants	5,000	7,500
The Notgrove Trust	Grants	10,000	-
The British Record Industry Trust	Grants	5,000	-
Chimo Trust	Grants	30,000	30,000
Garfield Weston Foundation	Grants	30,000	30,000
Wooden Spoon	Grants	5,000	-
Austin & Hope Pilkington Trust	Grants	5,000	-
The Coln Trust	Grants	4,000	-
St James's Place Charitable Foundation	Grants	45,000	-
Thirty Percy	Grants	-	100,000
The Comino Foundation	Grants	-	10,000
The Julia and Hans Rausing Trust	Grants	10,000	20,000
Masonic Charitable Foundation	Grants	25,000	25,000
The Baily Thomas Charitable Fund	Grants	-	8,000
Carried forward		1,050,806	1,023,600

continued...

NOTES TO THE FINANCIAL STATEMENTS – CONT

for the year ended 31 March 2025

3. INCOME FROM CHARITABLE ACTIVTIES - continued

		2025 £	2024 £
Brought forward		1,050,806	1,023,600
The Karlsson Játiva Charitable Foundation	Grants	28,248	28,248
Esmée Fairbairn Foundation	Grants	50,000	50,000
Gloucester City Council	Grants	9,000	5,000
Drake Music	Grants	-	1,000
Ramarni Family Foundation	Grants	-	1,500
Metal For Good	Grants	-	2,000
The Wiggin Charitable Foundation	Grants	25,000	-
National Express Foundation	Grants	-	2,500
The Pied Piper Appeal	Grants	-	30,000
The Free Hospital Trust	Grants	5,000	1,500
The Cotswold Primrose Charitable Trust	Grants	6,000	-
Youth Investment Fund	Grants	324,830	638,945
Foyle Foundation	Grants	-	30,000
		1,498,884	1,814,293

4. OTHER INCOME

	2025 £	2024 £
Other income	573,069	630,890

5. CHARITABLE ACTIVITIES COSTS

	Direct costs £	Support costs (see note 6) £	Totals £
Charitable Activities	928,682	498,041	1,426,723
Fundraising Costs	63,281	22,162	85,443
Governance Costs	-	9,960	9,960
Other Day to Day Mngmt Costs	545,495	207,418	752,913
	1,537,458	737,581	2,275,039

NOTES TO THE FINANCIAL STATEMENTS – CONT

for the year ended 31 March 2025

6. SUPPORT COSTS

	Management £	Governance costs £	Totals £
Charitable Activities	498,041	-	498,041
Fundraising Costs	22,162	-	22,162
Governance Costs	-	9,960	9,960
Other Day to Day Mngmt Costs	207,418	-	207,418
	727,621	9,960	737,581

7. NET INCOME/(EXPENDITURE)

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

	2025 £	2024 £
Auditors' remuneration	8,400	7,200
Other non-audit services	1,500	1,320
Depreciation - owned assets	290,765	258,864

8. TRUSTEES' REMUNERATION AND BENEFITS

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

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

9. STAFF COSTS

	2025 £	2024 £
Wages and salaries	993,026	820,920
Social security costs	74,568	62,099
Other pension costs	36,518	31,484
	1,104,112	914,503

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

	2025	2024
Administration and management	33	29

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

	2025	2024
£60,001-£70,000	1	-

NOTES TO THE FINANCIAL STATEMENTS – CONT

for the year ended 31 March 2025

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Charitable Activities			
Donations	22,847	107,904	130,751
Grants	120,504	1,563,038	1,683,542
Investment income	6,514	-	6,514
Other income	63,823	567,067	630,890
Total	213,688	2,238,009	2,451,697
EXPENDITURE ON			
Charitable Activities			
Charitable Activities	93,970	1,243,856	1,337,826
Fundraising Costs	61,003	-	61,003
Governance Costs	8,520	-	8,520
Other Day to Day Mngmt Costs	166,071	311,976	478,047
Total	329,564	1,555,832	1,885,396
NET INCOME /(EXPENDITURE)	(115,876)	682,177	566,301
Transfers between funds	222,947	(222,947)	-
Net movement in funds	107,071	459,230	566,301
RECONCILIATION OF FUNDS			
Total funds brought forward	255,300	1,751,130	2,006,430
TOTAL FUNDS CARRIED FORWARD	362,371	2,210,360	2,572,731

11. TANGIBLE FIXED ASSETS

	Short leasehold £	fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2024	1,661,983	529,945	46,986	2,238,814
Additions	131,994	127,672	-	259,666
At 31 March 2025	1,793,977	657,517	46,986	2,498,480
DEPRECIATION				
At 1 April 2024	470,191	408,467	35,241	913, 899
Charge for year	179,398	99,620	11,747	290,765
At 31 March 2025	649,589	508,087	46,988	1,204,664
NET BOOK VALUE				
At 31 March 2025	1,144,388	149,430	(2)	1,293,816
At 31 March 2024	1,191,792	121,378	11,745	1,324,915

continued...

NOTES TO THE FINANCIAL STATEMENTS – CONT

for the year ended 31 March 2025

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	13,186	36,018
Other debtors	31,061	61,738
Prepayments	16,499	8,638
	60,746	106,394

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	35,160	72,262
Social security and other taxes	-	5,938
Accrued expenses	115,453	83,094
	150,613	161,294

14. MOVEMENT IN FUNDS

	At 1/4/24 £	Net movement in funds £	Transfers between funds £	At 31/3/25 £
Unrestricted funds				
Unrestricted Fund	362,371	(259,095)	163,724	267,000
Restricted funds				
Restricted Fund	2,210,360	70,526	(163,724)	2,117,162
TOTAL FUNDS	2,572,731	(188,569)	-	2,384,162

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	114,510	(373,605)	(259,095)
Restricted funds			
Restricted Fund	1,971,960	(1,901,434)	70,526
TOTAL FUNDS	2,086,470	(2,275,039)	(188,569)

NOTES TO THE FINANCIAL STATEMENTS – CONT

for the year ended 31 March 2025

14. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/24 £	Net movement in funds £	Transfers between funds £	At 31/3/25 £
Unrestricted funds				
Unrestricted Fund	255,300	(115,876)	222,947	362,371
Restricted funds				
Restricted Fund	1,751,130	682,177	(222,947)	2,210,360
TOTAL FUNDS	2,006,430	566,301	-	2,572,731

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	213,688	(329,564)	(115,876)
Restricted funds			
Restricted Fund	2,238,009	(1,555,832)	682,177
TOTAL FUNDS	2,451,607	(1,885,396)	566,301

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

	At 1/4/24 £	Net movement in funds £	Transfers between funds £	At 31/3/25 £
Unrestricted funds				
Unrestricted Fund	255,300	(374,971)	386,671	267,000
Restricted funds				
Restricted Fund	1,751,130	752,703	(386,671)	2,117,162
TOTAL FUNDS	2,006,430	377,732	-	2,384,162

NOTES TO THE FINANCIAL STATEMENTS – CONT

for the year ended 31 March 2025

14. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resource expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	328,198	(703,169)	(374,971)
Restricted funds			
Restricted Fund	4,209,969	(3,457,266)	752,703
TOTAL FUNDS	4,538,167	(4,160,435)	377,732

15. RELATED PARTY DISCLOSURES

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

DETAILED STATEMENT OF FINANCIAL ACTIVITIES

for the year ended 31 March 2025

	2025 £	2024 £
INCOME AND ENDOWMENTS		
Investment income		
Bank Interest	7,017	6,514
Charitable activities		
Donations Trusts & Foundations	1,250	16,000
Donations Individuals	68,926	101,089
Donations - in kind sponsorship	34	13,662
Gloucestershire County Council	14,650	15,336
Innox Foundation	30,000	-
The Prudence Trust	92,682	91,255
Warner Chappell	30,000	-
Bernard Sunley	25,000	-
Police and Crime Commissioner for Gloucestershire	27,376	10,000
CAF Keystone Fund	-	24,504
Charles Hayward Foundation	20,000	20,000
PRS Foundation	11,000	11,000
Arts Council England	131,000	86,500
Barnwood Trust	32,124	103,071
GSW Music Hub	260,598	212,683
Youth Music	59,666	50,000
The Henry Smith Charity	20,000	20,000
The Reta Lila Howard Foundation	20,000	-
BBC Children in Need	32,500	18,000
Gloucester County Council (of course we can)	5,000	7,500
The Notgrove Trust	10,000	-
The British Record Industry Trust	5,000	-
The Chimo Trust	30,000	30,000
Garfield Weston Foundation	30,000	30,000
Wooden Spoon	5,000	-
Austin & Hope Pilkington Trust	5,000	-
The Coln Trust	4,000	-
St James's Place Charitable Foundation	45,000	-
Thirty Percy	-	100,000
The Comino Foundation	-	10,000
The Julia and Hans Rausing Trust	10,000	20,000
Masonic Charitable Foundation	25,000	25,000
The Baily Thomas Charitable Fund	-	8,000
The Karlsson Jativa Charitable Foundation	28,248	28,248
Esmee Fairbairn Foundation	50,000	50,000
Gloucester City Council	9,000	5,000
Drake Music	-	1,000
Ramarni Family Foundation	-	1,500
Metal For Good	-	2,000
The Wiggin Charitable Foundation	25,000	-
National Express Foundation	-	2,500
The Pied Piper Appeal	-	30,000
Carried forward	1,163,054	1,143,848

This page does not form part of the statutory financial statements

DETAILED STATEMENT OF FINANCIAL ACTIVITIES

for the year ended 31 March 2025

	2025 £	2024 £
Charitable activities		
Brought forward	1,163,054	1,143,848
The Free Hospital trust	5,000	1,500
The Cotswold Primrose Charitable Trust	6,000	-
Youth Investment Fund	324,830	638,945
Foyle Foundation	-	30,000
	1,498,884	1,814,293
Other income		
Fees	556,521	418,839
Sales	23,248	211,051
Sponsorship	800	1,000
	580, 569	630,890
Total incoming resources	2,086,470	2,451,697
EXPENDITURE		
Charitable activities		
Wages and salaries	993,026	820,920
Social Security	74,568	62,099
Pensions	36,518	31,484
Insurance	6,531	5,797
Staff Training and Development	47,731	35,759
Subcontractors	88,319	-
Depreciation	290,765	258,863
	1,537,458	1,214,922
Support costs - Management		
Management and admin	157,731	95,516
Fundraising	22,162	61,003
Project delivery costs	517,414	480,488
Publicity, comms & marketing	12,508	14,883
Monitoring and evaluation	2,308	(5,433)
Equipment renewals	2,594	5,160
Subscriptions and memberships	12,904	8,079
	727,621	659,696
Information technology		
Repairs and renewals	-	2,258
Support costs - Governance costs		
Auditors' remuneration	8,400	7,200
Auditors' remuneration for non audit work	1,560	1,320
	9,960	8,520
Total resources expended	2,275,039	1,885,396
Net (expenditure)/income	(188,569)	566,301

This page does not form part of the statutory financial statements

THE
MUSIC
WORKS
Company registration number: 05195345
Charity registration number: 1106979

THE MUSIC WORKS (CHARITY)

England & Wales - Charity number 1106979

Accounts

THE MUSIC WORKS

The Music Works (Charity)
Company Limited by Guarantee

ANNUAL REPORT AND ACCOUNTS

1 April 2023 – 31 March 2024

COMPANY REGISTRATION NUMBER: 05195345
CHARITY REGISTRATION NUMBER: 1106979

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The trustees, who are also the directors of the charity for the purposes of company law, present their report and the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice, applicable to charities preparing their accounts in accordance with the Financial Reporting Standard, applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Reference and administrative details

Registered charity name	The Music Works (Charity)	
Charity registration number	1106979	
Company registration number	05195345	
Principal office and registered office	Kings House 27 St Aldate Street Gloucester GL1 1RP	
The directors	Alexander Ross	Appointed 27 November 2015
	Versha Carter	Appointed 10 July 2017
	Jonathan Knight	Appointed 17 August 2017
	Stuart Cairns	Appointed 19 November 2018
	Natalie Sodzi	Appointed 25 March 2021
	Caroline Norbury	Appointed 28 October 2021
	Benjamin Conie	Appointed 23 May 2022
	Rupert Walters	Appointed 26 September 2022
	Barbra Mghoi	Appointed 10 November 2022 -resigned 28 July 2023
	Gerald Doherty	Appointed 25 November 2022
	Gemma Cropper	Appointed 11th December 2023
	Maheen Rasul	Appointed 25th March 2024
Independent Auditor	millhall consultants ltd Carlson Suite 4th Floor, Building 8 Vantage Point Business Village Mitcheldean Gloucestershire GL17 0DD	

STRUCTURE, GOVERNANCE AND MANAGEMENT

Company information

The Music Works (Charity) is a charitable company limited by guarantee, incorporated in England and Wales on 2 August 2004 under company number 05195345 and registered as a charity on 25 November 2004 under charity number 1106979.

The company was established under a memorandum of association which details the objects and powers of the charitable company and is governed under its articles of association. The name of the company was changed from Forest of Dean Music Makers to Gloucestershire Music Makers on 17th October 2011. In January 2015 a new trading name, 'The Music Works', was agreed with the Charity Commission. Articles were adopted on 11th September 2017. The company name was changed to The Music Works (Charity) on 24th October 2018.

Management

Working under the direction of the board, the charity is led by the chief executive officer (CEO). A staff team of 32 (as of 31/03/2024) provide management and delivery functions. The staff team and overall management of the charity is overseen by the board of trustees (who are also the directors of the charity).

The charity also uses approximately 18 freelance music leaders and 66 volunteers to deliver its services. This allows essential flexibility to deliver a wide range of services across the county of Gloucestershire.

Appointment of chair

The chair is appointed from within the trustees or through open advertisement.

Method of recruiting and appointing new trustees

Recruitment is by open advertisement based on identified skills, knowledge and competency gaps. The recruitment process is led by the CEO. They will work with the chair, whose responsibility it is to make any recommendations for appointment to the trustees for confirmation. We are committed to ensuring that at least half of our board are young people and/or those with lived experience of challenging circumstances.

Organisational structure and decision-making

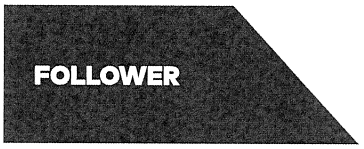
The trustees meet at least four times a year to discuss the strategic direction of the charity, ensure its core aims and objectives are being met in the most efficient way, take account of any risks to the charity and ensure that all legal obligations are satisfied. Outside of meetings, the day-to-day business of the charity is delegated to the CEO and through her to other staff.

We also have a governance framework that ensures young people are at the heart of our decision making.

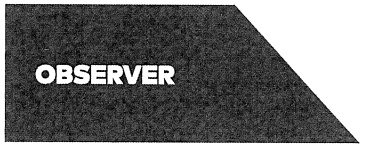
Co-owner: young people on our board who make strategy decisions, evaluate impact and sign off budgets.

Champion or influencer: young people who are actively involved in championing and influencing music for other young people through The Music Works. They may participate in our talent development programme (Upsurge), join a youth voice group or sit on our youth advisory group. They advise on programming, hosting events and are actively engaged with delivering activity.

Active participant: young people who have made the decision to get involved and do something. This might involve coming to a session, actively engaging with our social media or simply utilising our resources at home.



Follower: young people who are following our social media or have signed up to our newsletter.



Observer: young people who have heard of us and perhaps encountered us from time to time but aren't yet really engaging with us.

OBJECTS AND ACTIVITIES

Objects, mission and values

Our objects, as stated in our articles of association, are 'to advance the education of the public in the making of music and related activities, particularly children and young people'. Within these governing parameters, our core mission is to inspire and transform young lives through the power of music. We envision a world in which every young person can unleash their unique creativity and thrive in life.

This year we worked with a total of 8,181 young people - 4,781 through schools, community, educational settings and studios and a further 3,400 through events. We have studios in Gloucester and the Forest of Dean but work across the county in schools and with community partners. We're open to the whole community, but specifically target young people from challenging circumstances who are underrepresented in the creative sector. This includes those from poorer socioeconomic backgrounds, young offenders, those experiencing poor emotional and mental health, young people who are neurodivergent, D/deaf and disabled young people, LGBTQ+ young people and those from Black, Asian and diverse ethnic communities. We remain committed to enhancing the lives and outcomes of those we work with and are proud that our wellbeing data from this year, reveals a significant increase in high and medium wellbeing scores following young people's participation in our programmes and a decrease in low wellbeing scores.

We believe that everyone has creative potential and that talent of every kind should be nurtured and celebrated. We work with young people to engage them through music and creativity, to build confidence, self-belief and motivation and to empower them to reach their potential in music, in learning and in life. We strive for quality and artistic excellence without compromising accessibility.

All of our work is underpinned by our core values of authenticity, inclusivity, youth-led, scalability and innovation and is delivered using a theory of change based on the self-determination theory (SDT) - one of the most well-evidenced frameworks for improving empowerment, wellbeing and motivation. It has three components:

- **Autonomy:** our whole approach is led by young people and focuses on supporting them to feel in control. We help them make the music that they want to make, at their own pace and in their own way.
- **Competence:** so often the young people that we work with have not felt successful in their lives. We're all about making them feel good at something and our music leaders are highly skilled at finding ways to draw out and celebrate success in a way that's meaningful to each individual.
- **Relatedness:** this is about making the young person feel connected. Initially this will focus on connection with the music leader, but, over time, we will facilitate connectedness with other young creatives either through making music together, performing together or just hanging out in the same creative space.

Core activities

We provide the only comprehensive non-classical music offer in the county, from first access to talent development. We help young people to make whatever music they're passionate about, from pop to rap, indie to dance and beyond.

We specialise in contemporary music, particularly music technology and production, singing and songwriting as well as rap and beatboxing. We've found that these are often the most accessible forms of music and achieve the best outcomes.

We work with children and young people aged 8 to 30 years who are of all abilities, from absolute beginners to some of the county's most gifted and talented contemporary musicians.

Our core programmes fall into the following strands:

- small group or one-to-one music mentoring
- ten-week, whole-class music technology and songwriting programmes for primary, secondary and special schools
- weekend, holiday and after-school music groups and sessions
- one-off specialist workshops such as beatboxing
- events and festivals, which provide platforms for young musicians
- artist development and creative careers including industry-led sessions
- specialist interventions with partners using music to engage young people with particularly challenging circumstances such as mental illness and youth offending
- digital development including podcasts and online radio
- community outreach sessions delivered by the Music Bus – our mobile recording studio.

Over the 2022-26 business plan period we'll also be exploring the development of new areas of work including:

- training and consultancy
- advocacy and campaigns
- awarding and certification
- our record label and publishing arm.

Collaboration is core to our mission and we work with a huge range of industry, strategic and delivery partners locally, nationally and internationally including:

- Youth Justice
- NHS Gloucestershire Integrated Care Board
- Child and Adolescent Mental Health Service
- Gloucester Culture Trust
- Young Gloucestershire, VCS Alliance and many other youth/community organisations
- Create Gloucestershire and the wider arts sector
- PRS Foundation
- Genelec
- Warner Chappell Music
- Absolute Label Services
- local authorities
- schools and universities.

PUBLIC BENEFIT

Throughout history, music has uplifted, engaged, engendered joy and united people of diverse backgrounds. In short, music changes lives and none more so than those of young people. It can improve their present – by raising aspirations and fostering better social and emotional health – and in turn can transform their future. This is especially true for those in challenging circumstances.
The trustees have considered the Charity Commission's guidance on public benefit when reviewing organisational strategy and planning future activities and are satisfied that The Music Works continues to have significant charitable purpose and delivers very tangible public benefit.

At the heart of this is the fundamental belief that engagement in music-making provides huge benefits to individuals and communities in terms of:

- promoting enjoyment and inclusion in music, so that everyone has a chance to discover their voice or musical skill and explore how music could enhance their life
- improving people's mental health and social and physical wellbeing by working with people affected by poor emotional and mental health, those with specific disabilities, or young people at risk of offending
- engaging and motivating young people in education by increasing attainment and helping them progress through vocational or academic routes and into employment
- developing musical talent by improving progression pathways for musicians and technicians and supporting young leaders
- developing the music workforce by enhancing the region's capacity to deliver more accessible, high-quality music provision through the training of musicians, music leaders, teaching staff and youth workers
- increasing understanding among policymakers and funders around the importance of music in transforming lives and building support for the sector now and in the future.

Alongside Youth Music's music development scale and other bespoke tools, we use the short version of the Warwick-Edinburgh Mental Wellbeing Scale (SWEMWBS) to measure the outcomes of our work and have consistently found positive results.

The importance of inclusion as the driving force for our work

Inclusion is at the heart of all that we do. We use the Youth Music definition of inclusion, which describes an approach to music learning that includes everyone and all types of music, leading to a range of outcomes to which we firmly align.

Musical inclusion is *'an approach to music teaching and learning that means all children and young people can make music, whatever their background or circumstances. It's about embracing every style and genre of music. It's about creating access to music-making in the first place and providing the right support and opportunities so that young people can progress on their individual journey. And it's about music leaders having the right skills and resources to help each young person fulfil their potential.'* - **Youth Music**

ACHIEVEMENTS AND PERFORMANCE

1 April 2023 — 31 March 2024

YEAR SUMMARY

It's been an important year for The Music Works, one that's seen us consolidate and apply our learning and extend our influence beyond Gloucestershire.

Our Gloucester Hub, designed by young people for young people, has this year emerged as a vital community resource - a fully functioning hive of activity, that has enabled young creatives to connect, collaborate and make music they're passionate about. Keen to mirror the success of our Gloucester Hub, during 2023/24, work began to create a similar state-of-the-art facility for young people in the Forest of Dean. Due to open in September 2024, our fully accessible Forest Hub, complete with sensory room, equipment store and multiple production and performance spaces, will transform the lives of young people in the area and breathe new life into the Forest of Dean's music scene.

Our targeted one-to-one interventions with key partners such as the Integrated Care Board and Youth Justice have also expanded this year, reflecting our commitment to supporting young people grappling with poor mental health, gangs and knife crime.

Additionally, we have spent time articulating our artistic vision. We want to inspire, captivate and challenge young people by curating high-quality music experiences. We want young people to be fierce in their ambitions and limitless in their desire to create the music they want to make – to embrace diverse and emerging trends and immerse themselves in the landscape of the contemporary music industry. And we believe that given the right resources, support and environment, through music, every young person can thrive and reach their full potential both musically and in life.

And we have launched Music Leaders UK - our exciting new awarding arm. Both Music Leaders UK and Onatura (our commercial record label, launched in 2021), align with our mission and operate as social enterprises and both will, over time, generate surplus income to sustain our grassroots activities. As nationwide ventures, these initiatives underscore our growing influence beyond Gloucestershire. And, this year, in recognition of our increasing national relevance, we have started to explore how we might transition to a national charity and what that may look like.

Looking ahead, we remain committed to youth-led, inclusive music practices. We will continue to be guided by the voices and vision of the young people we work with and will empower them to become bold and creative decision makers and shape their own future. And though our work remains rooted in local delivery, through the development of Onatura and roll out of Music Leaders UK, we will seek to amplify our national influence in order to inspire and support more young creatives across the country.

COMMUNITY AND PLACE

Gloucester Hub

Our second year at the Gloucester Hub has focused on embedding our learning from year one. We have developed our understanding of what young people want from the hub including the types of sessions and activities that they want to participate in and how they'd like to use the space and we have used this knowledge to shape our programme delivery.

This has resulted in us reaching 1,621 young people this year and delivering 2,425 sessions, with many of our programmes reaching full capacity.

Our open access programme continued to experience significant growth with The Drop (our primary entry point for those starting out on their musical journey) proving especially popular - reaching 236 young people. We are also proud of the transition made by increasing numbers of participants from The Drop to various other activities and sessions, such as our Music Social programme, with such participant flow demonstrating our continuing reach and positive impact.

Welcoming budding lyricists, producers, beatmakers and DJs, our new Pass the Mic session has this year provided rappers and singers (aged 16-25) with the opportunity to develop their skills and learn from other young creatives as well as our experienced music leaders.

And our Have a Go school holiday programme held in collaboration with Gloucestershire County Council's Holiday Activities and Food (HAF) programme enabled 127 young people aged 11-16 and in receipt of free school meals, to engage in fun and accessible music-making activities.

Forest Hub

Having witnessed the success of the Gloucester Hub model, we were keen to provide young people in the Forest of Dean with access to a similar creative space. A survey of young people in the Forest of Dean found that for nearly three quarters of them, music is their number one thing but most of them feel there is nowhere for them to go to make it or listen to it.

With building work soon to be completed, this state-of-the-art facility will transform the lives of young people in the Forest of Dean, providing them with access to cutting edge music technology, a production and broadcasting room, a live studio and sensory room for rehearsals, specialist equipment, an outdoor performance and social area as well as a much-needed accessible changing places toilet complete with a hoist and changing platform. Not only will our new hub provide a space for young people in the Forest of Dean to feel inspired and empowered to make music, but it will also strengthen the area's vibrant music scene, providing the community with an incredible venue to make music and connect with like-minded people.

Outreach work

This year our versatile mobile recording studio – the Music Bus, has transformed our outreach work, helping us to connect with more communities, support more families and enrich the lives of 477 young people.

This year we took the Music Bus out to deliver a series of 10-week programmes in areas of rural deprivation, where music facilities are limited or where transport links limit travel to our hubs. Meeting young people in the spaces they felt comfortable and providing them with stimulating and empowering music-making experiences not only helped to strengthen our engagement with them, but also enabled us to forge stronger ties with the wider community.

Additionally, the Music Bus has enabled us to support more disabled young people and their families across the county by taking Mix and Mash out to communities. Offered as a Short Breaks respite activity for families and carers of disabled children, this year, our mobile Mix and Mash sessions provided young people with the opportunity to delve into music-making in a safe and inclusive environment. From DJing and beat-making to singing and recording opportunities, our studio on wheels has helped us to reach families that we might not ordinarily see, whether that's due to transportation difficulties or because they're unaware of our organisation and the work we do.

Disability

This year, across all of our programmes, we ran 1,061 SEN/D sessions, delivering 1,158 hours of music intervention to 421 young people across 15 locations including our hubs, schools and community settings.

IncDrop, our inclusive after-school club offering targeted support to young people with additional needs, reached 87 individuals and our Mix and Mash Short Breaks programme offered 76.5 hours of respite to families of 35 young people with additional needs. Our Mix and Mash radio station continued to thrive – broadcasting 2 hours of live radio each week and this year, across all programmes working with young people with additional needs, we received 8,925 views of our YouTube live streams.

Our DJ Collective programme delivered 42 sessions at our Gloucester Hub and enabled 66 DJs with additional needs to nurture their talent, meet like-minded people and make the music they love in a safe and welcoming space. The programme also provided participants with some exciting public performance opportunities, which this year included the Big Health Day, the Tall Ships Festival, Tewkesbury's Big Weekend and HappyFest – an inclusive music and arts carnival.

And in June, following a year's worth of preparation, more than 100 young people from 8 different SEN/D schools, came together for another moving and powerful IncFest performance in front of a sell-out crowd of 240 people including friends, family, carers, parents, fellow students, volunteers and our own VIPs and funders.

TARGETED PROGRAMMES

Health

- Key Changes

Our Key Changes programme provides 10 one-to-one and small group mentoring sessions to young people struggling with low-level mental health challenges and poor emotional wellbeing. During 2023/24 it had another hugely successful year, delivering 781 sessions and reaching a total of 133 individuals. In fact the programme experienced such growth in demand that we now have people waiting to join. Structured around the participant's interests and needs and grounded in the self-determination theory, the programme focuses on helping young people improve their confidence, build connections and discover their musical potential. We're pleased to report that participant wellbeing data from this year, demonstrates a significant reduction in low wellbeing from 51% to 11 %, a 23% increase in those experiencing medium wellbeing and a 17% increase in those experiencing high wellbeing and increased feelings of competence. The success of our programme this year, has led to increasing national interest and with the help of a researcher from the University of Gloucestershire, we're now beginning to showcase our work.

- Gloucestershire Creative Health Consortium

As part of the Gloucestershire Creative Health Consortium, we have continued to support and empower young people living with long-term health conditions through our Xpres! programme - delivering 19 sessions to 39 young people referred to us by their consultant or clinical team. Our Transitions programme had another busy year too, supporting 123 pupils dealing with anxiety around their transition from primary school to secondary school.

- Community Connectors

This year, in partnership with the Gloucester Community Building Collective and funded by NHS England, we embarked upon our exciting new programme, 'Community Connectors'. By recruiting two community connectors to engage Gloucester's young people in conversation, we hope to better understand the barriers young people from diverse backgrounds may be facing when trying to access mental health services. Although the roles won't be recruited until

2024/25, we have spent this year co-producing the job descriptions with young people and acquiring their insights into how the roles might work.

- Health inequalities

During 2023/24 we were also commissioned by the NHS to deliver a piece of work which uses music to address health inequalities experienced by young people in Gloucester. We know that across Gloucester, multiple factors impact the health of young people and affect their take up of health services, including where they live, being from a Black or diverse ethnic community, living in care or being a care leaver, being excluded from school or being a young offender. For all of these young people, the incidence of poor mental health and substance misuse is particularly high and yet their take up of health and support services is low.

We've therefore spent this year delivering various sessions at our Gloucester Hub including one-to-one and small group mentoring, open access drop-in sessions as well as community outreach activities and holiday programmes – with the aim of supporting as many young people facing health inequalities as possible and encouraging them to access relevant health services. Overall, during 2023/24, the programme engaged 955 young people across 1,143 sessions, marking an 89% increase from the previous year.

One of the highlights of our health inequalities work has been our 'In Talks With' series, which emerged in response to the surge in mental health problems experienced by young people following the pandemic – especially those from marginalised communities, already facing barriers to accessing health services.

Conversations led by young people revealed that they felt more comfortable discussing their mental health challenges with an online influencer or peer, who they felt had experienced similar adversities. They also felt more inclined to take the advice offered by their online peer network around how and where to access help and support.

https://www.youtube.com/watch?v=v3CI6ZKi4zQ

Youth violence - intervention and prevention

- Making It 2

Our work with young people at risk continued this year. Through our Making It 2 programme, we engaged 31 young people susceptible to involvement in crime or violence. Of those, 36% were excluded from school, 26% were at risk of exclusion and 34% were recorded as having emotional and behavioural difficulties. All were either at risk of offending or had offended. Our music leaders delivered 112 one-to-one sessions aimed at improving participants' confidence, self-esteem and resilience, reducing instances of anti-social behaviour and increasing their engagement in training, education and employment.

Although there have been some challenges around delivering the programme this year, primarily due to fears around knife-carrying and the division created around this, engagement and outcomes for many of the participants has been very positive. In fact, using our data and information from the Youth Justice Team, as far as we can establish, only one person is now in a custodial setting following completion of the programme and to the best of our knowledge, the majority have not reoffended. Wellbeing data also reveals that following completion of the sessions, the proportion of participants experiencing low wellbeing this year disappeared and those experiencing medium wellbeing increased from 43% to 80%.

- Tackling anti-social behaviour

This year our state-of-the art, mobile recording studio – the Music Bus, has been instrumental in tackling anti-social behaviour incidents in disadvantaged communities across Gloucestershire. In cold spots where youth disengagement is high, it has enabled us to engage young people in places they choose to meet and build their interest in music-making at a pace that suits them. Our sessions in Kingsway proved a particular highlight with music leaders

noting an increase in the number of young people attending, week after week and plenty of positive feedback from participants. This included how the sessions provided them with the opportunity to engage in something purposeful and how they have enjoyed hanging out with friends in a new place and making music they loved.

Our detached youth work approach means we're not only building relationships of trust with young people but we're also connecting with families and peers and encouraging more intergenerational buy-in and support. This has been game-changing in areas where anti-social behaviour is prevalent - leading to a 20% conversion rate to other programmes at our hub. The Music Bus has also enabled us to capture youth voice around the current music-making opportunities that exist for young people, which will help us to shape and drive our youth social action in the future.

Schools

- Alternative provision

Following our successful pilot programme last year, our work with alternative provision schools has continued during 2023/24. We've delivered 174 one-to-one music-based mentoring sessions, across four schools and supported 167 young people between KS2 and KS4, who are struggling to stay in mainstream education and who have higher levels of social, emotional and mental health needs. Crafting sessions around each participant's individual needs, we have helped students to set goals and work towards them, with the aim of improving wellbeing and attendance levels and encouraging transition into post-16 education. We have been impressed with the dedication and commitment shown by many of the students this year, with six of them working towards the attainment of their silver arts award.

- SEN/D

This year we worked with two SEN/D schools, delivering 132 sessions to 74 students with additional needs. Through our whole class music technology sessions, we introduced students to iPads, inspiring those who wouldn't ordinarily see themselves as 'musical', to compose their own pieces. We also supported SEN/D students who were finding the transition to secondary school challenging, with our Transitions Trailblazer sessions focused on building confidence and self-esteem through song-writing and music-making.

- Advisory work

As part of our commitment to supporting music education across Gloucestershire, this year we delivered 18 one-to-one sessions with Music subject leaders in primary schools – eight of which were in our targeted areas. These bespoke advisory sessions were tailored to the needs of each school with the aim of empowering them to develop their music provision in a way that widens the musical learning and experiences of young people.

With many of the subject leaders identifying staff confidence as a barrier to teaching music effectively, we led a teacher training day in March 2024, aimed at upskilling non-specialist teachers. Twenty-one schools attended, with over 50% coming from our targeted schools. Feedback following the session was overwhelmingly positive with 100% of attendees stating they felt more confident and enthusiastic about teaching music.

CREATIVE CAREERS

Upsurge

Our creative careers programme, 'Upsurge' provides aspiring young creatives, aged between 18 and 30 with the ideal platform to kick-start their career in the music industry. Split into two distinct strands: artist development and creative development, our free, year-long programme offers participants one-to-one mentoring, access to state-of-the-art recording studios and equipment, as well as opportunities to attend masterclasses, develop crucial business acumen and network with leading industry professionals. During 2023/24, we supported 52 young

people through our programme: 20 artists, 20 creatives and 12 sound engineers.

Highlights from the Upsurge programme this year include the incredible success of two of our artists: Elje and Nat Oaks. Elje has secured a distribution deal with The Orchard and Nat has secured financial support via Youth Music's Next Gen fund and made a live appearance for Sofar Sounds.

Masterclasses

During 2023/24 we held 11 industry masterclasses, reaching 140 young people, with topics ranging from developing creative practice and brand-building to song-writing and film-making. These classes provided attendees with access to unrivalled insider knowledge and advice about the creative sector from key industry professionals including Shani Gonzales (Director A&R at Warner Music Group), DJ and radio presenter Tom Green and Hollywood director, Marc Jobst. In addition, these classes offered young creatives the chance to network with industry experts and forge relationships with local musicians and businesses.

Creative Futures

Once again this year, our partnerships with key industry bodies have helped to open up exciting new progression pathways for our young creatives, many of whom have faced challenging circumstances. In November, we held our annual creative industry day, 'Creative Futures' – a conference and networking event aimed at inspiring young people and empowering them with the knowledge, skills and tools they'll need to break into the music industry. The event provided 160 attendees with the opportunity to hear from industry experts, engage in networking opportunities with creative professionals and forge new collaborative partnerships. With big industry names in attendance, including Warner Chappell Music, BBC Introducing, Sony Music, Robots and Humans, Cygnus Music, BMG UK, Metropolis Music and Europa Music Management, this year's event proved to be another inspiring and memorable experience for the next generation of music professionals.

Onatura

In November 2021, we launched our own record label, management and publishing arm: Onatura. This new commercial branch of our organisation serves as a self-sufficient option for emerging artists and producers. Linked to and supported by our industry advisory board and partnerships, it offers a secure and commercially viable initial step for aspiring artists, producers, managers and executives and expands the level of support available to those on our Upsurge programme.

EVENTS

Upsurge Live

Following on from last year's success, in April, July and September 2023, we held three separate Upsurge Live events at our Gloucester Hub. These open mic nights provided more than a dozen up-and-coming local artists with an opportunity to perform in front of a live audience of around 185 people, but in a low-pressure and welcoming environment.

Upsurge – An Evening With

In February 2024, we held 'Upsurge – An Evening With', an event designed to demonstrate the progress achieved by six of our exceptional Upsurge artists since their induction into the programme. With each artist having a dedicated set to showcase their incredible talent, the evening helped to cement their reputation within the Gloucester music scene and beyond, whilst also proving to be a dynamic and captivating experience for those in the audience.

A Grime Supreme

A Grime Supreme was a project led by Tomorrow's Warriors – a London-based jazz education and artist development organisation. Its aim was to break down musical, social and geographical barriers by exploring the fusion of jazz and grime and encouraging new collaborations between jazz artists in Stroud and a pool of emerging grime artists from

Gloucester. In November 2023, following three months of collaboration and with support from iconic British producer Swindle, Mercury-nominated jazz drummer Moses Boyd, jazz-drill pioneer XVNGO (Deji Ijishakin) and Gloucester native MC Rider Shafique, 20 Gloucestershire-based musicians and artists took to the stage in a compelling live performance. Not only did the event enable young local artists to showcase their new musical collaborations and cross-genre sounds, but it has also helped to build bridges between communities across the county.

This year, we're once again proud to have delivered an array of inclusive and accessible events, attracting many young people experiencing challenging circumstances. During 2023/24, 22% of event attendees had mental health challenges, 22% had special educational needs and disabilities and 24% of attendees were from Black, Asian and ethnically diverse communities. We're also pleased that our events created 26 volunteering opportunities and 32 performance opportunities for local artists.

MUSIC LEADERS UK (MLUK)

We know that music has the power to transform young people's lives – helping them to unlock their creative potential, connect with others and develop leadership skills they often didn't know they had. And yet, over the years, we have witnessed the decline of music in schools, with almost all young people halting their musical education after KS3. Feedback from young people indicates this may in part be due to the huge disconnect between the music they want to make and the music they're taught in schools. In response to this, in March 2024, we launched Music Leaders UK (MLUK) – an awarding body that aims to revolutionise music education in schools and make a real difference to both young people and the creative sector. In consultation with secondary school music teachers and young people themselves, we've created a syllabus, curriculum, assessment criteria and award scheme, which we believe will encourage thousands of secondary school pupils to re-engage with music in schools. We're also confident that MLUK's qualifications will enable young people to develop essential leadership skills such as teamwork, collaboration and problem solving, whilst also helping to address the array of challenges young people face today including poor mental health, school exclusion and youth violence. And we believe MLUK has the power to diversify the music education sector by fostering inclusivity, celebrating difference and making music more accessible and enjoyable to a much broader range of young people.

PLANS FOR NEXT YEAR

As we look ahead to the 2024/25 financial year, The Music Works is poised to embark on an exciting journey of growth and transformation that will propel us from being a respected local charity to a prominent national one.

First and foremost, we will focus on establishing both MLUK (our awarding arm) and Onatura (our record label) - two initiatives that will expand our reach and impact. These new ventures will enable us to serve a broader audience and make a significant difference in the lives of even more individuals.

We will also strengthen our commitment to becoming more youth-led, particularly at senior levels. By empowering young people to take on leadership roles and have a greater say in our decision-making processes, we will ensure that our organisation remains relevant, dynamic and responsive to the needs of the communities we serve.

A further exciting highlight will be the launch of our new Forest Hub, which we aim to transform into a thriving centre of activity. Based in Cinderford, this hub will serve as a focal point for our work in the area, providing a space for collaboration, innovation and community engagement.

To support our growth and development during the next financial year, we will be recruiting a new Director of People and Organisational Development. This key appointment will help us attract, retain and nurture the talented individuals who are the driving force behind our success.

As we expand our reach, we recognise the importance of sharing our learnings on a national stage. We will seek clarity on how best to achieve this, ensuring that our insights and best practices are disseminated widely and effectively.

Finally, we are thrilled to be taking up our new role as Inclusion and Youth Voice lead for the new Music Education Hub for Gloucestershire, Swindon and Wiltshire. This position will allow us to champion the importance of inclusivity and amplify the voices of young people in the world of music education.

SAFEGUARDING

This year, of the safeguarding incidents that occurred - all were reported and logged correctly by staff and designated safeguarding leads. Following the incidents, we worked closely with Youth Justice, the police and other external agencies to mitigate further risks.

Furthermore, we updated our lone-working policy to ensure staff safety, held regular meetings with a safeguarding consultant to ensure the proper reporting of procedures, provided all staff with safeguarding training, trained new designated safeguarding leads and updated our safeguarding handbook. We're also exploring a new platform in order to manage our safeguarding needs more efficiently.

FINANCIAL OVERVIEW

The charity's accounts for 2023/24 reflect further growth in respect of the scale and scope of its charitable activities and highlight the charity's positive overall financial health.
In 2023/24, investment in the restricted project delivery programme increased by 15%, demonstrating our ambition to continue to reach as many young people as possible in Gloucestershire.

Development expenditure was made in respect of the establishment of both Music Leaders UK – our awarding arm (£56,000) and Onatura - our own record label (£12,000). Significant capital (£650,000) was also invested in the construction of our second music hub in Cinderford, which is due to open in late 2024.

The year was not however, without its challenges, with economic pressures on funders and the continuing high cost of living still affecting both funders and beneficiaries.

To ensure our long-term sustainability, we continued to explore ways of diversifying our funding strategy, focusing particularly on developing trading income and reducing dependency on grants. Excluding one-off grant funding for the Forest Hub capital development, income from fee/sales and commission income in 2023/24 represented 35% of total charitable activity funding, compared to 31% in 2022/23. This has come mainly from commercial studio fees, school fees and the commissioning of our mental health work.

Key financial headlines:

- £0.65m of one-off capital development investment was made in respect of the construction and fit-out of the Forest Hub.
- Total net current assets held by the charity were £1.25m, but note, of these assets, only £0.25m are free unrestricted reserves held by us, with the remainder being committed funds.

- Our net current assets can be analysed as:
  - £1.3m – cash held at the bank
  - £0.1m – debtors
  - (£0.16) – creditors.

    £1.25m
- Current assets of (£1.25m), mainly cash at bank, are held in respect of the following:
  - £0.76m –advanced funding received for restricted project delivery in the financial year 2024/25
  - £0.25m – unrestricted free reserves held in line with the board of trustees' reserves policy, which represents 2 months of the full delivery model and 4 months of a minimal committed cost model
  - £0.11m - unrestricted funds that have been accumulated from unrestricted grants, donations and trading activity that will need to be allocated to cover any remaining funding gaps on restricted activity in 2024/25
  - £0.05m – restricted funding designated for retention payments on the Gloucester Hub in 2024/25
  - £0.08m – funding received for the implementation and delivery of Music Leaders UK in 2024/25.
- Fixed assets (£1.325m) have increased by £0.411m since 2022/23, reflecting the investment in the new Forest Hub.

Other notes to the accounts

- Expenditure (see notes 5 and 6 to the accounts) are mainly reported as charitable activity and other day to day management costs, which are made up as follows:
  - charitable activity costs – project management, all project delivery costs, studio running costs and equipment purchases
  - other day to day management costs – depreciation (£259,000), central staffing, HR, staff wellbeing, safeguarding, training and development, central marketing and evaluation, IT and central administration (consultancy, business development, accountancy, subscriptions, payroll and insurance).
- The direct and support cost split is fixed under the structure of the statutory accounts and the £502,000 support costs from charitable activities consists of the following, which in true terms are all part of the cost of project delivery:
  - £145,000 – venue costs
  - £175,000 – freelancers (mainly music leaders)
  - £29,000 – events and workshops
  - £75,000 – direct project marketing
  - £54,000 – studio running costs
  - £15,000 – direct project monitoring and evaluation
  - £5,000 – other delivery expenses
  - £4,000 – equipment
- Transfers between restricted and unrestricted funds are reported at £222,947.
  - Funding agreements allow 26% of project delivery resource costs to be used for overhead costs and this amounts to £222,947 of transfers, as reported in note 14.
  - Fees generated by the charity are free reserves but are initially accounted for against the respective restricted project activity that they relate to. We then agree the respective value to be moved to our unrestricted funds.

RISK MANAGEMENT

The identification and mitigation of risk is a key task for the CEO in consultation with the board of trustees. The trustees maintain an overall risk analysis document that logs risks, probability, impact, management strategy, action and lead responsibilities. It covers governance, safeguarding, operational, financial, external and compliance risks. Risk is a standing item at all board meetings.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of The Music Works (Charity) for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period.

In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charity SORP
- make judgements and estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006.

They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware
- the trustees have taken all the steps they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, millhall consultants ltd, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Registered office:
Kings House
27 St Aldate Street
Gloucester
Gloucestershire
GL1 1RP

Signed on behalf of the trustees on:

Date 28/10/24

Alexander Ross (Chair) .....

Trustees' annual report (including the trustees' report) for the year ending 31 March 2024

The Music Works (Charity)

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF THE MUSIC WORKS (CHARITY)

We have audited the financial statements of The Music Works (Charity) (the 'charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

OUR RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company. These include but are not limited to compliance with the Companies Act 2006, the Charities Act 2011 and the Charities SORP (FRS 102);
- we agreed the financial statement disclosures to supporting documentation;
- we made enquiries of management; and
- we reviewed board minutes throughout the year.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Ben Hall FCA (Senior Statutory Auditor)
for and on behalf of millhall consultants ltd
Carlson Suite
Vantage Point Business Village Mitcheldean
Gloucestershire GL17 0DD

Date: 28/10/24

STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted fund £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Charitable activities	3				
Donations		22,847	107,904	130,751	48,576
Grants		120,504	1,563,038	1,683,542	1,058,190
Investment income	2	6,514	-	6,514	2,252
Other income	4	63,823	567,067	630,890	566,003
Total		213,688	2,238,009	2,451,697	1,675,021
EXPENDITURE ON					
Charitable activities	5				
Charitable Activities		93,970	1,243,856	1,337,826	1,107,424
Fundraising Costs		61,003	-	61,003	44,605
Governance Costs		8,520	-	8,520	11,040
Other Day to Day Mngmt Costs		166,071	311,976	478,047	394,389
Total		329,564	1,555,832	1,885,396	1,557,458
NET INCOME/(EXPENDITURE)		(115,876)	682,177	566,301	117,563
Transfers between funds	14	222,947	(222,947)	-	-
Net movement in funds		107,071	459,230	566,301	117,563
RECONCILIATION OF FUNDS					
Total funds brought forward		255,300	1,751,130	2,006,430	1,888,867
TOTAL FUNDS CARRIED FORWARD		362,371	2,210,360	2,572,731	2,006,430

The notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION
31 MARCH 2024

	Notes	Unrestricted funds £	Restricted fund £	2024 Total funds £	2023 Total funds £
FIXED ASSETS					
Tangible assets	11	-	1,324,915	1,324,915	913,532
CURRENT ASSETS					
Debtors	12	56,289	50,105	106,394	165,870
Cash at bank		395,114	907,602	1,302,716	1,018,517
		451,403	957,707	1,409,110	1,184,387
CREDITORS					
Amounts falling due within one year	13	(89,032)	(72,262)	(161,294)	(91,489)
NET CURRENT ASSETS		362,371	885,445	1,247,816	1,092,898
TOTAL ASSETS LESS CURRENT LIABILITIES		362,371	2,210,360	2,572,731	2,006,430
NET ASSETS		362,371	2,210,360	2,572,731	2,006,430
FUNDS	14				
Unrestricted funds				362,371	255,300
Restricted funds				2,210,360	1,751,130
TOTAL FUNDS				2,572,731	2,006,430

The financial statements were approved by the Board of Trustees and authorised for issue on 28/10/24 and were signed on its behalf by:

.....
Trustee

The notes form part of these financial statements

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Cash generated from operations	1	947,932	267,868
Net cash provided by operating activities		947,932	267,868
Cash flows from investing activities			
Purchase of tangible fixed assets		(670,247)	(58,501)
Interest received		6,514	2,252
Net cash used in investing activities		(663,733)	(56,249)
Change in cash and cash equivalents in the reporting period		284,199	211,619
Cash and cash equivalents at the beginning of the reporting period		1,018,517	806,898
Cash and cash equivalents at the end of the reporting period		1,302,716	1,018,517

The notes form part of these financial statements

NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2024

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024 £	2023 £
Net income for the reporting period (as per the Statement of Financial Activities)	566,301	117,563
Adjustments for:		
Depreciation charges	258,863	197,185
Interest received	(6,514)	(2,252)
Decrease/(increase) in debtors	59,476	(84,027)
Increase in creditors	69,806	39,399
Net cash provided by operations	947,932	267,868

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/23 £	Cash flow £	At 31/3/24 £
Net cash			
Cash at bank	1,018,517	284,199	1,302,716
	1,018,517	284,199	1,302,716
Total	1,018,517	284,199	1,302,716

The notes form part of these financial statements

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

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

Freehold Property - 10% Straight Line Basis
Short Leasehold - 10% Straight Line Basis
Fixtures & Fittings - 40% Reducing Balance Basis

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

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

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

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

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

2. INVESTMENT INCOME

	2024	2023
	£	£
Bank Interest	6,514	2,252

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2024 £	2023 £
Donations Trusts & Foundations	Donations	16,000	22,837
Donations Individuals	Donations	101,089	25,026
Donations - in kind sponsorship	Donations	13,662	713
Gloucestershire County Council	Grants	15,336	5,000
Paul Hamlyn Foundation	Grants	-	77,000
The Prudence Trust	Grants	91,255	89,870
Gloucester Guildhall	Grants	-	16,400
Police and Crime Commissioner for Gloucestershire	Grants	10,000	26,250
CAF Keystone Fund	Grants	24,504	-
Charles Hayward Foundation	Grants	20,000	20,000
PRS Foundation	Grants	11,000	11,000
Arts Council England	Grants	86,500	92,850
Barnwood Trust	Grants	103,071	39,574
Make Music Gloucestershire	Grants	212,683	224,000
Youth Music	Grants	50,000	45,000
The Henry Smith Charity	Grants	20,000	20,000
BBC Children in Need	Grants	18,000	2,000
Gloucester County Council (of course we can)	Grants	7,500	10,500
29th May Charity	Grants	-	5,000
Cheltenham Borough Council	Grants	-	3,400
The Chimo Trust	Grants	30,000	-
Garfield Weston Foundation	Grants	30,000	-
The Venture Community Hub	Grants	-	2,500
Gloucester Community Foundation (Freemasons)	Grants	-	2,000
The High Sheriff of Gloucestershire's Fund	Grants	-	2,500
St James's Place Charitable Foundation	Grants	-	22,500
Thirty Percy	Grants	100,000	126,016
The Comino Foundation	Grants	10,000	-
The Julia and Hans Rausing Trust	Grants	20,000	-
Carried forward		990,600	891,936

3. INCOME FROM CHARITABLE ACTIVITIES - continued

		2024 £	2023 £
Brought forward		990,600	891,936
Masonic Charitable Foundation	Grants	25,000	-
The Baily Thomas Charitable Fund	Grants	8,000	-
The Karlsson Játiva Charitable Foundation	Grants	28,248	28,248
Esmée Fairbairn Foundation	Grants	50,000	60,000
Gloucester City Council	Grants	5,000	20,000
Drake Music	Grants	1,000	-
Ramarni Family Fund	Grants	1,500	-
Metal for Good	Grants	2,000	-
The Wiggin Charitable Foundation	Grants	-	35,000
National Express Foundation	Grants	2,500	-
The Pied Piper Appeal	Grants	30,000	-
The Free Hospital Trust	Grants	1,500	-
Youth Investment Fund	Grants	638,945	41,582
Foyle Foundation	Grants	30,000	30,000
		1,814,293	1,106,766

4. OTHER INCOME

	2024 £	2023 £
Other income	630,890	566,003

Other income includes income from fees, contracts and other sales.

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 6) £	Totals £
Charitable Activities	836,048	501,778	1,337,826
Fundraising Costs	-	61,003	61,003
Governance Costs	-	8,520	8,520
Other Day to Day Mngmt Costs	378,874	99,173	478,047
	1,214,922	670,474	1,885,396

6. SUPPORT COSTS

	Management	Information technology	Governance costs	Totals
	£	£	£	£
Charitable Activities	501,778	-	-	501,778
Fundraising Costs	61,003	-	-	61,003
Governance Costs	-	-	8,520	8,520
Other Day to Day Mngmt Costs	96,915	2,258	-	99,173
	659,696	2,258	8,520	670,474

7. NET INCOME/(EXPENDITURE)

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

	2024	2023
	£	£
Auditors' remuneration	7,200	6,600
Other non-audit services	1,320	4,440
Depreciation - owned assets	258,864	197,184

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2024 nor for the year ended 31 March 2023.

9. STAFF COSTS

	2024	2023
	£	£
Wages and salaries	820,920	747,356
Social security costs	62,099	66,412
Other pension costs	31,484	22,689
	914,503	836,457

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

	2024	2023
Administration and management	29	30

No employees received emoluments in excess of £60,000.

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Charitable activities			
Donations	8,468	40,108	48,576
Grants	17,000	1,041,190	1,058,190
Investment income	2,252	-	2,252
Other income	143,306	422,697	566,003
Total	171,026	1,503,995	1,675,021
EXPENDITURE ON			
Charitable activities			
Charitable Activities	74,871	1,032,553	1,107,424
Fundraising Costs	44,605	-	44,605
Governance Costs	11,040	-	11,040
Other Day to Day Mngmt Costs	160,114	234,275	394,389
Total	290,630	1,266,828	1,557,458
NET INCOME/(EXPENDITURE)	(119,604)	237,167	117,563
Transfers between funds	184,635	(184,635)	-
Net movement in funds	65,031	52,532	117,563
RECONCILIATION OF FUNDS			
Total funds brought forward	190,269	1,698,598	1,888,867
TOTAL FUNDS CARRIED FORWARD	255,300	1,751,130	2,006,430

11. TANGIBLE FIXED ASSETS

	Short leasehold £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2023	1,077,500	444,081	46,986	1,568,567
Additions	584,483	85,764	-	670,247
At 31 March 2024	1,661,983	529,845	46,986	2,238,814
DEPRECIATION				
At 1 April 2023	303,993	327,548	23,494	655,035
Charge for year	166,198	80,919	11,747	258,864
At 31 March 2024	470,191	408,467	35,241	913,899
NET BOOK VALUE				
At 31 March 2024	1,191,792	121,378	11,745	1,324,915
At 31 March 2023	773,507	116,533	23,492	913,532

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade debtors	36,018	154,318
Other debtors	61,738	2,343
Prepayments	8,638	9,209
	106,394	165,870

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade creditors	72,262	12,526
Social security and other taxes	5,938	4,153
Accrued expenses	83,094	74,810
	161,294	91,489

14. MOVEMENT IN FUNDS

	At 1/4/23 £	Net movement in funds £	Transfers between funds £	At 31/3/24 £
Unrestricted funds				
Unrestricted Fund	255,300	(115,876)	222,947	362,371
Restricted funds				
Restricted Fund	1,751,130	682,177	(222,947)	2,210,360
TOTAL FUNDS	2,006,430	566,301	-	2,572,731

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	213,688	(329,564)	(115,876)
Restricted funds			
Restricted Fund	2,238,009	(1,555,832)	682,177
TOTAL FUNDS	2,451,697	(1,885,396)	566,301

Comparatives for movement in funds

	At 1/4/22 £	Net movement in funds £	Transfers between funds £	At 31/3/23 £
Unrestricted funds				
Unrestricted Fund	190,269	(119,604)	184,635	255,300
Restricted funds				
Restricted Fund	1,698,598	237,167	(184,635)	1,751,130
TOTAL FUNDS	1,888,867	117,563	-	2,006,430

14. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	171,026	(290,630)	(119,604)
Restricted funds			
Restricted Fund	1,503,995	(1,266,828)	237,167
TOTAL FUNDS	1,675,021	(1,557,458)	117,563

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

	At 1/4/22 £	Net movement in funds £	Transfers between funds £	At 31/3/24 £
Unrestricted funds				
Unrestricted Fund	190,269	(235,480)	407,582	362,371
Restricted funds				
Restricted Fund	1,698,598	919,344	(407,582)	2,210,360
TOTAL FUNDS	1,888,867	683,864	-	2,572,731

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	384,714	(620,194)	(235,480)
Restricted funds			
Restricted Fund	3,742,004	(2,822,660)	919,344
TOTAL FUNDS	4,126,718	(3,442,854)	683,864

15. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2024.

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
INCOME AND ENDOWMENTS		
Investment income		
Bank Interest	6,514	2,252
Charitable activities		
Donations Trusts & Foundations	16,000	22,837
Donations Individuals	101,089	25,026
Donations - in kind sponsorship	13,662	713
Gloucestershire County Council	15,336	5,000
Paul Hamlyn Foundation	-	77,000
The Prudence Trust	91,255	89,870
Gloucester Guildhall	-	16,400
Police and Crime Commissioner for Gloucestershire	10,000	26,250
CAF Keystone Fund	24,504	-
Charles Hayward Foundation	20,000	20,000
PRS Foundation	11,000	11,000
Arts Council England	86,500	92,850
Barnwood Trust	103,071	39,574
Make Music Gloucestershire	212,683	224,000
Youth Music	50,000	45,000
The Henry Smith Charity	20,000	20,000
BBC Children in Need	18,000	2,000
Gloucester County Council (of course we can)	7,500	10,500
29th May Charity	-	5,000
Cheltenham Borough Council	-	3,400
The Chimo Trust	30,000	-
Garfield Weston Foundation	30,000	-
The Venture Community Hub	-	2,500
Gloucester Community Foundation (Freemasons)	-	2,000
The High Sheriff of Gloucestershire's Fund	-	2,500
St James's Place Charitable Foundation	-	22,500
Thirty Percy	100,000	126,016
The Comino Foundation	10,000	-
The Julia and Hans Rausing Trust	20,000	-
Masonic Charitable Foundation	25,000	-
The Baily Thomas Charitable Fund	8,000	-
The Karlsson Játiva Charitable Foundation	28,248	28,248
Esmée Fairbairn Foundation	50,000	60,000
Gloucester City Council	5,000	20,000
Drake Music	1,000	-
Ramarni Family Fund	1,500	-
Metal for Good	2,000	-
The Wiggin Charitable Foundation	-	35,000
Carried forward	1,111,348	1,035,184

This page does not form part of the statutory financial statements

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	2024	2023
	£	£
Charitable activities		
Brought forward	1,111,348	1,035,184
National Express Foundation	2,500	-
The Pied Piper Appeal	30,000	-
The Free Hospital Trust	1,500	-
Youth Investment Fund	638,945	41,582
Foyle Foundation	30,000	30,000
	1,814,293	1,106,766
Other income		
Fees	418,839	224,310
Sales	211,051	301,279
Other Income	-	21,414
Sponsorship	1,000	19,000
	630,890	566,003
Total incoming resources	2,451,697	1,675,021
EXPENDITURE		
Charitable activities		
Wages and Salaries	820,920	747,356
Social security	62,099	66,412
Pensions	31,484	22,689
Insurance	5,797	2,861
Staff Training and Development	35,759	24,680
Depreciation	258,863	197,185
	1,214,922	1,061,183
Support costs		
Management		
Management and Admin	95,516	51,111
Fundraising	61,003	44,605
Project Delivery Costs	480,488	370,785
Publicity, Comms & Marketing	14,883	12,628
Monitoring and Evaluation	(5,433)	(5,997)
Equipment Renewals	5,160	5,213
Subscriptions and Memberships	8,079	6,615
	659,696	484,960
Information technology		
Repairs and renewals	2,258	275

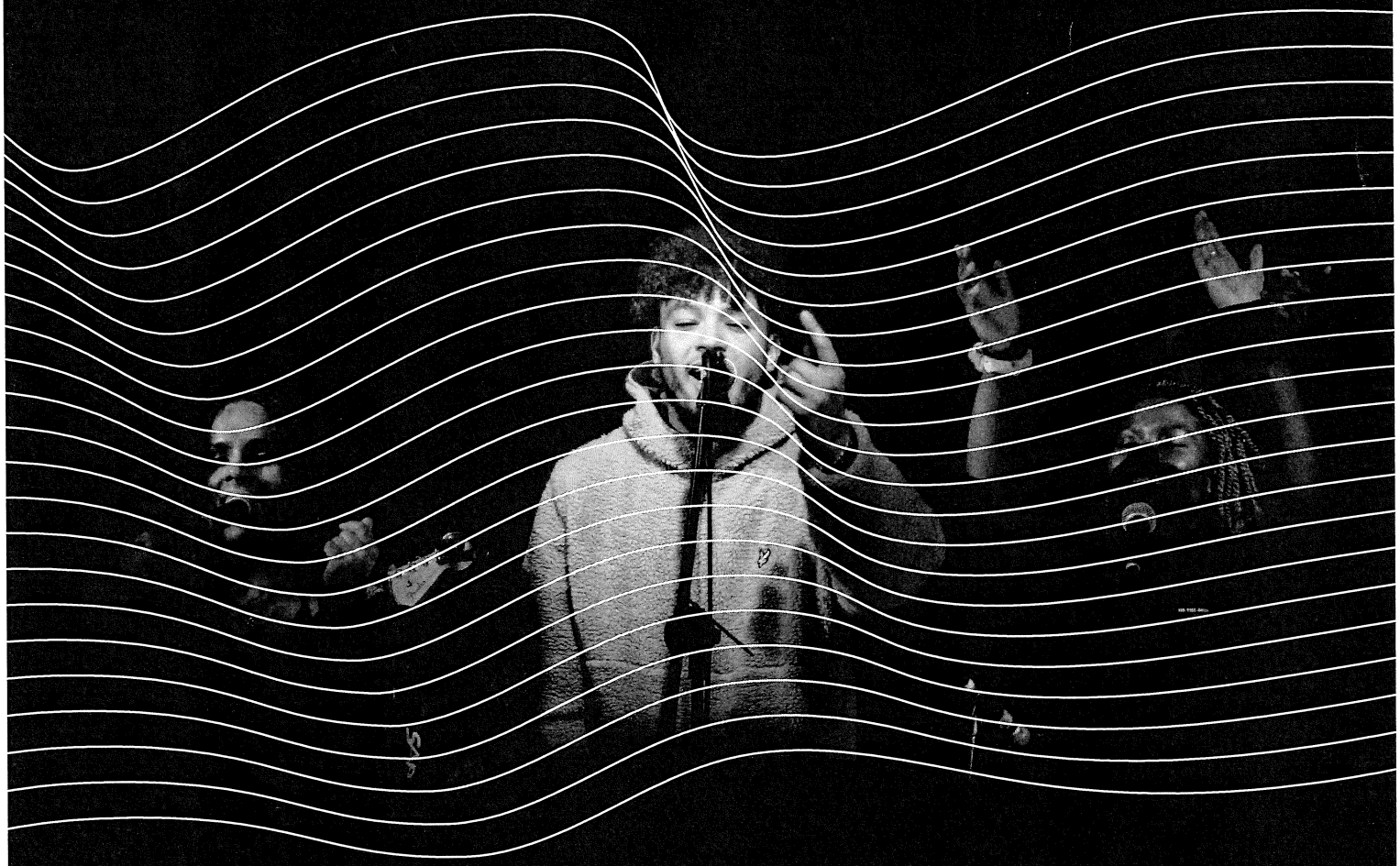
This page does not form part of the statutory financial statements

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
Information technology		
Governance costs		
Auditors' remuneration	7,200	6,600
Auditors' remuneration for non audit work	1,320	4,440
	8,520	11,040
Total resources expended	1,885,396	1,557,458
Net income	566,301	117,563

This page does not form part of the statutory financial statements

THE MUSIC WORKS



COMPANY REGISTRATION NUMBER: 05195345
CHARITY REGISTRATION NUMBER: 1106979

THE MUSIC WORKS (CHARITY)

England & Wales - Charity number 1106979

Accounts

THE MUSIC WORKS

The Music Works (Charity)
Company Limited by Guarantee

ANNUAL REPORT AND ACCOUNTS

1 April 2022 – 31 March 2023

COMPANY REGISTRATION NUMBER: 05195345
CHARITY REGISTRATION NUMBER: 1106979

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The trustees, who are also the directors of the charity for the purposes of company law, present their report and the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice, applicable to charities preparing their accounts in accordance with the Financial Reporting Standard, applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Reference and administrative details

Registered charity name	The Music Works (Charity)	
Charity registration number	1106979	
Company registration number	05195345	
Principal office and registered office	Kings House 27 St Aldate Street Gloucester GL1 1RP	
The trustees	Alexander Ross	Appointed 27 November 2015
	Versha Carter	Appointed 10 July 2017
	Jonathan Knight	Appointed 17 August 2017
	Stuart Cairns	Appointed 19 November 2018
	Gulshat Kadyrova	Appointed 14 September 2020 (resigned 7 November 2022)
	Natalie Sodzi	Appointed 25 March 2021
	Caroline Norbury	Appointed 28 October 2021
	Benjamin Conie	Appointed 23 May 2022
	Rupert Walters	Appointed 26 September 2022
	Barbra Mghoi	Appointed 10 November 2022
	Gerald Doherty	Appointed 25 November 2022
Independent auditor	millhall consultants ltd Carlson Suite 4th Floor, Building 8 Vantage Point Business Village Mitcheldean Gloucestershire GL17 0DD	

STRUCTURE, GOVERNANCE & MANAGEMENT

Company information
The Music Works (Charity) is a charitable company limited by guarantee, incorporated in England and Wales on 2 August 2004 under company number 05195345 and registered as a charity on 25 November 2004 under charity number 1106979.

The company was established under a memorandum of association which details the objects and powers of the charitable company and is governed under its articles of association. The name of the company was changed from Forest of Dean Music Makers to Gloucestershire Music Makers on 17th October 2011. In January 2015 a new trading name, 'The Music Works', was agreed with the Charity Commission. Articles were adopted on 11th September 2017. The company name was changed to The Music Works (Charity) on 24th October 2018.

Management
Working under the direction of the board, the charity is led by the chief executive officer (CEO). A staff team of 27 (as of 31/03/2023) provide management and delivery functions. The staff team and overall management of the charity is overseen by the board of trustees (who are also the directors of the charity).

The charity also uses approximately 13 freelance music leaders and 10 volunteers to deliver its services. This allows essential flexibility to deliver a wide range of services across the county of Gloucestershire.

Appointment of the chair
The chair is appointed from within the trustees or through open advertisement.

Method of recruiting and appointing new trustees
Recruitment is by open advertisement based on identified skills, knowledge and competency gaps. The recruitment process is led by the CEO. They will work with the chair, whose responsibility it is to make any recommendations for appointment to the trustees for confirmation. We are committed to ensuring that at least half of our board are young people and/or those with lived experience of challenging circumstances.

Organisational structure and decision making
The trustees meet at least four times a year to discuss the strategic direction of the charity, ensure its core aims and objectives are being met in the most efficient way, take account of any risks to the charity and ensure that all legal obligations are satisfied. Outside of meetings, the day-to-day business of the charity is delegated to the CEO and through her to other staff.

We also have a governance framework that ensures young people are at the heart of our decision making.

- **Co-owner:** young people on our board who make strategy decisions, evaluate impact and sign off budgets.
- **Champion or influencer:** young people who are actively involved in championing and influencing music for other young people through The Music Works. They may participate in our talent development programme (Upsurge), join a youth voice group or sit on our youth advisory group. They advise on programming, hosting events and are actively engaged with delivering activity.
- **Active participant:** young people who have made the decision to get involved and do something. This might involve coming to a session, actively engaging with our social media or simply utilising our resources at home.
- **Follower:** young people who are following our social media or have signed up to our newsletter.
- **Observer:** young people who have heard of us and perhaps encountered us from time to time but aren't yet really engaging with us.

OBJECTS AND ACTIVITIES

Objects, mission and values
Our objects, as stated in our articles of association, are 'to advance the education of the public in the making of music and related activities, particularly children and young people'. Within these governing parameters, our core mission is to transform young lives through music.

This year we worked with 4,670 young people (aged 8-30) and a further 3,394 through events. We have studios in Gloucester and the Forest of Dean but work across the county in schools and with community partners. We're open to the whole community, but specifically target young people from challenging circumstances who are underrepresented in the creative sector. This includes those from poorer socioeconomic backgrounds, young offenders, those with mental health difficulties, young people who are neurodivergent, deaf and disabled young people, LGBTQ+ young people and those from Black, Asian and diverse ethnic communities.

We believe that everyone has creative potential and that talent of every kind should be nurtured and celebrated. We work with young people to engage them through music and creativity, to build confidence, self-belief and motivation and to empower them to reach their potential in music, in learning and in life. We strive for quality and artistic excellence without compromising accessibility.

All of our work is underpinned by our core values of inclusivity, authenticity, sustainability, creativity and empowerment and is delivered using a theory of change based on the self-determination theory (SDT). The SDT is one of the most well-evidenced frameworks for improving wellbeing and motivation. It has three components, which have been shown to lead to real improvements in wellbeing.

- Autonomy: our whole approach is led by young people and focuses on supporting them to feel in control. We help them make the music that they want to make, at their own pace and in their own way.
- Competence: so often the young people that we work with have not felt successful in their lives. We're all about making them feel good at something and our music leaders are highly skilled at finding ways to draw out and celebrate success in a way that's meaningful to each individual.
- Relatedness: this is about making the young person feel connected. Initially this will focus on connection with the music leader, but, over time, we will facilitate connectedness with other young creatives either through making music together, performing together or just hanging out in the same creative space.

An introduction to our work can be found here: https://youtu.be/zz14_Zi2POY

Core activities
We provide the only comprehensive non-classical music offer in the county, from first access to talent development, including Kings Jam, the region's largest Black music festival. We help young people to make whatever music they're passionate about, from pop to dubstep, indie to blues and beyond.

We specialise in contemporary music, particularly music technology and production, singing and songwriting as well as rap and beatboxing. We've found that these are often the most accessible forms of music and achieve the best outcomes.

We work with children and young people aged 8 to 30 years who are of all abilities, from

absolute beginners to some of the county's most gifted and talented contemporary musicians.

Our core programmes fall into the following strands:

- small group or one-to-one music mentoring
- ten-week, whole-class music technology and songwriting programmes for primary, secondary and special schools
- weekend, holiday and after-school music groups and sessions
- one-off specialist workshops such as beatboxing
- events and festivals, which provide platforms for young musicians
- artist development and creative careers including industry-led sessions
- specialist interventions with partners using music to engage young people with particularly challenging circumstances such as mental illness and youth offending
- digital development including podcasts and online radio.

Over the 2022-26 business plan period we'll also be exploring the development of new areas of work including:

- training and consultancy
- advocacy and campaigns
- awarding and certification
- record label and music business modelling.

Collaboration is core to our mission and we work with a huge range of industry, strategic and delivery partners locally, nationally and internationally including:

- Youth Justice
- NHS Gloucestershire Integrated Care Board
- Child and Adolescent Mental Health Service
- Gloucester Culture Trust
- Young Gloucestershire
- PRS Foundation
- Genelec
- Warner Chappell Music
- Absolute Label Services
- Local authorities
- Schools and universities.

PUBLIC BENEFIT

Throughout history, music has uplifted, engaged, engendered joy and united people of diverse backgrounds. In short, music changes lives and none more so than those of young people. It can improve their present – by raising aspirations and fostering better social and emotional health – and in turn can transform their future. This is especially true for those in challenging circumstances.

The trustees have considered the Charity Commission's guidance on public benefit when reviewing organisational strategy and planning future activities and are satisfied that The Music Works continues to have significant charitable purpose and delivers very tangible public benefit.

At the heart of this is the fundamental belief that engagement in music-making provides huge benefits to individuals and communities in terms of:

- promoting enjoyment and inclusion in music, so that everyone has a chance to discover their voice or musical skill and explore how music could enhance their life
- improving people's mental health and social and physical wellbeing by working with people affected by mental health problems, those with specific disabilities, or young people at risk of offending
- engaging and motivating young people in education by increasing attainment and helping them progress through vocational or academic routes and into employment
- developing musical talent by improving progression pathways for gifted musicians and technicians and supporting young leaders
- developing the music workforce by enhancing the county's capacity to deliver more accessible, high-quality music provision through the training of musicians, teaching staff and youth workers
- increasing understanding among policymakers and funders around the importance of music in transforming lives and building support for the sector now and in the future.

Alongside Youth Music's music development scale, we use the short version of the Warwick-Edinburgh Mental Wellbeing Scale (SWEMWBS) to measure the outcomes of our work and have consistently found positive results.

The importance of inclusion as the driving force for our work
Inclusion is at the heart of all that we do. We use the Youth Music definition of inclusion, which describes an approach to music learning that includes everyone and all types of music, leading to a range of outcomes to which we firmly align.

Musical inclusion is *'an approach to music teaching and learning that means all children and young people can make music, whatever their background or circumstances. It's about embracing every style and genre of music. It's about creating access to music-making in the first place and providing the right support and opportunities so that young people can progress on their individual journey. And it's about music leaders having the right skills and resources to help each young person fulfil their potential.'*
Youth Music, 2020

ACHIEVEMENTS AND PERFORMANCE

1 April 2022 — 31 March 2023

Year Summary

It has been a year of significant growth for The Music Works in terms of our reach, reputation and impact.

Our state-of-the-art Gloucester Hub enabled us to significantly expand our reach and engage a total of 8,064 young people (2,364 more than last year). Of this total, we worked with 4,670 young people in schools, studios, community and education settings and reached a further 3,394 through our events. In addition, data from our impact measurement tool, SWEMWBS, gathered between January 2022 and April 2023, showed a 40% reduction in the number of participants experiencing low wellbeing, following completion of their programme with us.

We achieved greater recognition and prominence within the industry as we forged new partnerships with influential organisations such as Warner Chappell Music, Sony, Ministry of Sound and United Talent Agency. We were also featured in articles for Music Week and Headliner, in which Guy Moot (CEO of Warner Chappell Music) discussed the work we've been doing to break down barriers and demystify the music industry.

And our Artistic Director, Malaki Patterson gained well-deserved recognition for his outstanding contribution to the music sector. In June 2022, he was selected to join the PRS Power Up programme, which recognises and empowers Black music creators, industry professionals and executives whilst also addressing racial disparities within the music industry. And in July, he was selected to take part in the prestigious Clore Fellowship, designed to nurture the leadership skills of a select group of ground-breaking leaders who strive to enrich and transform cultural practice and engagement.

Yet despite our growth and impact, the end of the year has not been without its challenges. As a result of the cost of living crisis, we faced a tougher funding landscape at a time when demand for our services and beneficiary need was increasing. With our own costs rising, in the final part of the financial year, we decided to undertake an in-depth review of our impact versus our costs. Whilst this process felt testing at times, it has resulted in us tightening up our systems and securing a much clearer understanding of how we measure our impact.

Education

We have had another busy and successful year working with schools across the county. In total we engaged 53 schools (a 32% increase from last year), delivered 93 school programmes (a 40% increase from last year) and reached 1,882 young people (21% more than last year).

The following year-on-year comparison illustrates our continued growth and demonstrates that in addition to increasing our overall reach, by working with young people over a sustained period of time, we're also deepening our impact. For example, in alternative provision schools and special educational needs schools (SEN/D), young people work with us all year round.

	19/20 (Covid affected)	20/21 (Covid affected)	21/22	22/23
Number of schools engaged per year	28	26	40	53
Number of school programmes delivered per year	45	39	66	93
Number of young people reached	1013*	1225*	1550	1882

** during Covid affected years, programmes were adjusted in terms of delivery mode (online only, blended, often wider reach, through online resource access for example, but shorter intervention), so it's not easy to compare numbers.*

Alongside our work in mainstream schools, this year, we wanted to address the lack of music provision in alternative provision and SEN/D schools as well as schools with a high proportion of young people in receipt of pupil premium.

Alternative provision schools
In 2021, we received funding from the Paul Hamlyn Foundation to run a pilot project delivering music in alternative provision schools, whose students traditionally have high levels of social, emotional and mental health needs and statistically are at greater risk of becoming involved in crime.

Our project focused on increasing young people's engagement with the curriculum, improving their social, emotional and mental wellbeing and facilitating their access to post-16 education. We delivered music sessions and one-to-one music based mentoring and offered young people the opportunity to perform and share their music as well as obtain certifications, should they wish to do so. To ensure the project's sustainability, we also upskilled school staff and our own music leaders to deliver sessions. Following completion of the two year project, we are delighted with the outcomes.

We delivered 1029 hours of school and studio sessions to 253 students across seven different alternative provision centres. The average change in overall school attendance was +22.9% for those taking part in The Music Works sessions and -19.82% for those not taking part in The Music Works sessions. Additionally, three students chose to undertake music qualifications as a result of their participation in the project.

We also ensured the sustainability of music provision by providing 45 hours of training for 20 alternative provision school staff and upskilling five staff and three students to become music leaders and deliver sessions.

And of seven centres that participated in the project, six have embedded music provision within their curriculum and are choosing to fund this provision themselves rather than relying on subsidies to cover the cost. There are also plans for all centres to be engaged in the future as they amalgamate into one academy.

"The Music Works has yielded clear statistical evidence of its impact with our students. It has empowered and inspired our youth to achieve qualifications, while effectively increasing their motivation to attend and become more interested in learning."
Elisa Entwistle, Headteacher, Gloucester and Forest Alternative Provision School.

SEN/D schools
This year we worked with three SEN/D schools, reaching 112 young people with additional needs and disabilities. We delivered 200 whole class and small group music sessions designed to inspire and engage students and help them to unleash their creative potential. These young-person led sessions focused on supporting and enhancing a student's social, personal and musical development and building their confidence and musicality in a safe and supportive environment. For those young people in need of more individualised support, we ran one-to-one sessions, aimed at nurturing self-esteem, unlocking creativity and encouraging self-expression.

"Our students look forward to their Music Work sessions each week .The [Music Works] staff member...takes a highly tailored approach, putting the students' preferences and needs first and working with them in an engaging and adaptable way. This has allowed our students to feel valued...with many ...then able to engage with other areas of learning with invigorated energy."
Cotswold Chine School

Targeted schools

As part of our commitment to supporting young people from challenging circumstances, this year we expanded our support for schools with a higher proportion of pupil premium students. The table below shows how our provision in these schools has steadily grown year-on-year. During 2022/23 we delivered 65 (of 93) programmes in schools with a pupil premium of 25% or more and engaged 625 students in fun and creative music activities.

Feedback from the schools has been overwhelmingly positive, with one teacher commenting, *"The children have loved The Music Work's Voice Collective programme; we have seen their confidence soar! From week 1 where children were reluctant to hum nursery rhymes in front of their peers to week 8 - standing at the front of a whole assembly singing their own lyrics and melody, solo with a microphone! Teachers, students and the whole school community have been blown away by the impact, especially on those who are typically less likely to have access to this kind of thing. The change for our pupils is really beyond all expectation."*

Carol Baron
Headteacher, St Peter's Primary School, Gloucester

Financial year	Gloucestershire average	TMW average school % pupil premium
16/17	18%	25%
17/18	18%	28%
18/19	18%	26%
19/20	18%	27%
20/21	18%	28%
21/22	18%	24%
22/23	18%	37%

Music leaders

Our music leaders are an integral part of our workforce, building capacity within the team and allowing us to expand our programme delivery across the county. This year we have seen a 20% increase in our music leaders' workforce, which has enabled significant growth in our schools programme. Our new recruits embarked on a six day structured training course learning about reflective practice and self-determined, inclusive music-making, which equipped them with the skills needed to deliver high-quality music sessions within schools.

Community

Gloucester Hub

Our Gloucester Hub has had a year of significant growth, expanding on its range of participatory music activities available for young people. With over 2,270 music sessions delivered, The Hub has developed a vibrant and diverse creative music community. This year's programme encompassed regular one-to-one mentoring, inclusive open access drop-in group sessions, skill development workshops and songwriting and recording experiences.

Our open access programme proved particularly popular this year, reaching a record number of 410 young participants across Gloucester and the Forest of Dean. As part of this programme, our Wednesday session, The Drop, experienced huge growth, attracting at its peak, 51 attendees – a 96% increase from the previous year. This has prompted us to run

an additional mid-week session, from September 2023. Serving as a primary entry point for young people keen to explore music-making, these sessions include a diverse range of musical activities such as: music production, DJing, songwriting, singing, rapping, performing and instrumental play either in bands or as solo artists.

IncDrop has been developed in recognition of participants keen to access The Drop sessions, but who, as a result of their diverse needs, require more one-to-one support. Our IncDrop sessions run alongside The Drop and offer targeted support (including bespoke one-to-one assistance) to young people with greater challenges or higher levels of need.

Our music social programme, introduced in June 2022, serves as a progression route for young people seeking to further explore and develop their creative music skills. This year, the programme attracted numerous participants from The Drop and other one-to-one programmes, highlighting the reach and positive impact of our sessions.

And, through our Have a Go Holiday Programme, we worked with 186 young people, most of whom were recipients of free school meals and provided them with food through Gloucestershire County Council's Holiday Activities and Food (HAF) programme.

Outreach
Our outreach sessions are designed to bring music to disadvantaged communities across Gloucestershire and to inspire and empower young people to channel their creativity and develop their music-making skills. This year we ran 82 outreach sessions in communities across the county, reaching 1,285 young people. Our programme has grown significantly with the introduction of our mobile recording studio, the Music Bus. This state-of-the-art studio on wheels has brought music-making to communities across Gloucestershire, engaging 214 young people in the first three months. Additionally, through The Get Away Project (in collaboration with Gloucestershire Community Rail Partnership), 53 young people from diverse backgrounds visited rural spaces and shared their stories through digital content.

We continue to build on our hub and spoke delivery model, using outreach activities in community spaces and satellite venues to connect with young people in environments where they feel safe and comfortable. By meeting young people where they're at, we can secure their trust, build meaningful relationships with them and support their progress, until they're ready to transition to additional opportunities at our thriving Gloucester Hub.

Supporting at-risk young people
Our work with at-risk young people continues to progress. Through our Making It programme, we use music interventions to improve the wellbeing and opportunities for young offenders and those at risk of offending. Of the 19 participants, 71% who completed the sessions have not reoffended and remain engaged in positive activities. The Music Works' reputation for using music to engage vulnerable young people continues to grow. As part of a Gloucester-wide programme aimed at raising awareness around knife crime and violence, we were involved in producing music for a light installation at Gloucester Cathedral, a project that attracted 40,000 visitors. This success led to us securing funding to create an album of music exploring this theme.

Creative Health

The Music Works' Creative Health programme is thriving and has attracted interest from two national trusts that are keen to understand more about our work with young people facing mental health challenges. In 2022/23, our Key Changes programme served 63 young people on ten-week courses.

Our involvement in Gloucestershire's Creative Health Consortium this year has also progressed. We have supported 186 young people across our two core programmes: Transitions – working with young people who find the transition from primary to secondary school particularly challenging and Xpress – our programme that provides support to young people facing long-term health conditions.

Disability

In 2022/23, our targeted disability programme provided 1,395 hours of music intervention, benefiting 690 young people with additional needs and disabilities. Our Mix and Mash Short Breaks programme offered 75 hours of respite to families and carers, culminating in showcase events at our Gloucester Hub at the end of each of the three week-long events. Mix and Mash Radio remains a popular online platform, reaching young people and families up to 3,000 times this year, with an average of 300 monthly listens.

Our DJ Collectives programme, a weekly group that offers a platform for DJs with additional needs, accessed 34 sessions at the Gloucester Hub. With a core membership of 25 young people who join weekly, we also provided taster sessions for 50 participants. These sessions have gained popularity, leading to requests for commercial bookings and performances at prominent events such as Gloucester Pride, Cheltenham Midsummer Fiesta and Tewkesbury's Big Weekend, all of which entertain crowds of hundreds.

IncFest had another successful year, collaborating with nine SEN/D schools to produce a captivating summer performance. During 2022/23, the festival showcased the talents of 90 young people with additional needs, disabilities and neurodiversities, with another 100 involved in rehearsals. The event was attended by over 150 families, friends and city stakeholders.

Youth voice

Youth voice lies at the very heart of our organisation. Over the course of this year, our various youth engagement initiatives enabled young people to extend their agency and influence.

Our youth voice group offers 14 – 17 year olds an opportunity to come together and share their lived experiences. They are provided with a platform to voice their opinions on the changes and improvements they deem necessary in local music provision.

Our youth advisory group consists of 18 – 25 year olds who play an instrumental role in shaping our activities, programmes and organisational vision. They offer valuable insights and contribute to commissioned work from external services.

Our youth social action group, for 14 – 25 year olds, empowers young people who are passionate about driving social change and confronting racial injustice. They receive support to create campaigns and advocate for change within the education and creative sectors.

We have three young trustees who sit on our board and share responsibility for governing the charity. Their perspectives and contributions ensure that our decision making reflects the voices of young people.

And our ladder of engagement model showcases how young people involved in The Music Works can exercise their voice, exert influence and progress from participating in youth groups to assuming leadership positions.

Events

Kings Jam Festival

In August, the highly anticipated Kings Jam Festival took place, attracting an impressive crowd of over 1,400 attendees. This event boasts a growing demographic of young people from ethnically diverse backgrounds and is the only annual gathering in the county that offers people the opportunity to enjoy live Black music in a large public setting. It serves as a vibrant platform for contemporary music of Black origin, championing talented artists across various genres including rap, hip-hop, drill, R'n'B, Afro-beats and other captivating sub-genres.

We're proud to have delivered a festival that had such a diverse audience with 75%

of attendees from the local community, 68% from Black, Asian and ethnically diverse communities, 27% aged under 16 and 27% between the ages of 16 and 19. We're also pleased that it created 24 volunteering opportunities, 16 paid opportunities for staff aged between 18 – 25 and 18 performance opportunities for local artists.

After movie: https://www.youtube.com/watch?v=x5-Ob2xw80c

BBC Introducing
In November, we solidified our commitment to supporting emerging artists within the Gloucestershire music scene by embarking on an exciting partnership with BBC Introducing, as part of their tour of the Southwest. We handpicked three exceptionally talented artists from our Upsurge talent development programme, to showcase their skills through live performances in three different locations across the region: Gloucester, Bristol and Wiltshire.

We had a remarkable response to the Gloucester show with all 200 tickets selling out. These shows not only provided a platform for local emerging talent to shine, but also presented an incredible opportunity for their music to be broadcast on BBC radio, further amplifying their exposure and reach.

Kings Square Live
Between July and November, we curated a new series of weekly busking-style events in Kings Square, designed to infuse the area with lively cultural activity. This initiative, commissioned by Gloucester City Council, featured a line-up of 60 local artists and created job opportunities for three young sound engineers who have since progressed through our sound engineering programme.

Upsurge Live
This year, we presented five Upsurge Live events at The Hub. These marked a milestone for us, as they represented our first set of live music events at the venue. Designed as open mic events, they provided 40 local emerging artists, performers and musicians with a much-needed platform to showcase their music in front of a live, local audience. Beyond the artistic significance of Upsurge Live, these events also served as a testing ground for innovative income generation, as we introduced a bar to enhance the overall attendee experience. Through bar intakes, the events generated revenue of £2,900, demonstrating the potential for them to be financially sustainable.

Creative careers
Upsurge, our creative careers programme, supports young people aged between 18 and 30 who are seeking a career in the creative industries. The programme is now split into four strands: artist development, creative development, studio engineering training and masterclasses and workshops. Each young person on the programme is assigned a music mentor who helps them to develop their creative practice and career progression through one-to-one mentoring sessions.

This year, we had 20 young people on our artist development programme, 18 on our creative development programme and eight on our sound engineering training programme. We also held nine online industry masterclasses in partnership with Warner Chappell Music, reaching 117 attendees and between April and September we delivered 456 one-to-one industry mentoring sessions.

This year, our partnerships with leading industry bodies have helped us to enrich our talent development offer and expand our creative leadership programme. By cultivating links with industry partners, we have opened up more progression pathways for underrepresented young creatives. In July, we delivered an inspiring creative industry day (hosted by Warner Chappell CEO, Guy Moot) providing 100 young people with the opportunity to meet industry professionals and gain an insight into creative industries. Music executives from Warner Chappell music were guests on the panel and spoke about creative career opportunities and experiences.

https://www.musicweek.com/publishing/read/warner-chappell-s-guy-moot-talks-breaking-down-barriers-for-young-talent/086288

The launch of our record label in November 2021, created further opportunities for emerging talent. In September 2022, we recruited four young people into paid freelance roles, working in public relations (PR), distribution, artists and repertoire (A&R) and business administration. Throughout the year, we also provided seven work experience opportunities with external creative organisations, 112 studio sessions for creative professionals and 74 platform performance opportunities for local artists.

PLANS FOR NEXT YEAR
2023/2024

Next year, we will focus on building and launching our new Cinderford Hub. Based on our Gloucester Hub model, it will provide much needed and high-quality facilities for young people in Cinderford and the surrounding areas and will serve as a vibrant centre for them to collaborate and engage in music-making.

We will also expand our work with young people experiencing mental health challenges. Having received increased funding, we are now in a position to expand our Key Changes programme and offer an additional 1,200 one-to-one and small group mentoring sessions per year for the next three years. The introduction of this funding also allows us to undertake a three-year research project focused on integrating music for mental health into the county's mental health pathway for children and young people.

This year marked a period of significant growth for The Music Works as we opened new facilities, developed our capacity to programme large-scale events and supported more and more young people. As a result, we're now gearing up towards becoming a national organisation. Whilst we have always possessed a clear direction, given our plans to expand, we want to take time next year to fully explore and articulate our artistic vision and share it more widely with staff, stakeholders and beneficiaries.

2023/24 will also see the launch of Music Leaders UK – The Music Work's awarding arm, which will offer a suite of qualifications aimed at harnessing young people's passion for music, building their leadership skills and equipping them for employment, further or higher education and life. From hip-hop to DJing and beatboxing to songwriting and producing, we believe every young person should have the opportunity to develop their love of music through fun and flexible qualifications and play a leading role in the music industry.

And finally, we want to expand our Upsurge artist development programme by providing participants with next level support in the form of a record label, management and publishing arm. This commercial body will allow us to offer a safe, values-led guidance to young artists while, over time, generating income that can be put back into the charity to support the next generation of Upsurge artists.

SAFEGUARDING

This year there were no major incidents. All minor incidents were reported and logged correctly by staff and designated safeguarding leads. One of these minor incidents led to the review and revision of our lone working policy to ensure the safety of staff when working alone in The Hub.

FINANCIAL OVERVIEW

The 2022/23 accounts reflect another year of sustained growth for The Music Works and highlight the charity's positive overall financial health. The 2022/23 financial year was the Gloucester Hub's first fully operational year, which enabled the charity to expand and further increase investment in its restricted project/programme delivery, with an increase of c.19% from the previous year.

The year was not, however, without its challenges, with post-covid pressures on funders and the cost of living crisis affecting both funders and beneficiaries. To ensure our long-term sustainability, the charity continued to explore ways of diversifying its funding strategy, focusing particularly on developing trading income and reducing dependency on grants. The accounts for 2022/23 reflect this approach, with total trading from fee/sales and commission income representing 34% of total funding, compared to 15% in 2021/22. This has

come mainly from commercial studio fees, school fees and commissions of our mental health work. Grant income has reduced to 63% compared to 80% in 2021/22.

Key financial headlines

- Total net assets held by the charity were £2m, but note, of these assets only £0.255m were free unrestricted reserves, the remainder being committed restricted assets. Funds as of 31st March 2023 are as follows:
  - £0.837m - restricted funds, committed funds for future restricted project delivery where funding crosses a financial year.
  - £0.913m - restricted fixed assets in respect of investment in the Gloucester Hub and the Music Bus.
  - £0.220m - free unrestricted reserves, held in line with the charity's reserves policy and which represents two months of full delivery model expenditure and four months of a minimal committed cost model.
  - £0.035m - unrestricted reserves for investment in charitable activities in 2023-25. Funding remains challenging post Covid and the additional cost-of-living inflationary pressures are compounding this. These unrestricted funds, (generated from trading activities,) will therefore be held and spent on restricted projects that are most adversely affected by these pressures. In addition, we have a number of three year grants coming to an end in 23/24, so are continuing to build unrestricted income to fund projects in 24/25.
- A lease to develop a new music hub in Cinderford was signed and £42k of pre-construction capital development investment was made.
- The board of trustees approved setting up a modern music awarding body - Music Leaders UK - and £16k of start-up investment was made.
- Staffing requirements in 2022/23 again reflected the needs of running a fully operational music hub and a growing restricted project delivery model. A full review of staffing was conducted and due to our growth, we recognised the need for further flexibility. In addition, feedback from the young people we encourage into employment, highlighted their desire to have a portfolio career with greater flexibility. This led to us focusing more on recruiting and developing freelancers. By the end of March 2023, the charity employed 27 staff compared to 26 the previous year and had increased its freelance pool to 13.

Other notes to the accounts

Expenditure (see notes 5 and 6 to the accounts) is mainly reported as charitable activity and other day to day management costs. It is comprised of the following:

- charitable activity costs – project management, all project delivery costs, studio running costs and equipment purchases
- other day to day management costs – depreciation (£197,000), central staffing (CEO, head of finance, head of operations, head of fundraising etc), human resources contract, staff wellbeing, safeguarding, training and development, central marketing and evaluation, IT and central administration (consultancy, business development, accountancy, subscriptions, payroll and insurance).

The direct and support cost split is fixed under the structure of the statutory accounts and the £358k support costs from charitable activities consists of the following, which in true terms are all part of the cost of project delivery:

- £96,000 – venue costs
- £79,000 – freelancers (mainly music leaders)
- £76,000 – events and workshops
- £44,000 – direct project marketing

- £42,000 – studio running costs
- £11,000 – direct project monitoring and evaluation
- £5,000 – other delivery expenses e.g. access support
- £5,000 – equipment

- Transfers between restricted and unrestricted funds are reported at £185k
  - Grant funding agreements allow 25% of project delivery resource costs to be used for overhead costs and this amounts to £184,635 of transfers reported in note 14.
  - Fees generated by the charity are free reserves but are initially accounted for against the respective restricted project activity that they relate to. We then agree the respective value to be moved to our unrestricted funds.

RISK MANAGEMENT

The identification and mitigation of risk is a key task for the CEO in consultation with the board of trustees. The trustees maintain an overall risk analysis document that logs risks, probability, impact, management strategy, action and lead responsibilities. It covers governance, safeguarding, operational, financial, external and compliance risks. Risk is a standing item at all board meetings.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of The Music Works (Charity) for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period.

In preparing those financial statements, the trustees are required to:

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006.

They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware
- the trustees have taken all the steps they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, millhall consultants ltd, will be proposed for reappointment at the forthcoming annual general meeting.

Registered office:

Kings House, 27 St Aldate Street, Gloucester, Gloucestershire, GL1 1RP

Signed on behalf of the trustees on:

Date: September 25 2023.

Caroline Norbury (Chair) .....

Trustees' annual report (including the trustees' report) for the year ending 31 March 2023

The Music Works (Charity)

Report of the Independent Auditors to the Members of The Music Works (Charity)

Opinion

We have audited the financial statements of The Music Works (Charity) (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or

otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006
In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception
In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees
As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company. These include but are not limited to compliance with the Companies Act 2006, the Charities Act 2011 and the Charities SORP (FRS 102);
- we agreed the financial statement disclosures to supporting documentation;
- we made enquires of management; and
- we reviewed board minutes throughout the year.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Ben Hall FCA (Senior Statutory Auditor)
for and on behalf of millhall consultants ltd
Carlson Suite
Vantage Point Business Village
Mitcheldean
Gloucestershire
GL17 0DD

Date: 26/09/23

Statement of Financial Activities
(Incorporating an Income and Expenditure Account) for the Year Ended 31 March 2023

	Notes	Unrestricted funds £	Restricted fund £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM					
Charitable activities	3				
Donations		8,468	40,108	48,576	93,557
Grants		17,000	1,041,190	1,058,190	1,325,157
Investment income	2	2,252	-	2,252	35
Other income	4	143,306	422,697	566,003	244,173
Total		171,026	1,503,995	1,675,021	1,662,922
EXPENDITURE ON					
Charitable activities	5				
Charitable Activities		74,871	1,032,553	1,107,424	850,568
Fundraising Costs		44,605	-	44,605	37,907
Governance Costs		11,040	-	11,040	8,520
Other Day to Day Mngmt Costs		160,114	234,275	394,389	428,803
Total		290,630	1,266,828	1,557,458	1,325,798
NET INCOME/(EXPENDITURE)		(119,604)	237,167	117,563	337,124
Transfers between funds	14	184,635	(184,635)	-	-
Net movement in funds		65,031	52,532	117,563	337,124
RECONCILIATION OF FUNDS					
Total funds brought forward		190,269	1,698,598	1,888,867	1,551,743
TOTAL FUNDS CARRIED FORWARD		255,300	1,751,130	2,006,430	1,888,867

The notes form part of these financial statements

Statement of Financial Position
31 March 2023

	Notes	Unrestricted funds £	Restricted fund £	2023 Total funds £	2022 Total funds £
FIXED ASSETS					
Tangible assets	11	-	913,532	913,532	1,052,215
CURRENT ASSETS					
Debtors	12	11,552	154,318	165,870	81,843
Cash at bank		322,711	695,806	1,018,517	806,898
		334,263	850,124	1,184,387	888,741
CREDITORS					
Amounts falling due within one year	13	(78,963)	(12,526)	(91,489)	(52,089)
NET CURRENT ASSETS		255,300	837,598	1,092,898	836,652
TOTAL ASSETS LESS CURRENT LIABILITIES		255,300	1,751,130	2,006,430	1,888,867
NET ASSETS		255,300	1,751,130	2,006,430	1,888,867
FUNDS	14				
Unrestricted funds				255,300	190,269
Restricted funds				1,751,130	1,698,598
TOTAL FUNDS				2,006,430	1,888,867

The financial statements were approved by the Board of Trustees and authorised for issue on 26/09/23 and were signed on its behalf by:

.....
Trustee

The notes form part of these financial statements

Statement of Cash Flows
for the Year Ended 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities			
Cash generated from operations	1	267,868	528,926
Net cash provided by operating activities		267,868	528,926
Cash flows from investing activities			
Purchase of tangible fixed assets		(58,501)	(383,666)
Interest received		2,252	35
Net cash used in investing activities		(56,249)	(383,631)
Change in cash and cash equivalents in the reporting period		211,619	145,295
Cash and cash equivalents at the beginning of the reporting period		806,898	661,603
Cash and cash equivalents at the end of the reporting period		1,018,517	806,898

The notes form part of these financial statements

Notes to the Statement of Cash Flows
for the Year Ended 31 March 2023

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023 £	2022 £
Net income for the reporting period (as per the Statement of Financial Activities)	117,563	337,124
Adjustments for:		
Depreciation charges	197,185	233,539
Interest received	(2,252)	(35)
Increase in debtors	(84,027)	(18,148)
Increase/(decrease) in creditors	39,399	(23,554)
Net cash provided by operations	267,868	528,926

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/22 £	Cash flow £	At 31/3/23 £
Net cash			
Cash at bank	806,898	211,619	1,018,517
	806,898	211,619	1,018,517
Total	806,898	211,619	1,018,517

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

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

Freehold Property - 10% Straight Line Basis
Short Leasehold - 10% Straight Line Basis
Fixtures & Fittings - 40% Reducing Balance Basis

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

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

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

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

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

2. INVESTMENT INCOME

	2023	2022
	£	£
Bank Interest	2,252	35

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2023	2022
		£	£
Donations Trusts & Foundations	Donations	22,837	19,487
Donations Individuals	Donations	25,026	5,635
Donations - in kind sponsorship	Donations	713	68,435
Gloucestershire County Council	Grants	5,000	18,045
Paul Hamlyn Foundation	Grants	77,000	70,000
The Prudence Trust	Grants	89,870	-
Integrated Care Board	Grants	-	94,988
Gloucester Guildhall	Grants	16,400	500
Police and Crime Commissioner for Gloucestershire	Grants	26,250	-
Real Ideas Organisation	Grants	-	6,500
Charles Hayward Foundation	Grants	20,000	-
PRS Foundation	Grants	11,000	5,500
Arts Council England	Grants	92,850	317,300
Barnwood Trust	Grants	39,574	15,090
Make Music Gloucestershire	Grants	224,000	224,000
Youth Music	Grants	45,000	56,964
The Henry Smith Charity	Grants	20,000	-
BBC Children in Need	Grants	2,000	85,000
Gloucester County Council (of course we can)	Grants	10,500	-
29th May Charity	Grants	5,000	-
Cheltenham Borough Council	Grants	3,400	-
Social Enterprise Support Fund	Grants	-	30,000
The Venture Community Hub	Grants	2,500	-
Gloucester Community Foundation (Freemasons)	Grants	2,000	-
The High Sheriff of Gloucestershire's Fund	Grants	2,500	-
St James's Place Charitable Foundation	Grants	22,500	-
Thirty Percy	Grants	126,016	124,484
Severn Trent	Grants	-	4,000
Summerfield Charitable Trust	Grants	-	10,000
The Screwfix Foundation	Grants	-	5,000
The Baily Thomas Charitable Fund	Grants	-	10,000
Carried forward		891,936	1,170,928

3. INCOME FROM CHARITABLE ACTIVITIES - continued

		2023	2022
		£	£
Brought forward		891,936	1,170,928
The Karlsson Játiva Charitable Foundation	Grants	28,248	23,472
The Clothworkers' Foundation	Grants	-	10,000
Esmée Fairbairn Foundation	Grants	60,000	50,000
Gloucester City Council	Grants	20,000	40,500
Newby Trust	Grants	-	10,000
The Percy Bilton Charity	Grants	-	10,000
Peter Sowerby Foundation	Grants	-	24,814
Social Investment Business Grant	Grants	-	15,000
The Wiggin Charitable Foundation	Grants	35,000	10,000
Wooden Spoon	Grants	-	12,000
The Pied Piper Appeal	Grants	-	30,000
The Free Hospital Trust	Grants	-	4,500
Gloucestershire Disability Fund	Grants	-	2,500
The Cotswold Primrose Charitable Trust	Grants	-	5,000
Youth Investment Fund	Grants	41,582	-
Foyle Foundation	Grants	30,000	-
		1,106,766	1,418,714

4. OTHER INCOME

2023	2022
£	£
566,033	244,173

Other income includes income from fees, contracts, and other sales.
For 2023, the following sponsorship income was also included.

Genelec - Music for Peace Project	£10,000.00
Clore Fellowship - Personal Sponsorship	£9,000.00
Total	**£19,000.00**

5. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 6)	Totals
	£	£	£
Charitable Activities	749,936	357,488	1,107,424
Fundraising Costs	-	44,605	44,605
Governance Costs	-	11,040	11,040
Other Day to Day Mngmt Costs	311,247	83,142	394,389
	1,061,183	496,275	1,557,458

6. SUPPORT COSTS

	Management	Information technology	Governance costs	Totals
	£	£	£	£
Charitable Activities	357,488	-	-	357,488
Fundraising Costs	44,605	-	-	44,605
Governance Costs	-	-	11,040	11,040
Other Day to Day Mngmt Costs	82,867	275	-	83,142
	484,960	275	11,040	496,275

7. NET INCOME/(EXPENDITURE)

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

	2023	2022
	£	£
Auditors' remuneration	6,600	6,600
Other non-audit services	4,440	1,920
Depreciation - owned assets	197,184	233,540

8. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the year ended 31 March 2022.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2023 nor for the year ended 31 March 2022.

9. STAFF COSTS

	2023	2022
	£	£
Wages and salaries	747,356	578,772
Social security costs	66,412	49,547
Other pension costs	22,689	15,785
	836,457	644,104

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

	2023	2022
Administration and management	30	24

No employees received emoluments in excess of £60,000.

10. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted fund	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Charitable activities			
Donations	11,030	82,527	93,557
Grants	-	1,325,157	1,325,157
Investment income	35	-	35
Other income	33,874	210,299	244,173
Total	44,939	1,617,983	1,662,922
EXPENDITURE ON			
Charitable activities			
Charitable Activities	39,130	811,438	850,568
Fundraising Costs	37,907	-	37,907
Governance Costs	8,520	-	8,520
Other Day to Day Mngmt Costs	160,383	268,420	428,803
Total	245,940	1,079,858	1,325,798
NET INCOME/(EXPENDITURE)	(201,001)	538,125	337,124
Transfers between funds	224,575	(224,575)	-
Net movement in funds	23,574	313,550	337,124
RECONCILIATION OF FUNDS			
Total funds brought forward	166,695	1,385,048	1,551,743
TOTAL FUNDS CARRIED FORWARD	190,269	1,698,598	1,888,867

11. TANGIBLE FIXED ASSETS

	Short leasehold £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2022	1,035,918	427,162	46,986	1,510,066
Additions	41,582	16,919	-	58,501
At 31 March 2023	1,077,500	444,081	46,986	1,568,567
DEPRECIATION				
At 1 April 2022	196,244	249,860	11,747	457,851
Charge for year	107,749	77,688	11,747	197,184
At 31 March 2023	303,993	327,548	23,494	655,035
NET BOOK VALUE				
At 31 March 2023	773,507	116,533	23,492	913,532
At 31 March 2022	839,674	177,302	35,239	1,052,215

12. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade debtors	154,318	80,883
Other debtors	2,343	-
Prepayments	9,209	960
	165,870	81,843

13. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Trade creditors	12,526	27,256
Social security and other taxes	4,153	-
Accrued expenses	74,810	24,833
	91,489	52,089

14. MOVEMENT IN FUNDS

	At 1/4/22 £	Net movement in funds £	Transfers between funds £	At 31/3/23 £
Unrestricted funds				
Unrestricted Fund	190,269	(119,604)	184,635	255,300
Restricted funds				
Restricted Fund	1,698,598	237,167	(184,635)	1,751,130
TOTAL FUNDS	1,888,867	117,563	-	2,006,430

14. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	171,026	(290,630)	(119,604)
Restricted funds			
Restricted Fund	1,503,995	(1,266,828)	237,167
TOTAL FUNDS	1,675,021	(1,557,458)	117,563

Comparatives for movement in funds

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
Unrestricted funds				
Unrestricted Fund	166,695	(201,001)	224,575	190,269
Restricted funds				
Restricted Fund	1,385,048	538,125	(224,575)	1,698,598
TOTAL FUNDS	1,551,743	337,124	-	1,888,867

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	44,939	(245,940)	(201,001)
Restricted funds			
Restricted Fund	1,617,983	(1,079,858)	538,125
TOTAL FUNDS	1,662,922	(1,325,798)	337,124

14. MOVEMENT IN FUNDS - continued

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

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/23 £
Unrestricted funds				
Unrestricted Fund	166,695	(320,605)	409,210	255,300
Restricted funds				
Restricted Fund	1,385,048	775,292	(409,210)	1,751,130
TOTAL FUNDS	1,551,743	454,687	-	2,006,430

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	215,965	(536,570)	(320,605)
Restricted funds			
Restricted Fund	3,121,978	(2,346,686)	775,292
TOTAL FUNDS	3,337,943	(2,883,256)	454,687

Transfers between funds

During the period, the project to fit out and open the new studios facility at the premises at Kings House, Gloucester was completed and the studios brought into use. Assets included last year in land and buildings in unrestricted funds, with a net book amount of £19,242 at 31st March 2021, have therefore been transferred to assets within restricted funds, in line with the remaining costs of the project, less accumulated depreciation.

15. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023.

Detailed Statement of Financial Activities
for the Year Ended 31 March 2023

	2023 £	2022 £
INCOME AND ENDOWMENTS		
Investment income		
Bank Interest	2,252	35
Charitable activities		
Donations Trusts & Foundations	22,837	19,487
Donations Individuals	25,026	5,635
Donations - in kind sponsorship	713	68,435
Gloucestershire County Council	5,000	18,045
Paul Hamlyn Foundation	77,000	70,000
The Prudence Trust	89,870	-
Integrated Care Board	-	94,988
Gloucester Guildhall	16,400	500
Police and Crime Commissioner for Gloucestershire	26,250	-
Real Ideas Organisation	-	6,500
Charles Hayward Foundation	20,000	-
PRS Foundation	11,000	5,500
Arts Council England	92,850	317,300
Barnwood Trust	39,574	15,090
Make Music Gloucestershire	224,000	224,000
Youth Music	45,000	56,964
The Henry Smith Charity	20,000	-
BBC Children in Need	2,000	85,000
Gloucester County Council (of course we can)	10,500	-
29th May Charity	5,000	-
Cheltenham Borough Council	3,400	-
Social Enterprise Support Fund	-	30,000
The Venture Community Hub	2,500	-
Gloucester Community Foundation (Freemasons)	2,000	-
The High Sheriff of Gloucestershire's Fund	2,500	-
St James's Place Charitable Foundation	22,500	-
Thirty Percy	126,016	124,484
Severn Trent	-	4,000
Summerfield Charitable Trust	-	10,000
The Screwfix Foundation	-	5,000
The Baily Thomas Charitable Fund	-	10,000
The Karlsson Játiva Charitable Foundation	28,248	23,472
The Clothworkers' Foundation	-	10,000
Esmée Fairbairn Foundation	60,000	50,000
Gloucester City Council	20,000	40,500
Newby Trust	-	10,000
The Percy Bilton Charity	-	10,000
Peter Sowerby Foundation	-	24,814
Social Investment Business Grant	-	15,000
The Wiggin Charitable Foundation	35,000	10,000
Wooden Spoon	-	12,000
Carried forward	1,035,184	1,376,714

Detailed Statement of Financial Activities (cont.)
for the Year Ended 31 March 2023

	2023 £	2022 £
Charitable activities		
Brought forward	1,035,184	1,376,714
The Pied Piper Appeal	-	30,000
The Free Hospital Trust	-	4,500
Gloucestershire Disability Fund	-	2,500
The Cotswold Primrose Charitable Trust	-	5,000
Youth Investment Fund	41,582	-
Foyle Foundation	30,000	-
	1,106,766	1,418,714
Other income		
Fees	224,310	132,261
Sales	301,279	70,842
Other Income	21,414	41,070
Sponsorship	19,000	-
	566,003	244,173
Total incoming resources	1,675,021	1,662,922
EXPENDITURE		
Charitable activities		
Wages and Salaries	747,356	578,772
Social security	66,412	49,547
Pensions	22,689	15,785
Insurance	2,861	5,422
Staff Training and Development	24,680	16,805
Depreciation	197,185	233,539
	1,061,183	899,870
Support costs		
Management		
Management and Admin	51,111	35,089
Fundraising	44,605	37,907
Project Delivery Costs	370,785	302,896
Publicity, Comms & Marketing	12,628	13,273
Monitoring and Evaluation	(5,997)	5,128
Equipment Renewals	5,213	14,651
Subscriptions and Memberships	6,615	6,971
Bad debts	-	1,493
	484,960	417,408
Information technology		
Repairs and renewals	275	-
Governance costs		
Auditors' remuneration	6,600	6,600
Carried forward	6,600	6,600

Detailed Statement of Financial Activities (cont.)
for the Year Ended 31 March 2023

	2023 £	2022 £
Governance costs		
Brought forward	6,600	6,600
Auditors' remuneration for non audit work	4,440	1,920
	11,040	8,520
Total resources expended	1,557,458	1,325,798
Net income	117,563	337,124

The notes form part of these financial statements

THE MUSIC WORKS

COMPANY REGISTRATION NUMBER: 05195345
CHARITY REGISTRATION NUMBER: 1106979

THE MUSIC WORKS (CHARITY)

England & Wales - Charity number 1106979

Accounts

THE MUSIC WORKS

ANNUAL REPORT AND ACCOUNTS

1 April 2021 – 31 March 2022

Company registration number: 05195345
Charity registration number: 1106979

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The trustees, who are also the directors of the charity for the purposes of company law, present their report and the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice, applicable to charities preparing their accounts in accordance with the Financial Reporting Standard, applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name	The Music Works (Charity)	
Charity registration number	1106979	
Company registration number	05195345	
Principal office and registered office	Kings House 27 St Aldate Street Gloucester GL1 1RP	
The directors	Alexander Ross	Appointed 27 November 2015
	Versha Carter	Appointed 10 July 2017
	Jonathan Knight	Appointed 17 August 2017
	Stuart Cairns	Appointed 19 November 2018
	Verona Vidal	Appointed 25 July 2019
	Gulshat Kadyrova	Appointed 14 September 2020
	Jordan Pepin	Appointed 14 September 2020 – resigned 13th December 2021
	Natalie Sodzi	Appointed 25 March 2021
	Caroline Norbury	Appointed 28 October 2021
Independent auditor	millhall consultants ltd Carlson Suite 4th Floor, Building 8 Vantage Point Business Village Mitcheldean Gloucestershire GL17 0DD	

STRUCTURE, GOVERNANCE AND MANAGEMENT

Company information

The Music Works (Charity) is a charitable company limited by guarantee, incorporated in England and Wales on 2 August 2004 under company number 05195345 and registered as a charity on 25 November 2004 under charity number 1106979.

The company was established under a memorandum of association which details the objects and powers of the charitable company and is governed under its articles of association. The name of the company was changed from Forest of Dean Music Makers to Gloucestershire Music Makers on 17th October 2011. In January 2015 a new trading name, 'The Music Works', was agreed with the Charity Commission. Articles were adapted on 11th September 2017. The company name was changed to The Music Works (Charity) on 24th October 2018.

Management

Working under the direction of the board, the charity is led by the chief executive officer (CEO). A staff team of 26 (as of 31st March 2022) provide management and delivery functions. The staff team and overall management of the charity is overseen by the board of directors who are also the charity's trustees.

The charity also uses approximately 40 freelance music leaders and volunteers to deliver its services. This allows essential flexibility to deliver a wide range of services across the county of Gloucestershire.

Appointment of the chair

The chair is appointed from within the trustees or through open advertisement. A new chair, Caroline Norbury OBE, was appointed in October 2020. Caroline is CEO of Creative UK and a member of BAFTA, the Royal Society of Arts and the UK Trade & Investment Creative Industries Sector Advisory Group.

Method of recruiting and appointing new trustees

Recruitment is by open advertisement based on identified skills, knowledge and competency gaps. The recruitment process is led by the CEO who works with the chair, whose responsibility it is to make any recommendations for appointment to the trustees for confirmation. We are committed to ensuring that at least half of our board are young people and/or those with lived experience of challenging circumstances.

Organisational structure and decision-making

The trustees meet at least four times a year to discuss the strategic direction of the charity, ensure its core aims and objectives are being met in the most efficient way, take account of any risks to the charity and ensure that all legal obligations are satisfied. Outside of meetings, the day-to-day business of the charity is delegated to the CEO and through her to other staff.

We also have a governance framework that ensures young people are at the heart of our decision making.

CO-OWNER	Young people on our board who make strategy decisions, evaluate impact and sign off budgets.
CHAMPION OR INFLUENCER	Young people who are actively involved in championing and influencing music for other young people through The Music Works. They may participate in our talent development programme (Upsurge), join a youth voice group or sit on our youth advisory group. They advise on programming, hosting events and are actively engaged with delivering activity.
ACTIVE PARTICIPANT	Young people who have made the decision to get involved and do something. This might involve coming to a session, actively engaging with our social media or simply utilising our resources at home.
FOLLOWER	Young people who are following our social media or have signed up to our newsletter.
OBSERVER	Young people who have heard of us and perhaps encountered us from time to time but aren't yet really engaging with us.

OBJECTS AND ACTIVITIES

Objects, mission and values

Our objects, as stated in our articles of association, are 'to advance the education of the public in the making of music and related activities, particularly children and young people'.

Within these governing parameters, our core mission is to transform young lives through music.

We work with 2,500 young people (aged 8-30) each year and a further 3,500 through events. We have studios in Gloucester and the Forest of Dean but work across the county in schools and with community partners. We're open to the whole community, but specifically target young people from challenging circumstances and those who are under-represented in the creative sector. This includes those from poorer socio-economic backgrounds, young offenders, those with mental health difficulties, young people who are neurodivergent, Deaf and disabled young people, LGBTQ+ young people and those from Black, Asian and diverse ethnic communities.

We believe that everyone has creative potential and that talent of every kind should be nurtured and celebrated. We work with young people to engage them through music and creativity, to build confidence, self-belief and motivation and to empower them to reach their potential in music, in learning and in life. We strive for quality and artistic excellence without compromising accessibility.

All of our work is underpinned by our core values of inclusivity, authenticity, sustainability, creativity, and empowerment and is delivered using a theory of change based on the self-determination theory (SDT). The SDT is one of the most well-evidenced frameworks for improving wellbeing and motivation. It has three components, which have been shown to lead to real improvements in wellbeing.

- **Autonomy:** our whole approach is led by young people and focuses on supporting them to feel in control. We help them make the music that they want to make, at their own pace and in their own way.
- **Competence:** so often the young people that we work with have not felt successful in their lives. We're all about making them feel good at something and our music leaders are highly skilled at finding ways to draw out and celebrate success in a way that's meaningful to each individual.
- **Relatedness:** this is about making the young person feel connected. Initially this will focus on connection with the music leader, but, over time, we will facilitate connectedness with other young creatives either through

making music together, performing together or just hanging out in the same creative space.

An introduction to our work can be found here: https://youtu.be/zz14_Zi2POY

Core activities

We provide the only comprehensive non-classical music offer in the county, from first access to talent development, including Kings Jam, the region's largest Black music festival. We help young people to make whatever music they're passionate about, from pop to dubstep, indie to blues and beyond.

We specialise in contemporary music, particularly music technology and production, singing and song writing as well as rap and beatboxing. We've found that these are often the most accessible forms of music and achieve the best outcomes.

We work with children and young people aged 7 to 30 years who are of all abilities, from absolute beginners to some of the county's most gifted and talented contemporary musicians.

Our core programmes fall into the following strands:

- small group or one-to-one music mentoring
- ten-week, whole-class music technology and song-writing programmes for primary, secondary and special schools
- weekend, holiday and after-school music groups and sessions
- one-off specialist workshops such as beatboxing
- events and festivals, which provide platforms for young musicians
- artist development and creative careers including industry-led sessions
- specialist interventions with partners using music to engage young people with particularly challenging circumstances such as mental illness and youth offending
- digital development including podcasts and online radio.

Over the next business plan period (2022-26) we'll also be exploring the development of new areas of work including:

- training and consultancy
- advocacy and campaigns
- awarding and certification.

Collaboration is core to our mission and we work with a huge range of industry, strategic and delivery partners locally, nationally and internationally including:

- Strike A Light
- Cheltenham Festivals
- Youth Justice
- NHS Gloucestershire Integrated Care Board
- Child and Adolescent Mental Health Services
- Gloucester Culture Trust

- Young Gloucestershire
- The Roundhouse
- Warner Chappell Music
- Genelec
- Performing Rights Society
- Local authorities
- Schools and universities

PUBLIC BENEFIT

Throughout history, music has uplifted, engaged, engendered joy and united people of diverse backgrounds. In short, music changes lives and none more so than those of young people. It can improve their present – by raising aspirations and fostering better social and emotional health – and in turn can transform their future. This is especially true for those in challenging circumstances.

The trustees have considered the Charity Commission's guidance on public benefit when reviewing organisational strategy and planning future activities and are satisfied that The Music Works continues to have significant charitable purpose and delivers very tangible public benefit.

At the heart of this is the fundamental belief that engagement in music-making provides huge benefits to individuals and communities in terms of:

- promoting enjoyment and inclusion in music, so that everyone has a chance to discover their voice or musical skill and explore how music could enhance their life
- improving people's mental health and social and physical wellbeing by working with people affected by mental health problems, those with specific disabilities, or young people at risk of offending.
- engaging and motivating young people in education by increasing attainment and helping them progress through vocational or academic routes and into employment
- developing musical talent by improving progression pathways for gifted musicians and technicians and supporting young leaders
- developing the music workforce by enhancing the county's capacity to deliver more accessible, high-quality music provision through the training of musicians, teaching staff and youth workers
- increasing understanding among policymakers and funders around the importance of music in transforming lives and building support for the sector now and in the future.

Alongside Youth Music's music development scale, we use the short version of the Warwick-Edinburgh Mental Wellbeing Scale (SWEMWBS) to measure the outcomes of our work, and have consistently found positive results.

The importance of inclusion as the driving force for our work

Inclusion is at the heart of all that we do. We use the Youth Music definition of inclusion, which describes an approach to music learning that includes everyone and all types of music, leading to a range of outcomes to which we firmly align.

Musical inclusion is *'an approach to music teaching and learning that means all children and young people can make music, whatever their background or circumstances. It's about embracing every style and genre of music. It's about creating access to music-making in the first place and providing the right support and opportunities so that young people can progress on their individual journey. And it's about music leaders having the right skills and resources to help each young person fulfil their potential.'* ***Youth Music****, 2020*

ACHIEVEMENTS AND PERFORMANCE

1 April 2021 – 31 March 2022

Year summary

This has been another busy year with lots of exciting developments. The biggest achievement was the opening of our new hub in Kings Square in Gloucester. This has been transformational for us as a charity, enabling us to work with over 1,000 more young people and to significantly expand our work with Deaf and disabled young people, young people who are not in education, employment or training (NEET) and those with mental health challenges.

To deliver this work, we have doubled the staff team to 26, including taking on eight kickstarters – all young people who had previously been unemployed.

And our work has continued to be recognised, this time for our endeavours in Cheltenham where we won two "No Child Left Behind Awards". One was the 'Confident Girls' award for our mentoring programmes that support young women and girls with mental health and other challenges and the other was the 'Innovative Education' award for both our outreach work in Cheltenham and our Voice Collective programme.

Education overview

After two very challenging years navigating the significant restrictions on music in school, our recovery has been remarkable. Through our voice collectives, whole class music technology, beatbox and small group mentoring offers, funded through Make Music Gloucestershire, we delivered 66 school programmes, engaging with 40 schools and over 1,500 students across the county.

The following year-on-year comparison shows significant growth in our work in schools, representing an increase of 38% on pre-pandemic levels:

	18/19	19/20 Covid affected	20/21 Covid affected	21/22
Number of schools engaged per year	31	28	26	40
Number of school programmes delivered per year	49	45	39	66
Number of young people	1,020	1,013*	1,225*	1,550

**during Covid affected years, programmes were adjusted in terms of delivery model (online only, blended, often wider reach, through online resource access for example, but shorter intervention), so it's not easy to compare numbers.*

We saw an increase of 33% in the take up of our voice collectives programme and whole class music technology and after a rebrand and relaunch of our small group mentoring sessions, an increase from 4 to 12 courses per year.

In July 2021, to relaunch our education programme on the back of our rebrand and celebrate the establishment of The Hub, we held an under 18's weekend taster session. The aim was to come together, make music and consult with young people on the best way to create a more inclusive music offer in schools and improve progression routes for them out of school. The launch helped us establish two new initiatives.

The G15 youth voice programme

A club for 15 young people from secondary schools across Gloucester to get together and discuss music-making in schools and progression routes. The aim is to ensure young people of school age have a say in how music education and community music happens in Gloucester. The group planned and led on three events.

- G15 2021 live stream online (Out of the Darkness) involved 120 young people and an audience of over 1000.
- G15 X Youth Voice Live at The Hub in December involved 20 young people and an audience of 50.
- The return of G15 2022 at Gloucester Cathedral (Coming Back Stronger) involved 250 young people and an audience of 500.

The teacher network

We established a group of nine heads of music and performing arts to help support with our reach and to advise on programme development. As well as a core group of nine, a further 40 have accessed our teacher continuous professional development (CPD) programme, networking days and our annual inclusion conference.
As a result, we delivered nearly half of our work in Gloucester, the most deprived area of the county. This ensured that the young people we work with in schools have relevant, high quality and accessible progression routes on their doorstep.
On average, 24% of students we worked with were eligible for the pupil premium. This was slightly down on pre-pandemic levels (27%) but still well above the county average of 18%.

Progression is always challenging to track from school to out of school sessions, but from a sample of 312 young people who attended our studios, 196 (62%) were attending schools that we delivered in this year, **showing a strong link between our partner schools and our studio programme.**

Two G15 concerts - funded by Make Music Gloucestershire and the G15 partnership

This year we partnered with the 15 Gloucester secondary schools to co-curate not one but two G15 Celebration of Success concerts, one online in July 2021 and one in March 2022, in person at Gloucester Cathedral. The return to a face-to-face event

was the best yet, involving performances from over 200 young people from all 15 schools, culminating in a fusion multi-genre finale, written by The Music Works' G15 Youth Voice.

> "Fuelled by the enthusiasm of each and every student, as well as every member of staff providing accompaniment on rock and orchestral instruments, the delivery of this year's finale was simply breathtaking and as always was greeted with huge appreciation from the audience, who were clearly ready for more!" **Maeve Maxwell, G15 Co-ordinator**

Digital development

We took what we had learned from our digital music-making response to Covid-19 and transformed our delivery to include a suite of integrated online music-making and performing from 2021, with a focus on disabled young people and those who are isolated. Our digital output included:

- digital broadcasts into schools and homes
- an archive of electronic music resources
- training for music leaders.

Across all of our programmes that included digital elements in the reporting period we:

- achieved 10,289 streams (peaking at 1000 per month)
- attained 1,243 radio station listens (peaking at 276 per month)
- worked with 637 young people face-to-face.

Below is a selection of our shows and streams:

G15 Youth Voice X Upsurge show	https://youtu.be/IhUptS5nmM8
G15 Finale	https://youtu.be/zfKsaQMikfI
Soundabout Choir	https//youtu.be/dJQizILjGH8
Incfest	https://youtu.be/b19ryjjzId8
Heart of the Forest	https://youtu.be/-97KdSO9iEU
Mix and Mash	https://youtu.be/Px3nXZNIct8
Upsurge: Demonz XO – Haunted (Live Session)	https://youtu.be/PeOEfAqyk5k

Trailblazers mental health transition programme and Xpress sessions for those with long-term health conditions

Across both our Xpress and Trailblazer programmes, 94% of young people showed an improved score on the Good Childhood Index, which assesses children's happiness with regards to different aspects of life and overall life satisfaction.

Trailblazer

The Trailblazer programme was set up to encourage schools to embed mental health interventions with help from localised mental health support teams. A total of 111 young people took part in the programme, with 23 receiving one-to-one mentoring for up to 10 sessions each. 14 schools referred young people to the

programme, one of which engaged a whole class to work with us on group song writing and performance pieces. The majority of sessions were delivered using our small group mentoring model, allowing participants to benefit from the shared experience of working within a small group.

> "Before I always sang in my bedroom and my mum and dad never heard me but now I come out and sing around the house and everyone can hear me. I'm much more confident." **Young person following the end of the programme**
>
> "I can see changes in the pupils already. They are so much more confident." **Pastoral lead at primary school**
>
> "I actually feel a bit more mature!" **Year 6 primary school pupil**

Xpress – a programme for young people with long-term health conditions

We established a new Saturday morning club for a mixed music, circus and visual art offer in Gloucester to support those with long-term health conditions. We worked with 27 young people over 140 sessions.

> "This is my third time coming to The Music Works. I'm into music but the way they help you through music differently to anybody else is unique. It's amazing because when I see normal music lessons it's kind of just like "what you need to know"; it's all the technical stuff but being at The Music Works gives you that chance to really lay back and relax into experimenting. Suffering from a long-term illness is not great. Nobody understands what you're going through. But at Xpress, people are in the same position. It's kind of comforting that people around you have the same daily struggles as you. It can really help you understand that you're not alone and I love it." – **Llahnie**, 16.

Community

The Hub

In April 2021 we opened The Hub, our brand new state-of-the-art music studio and venue in Gloucester. The Hub is Gloucestershire's first fully accessible music space and is a central base for creatives across the county. The Hub's programme provides a progression route for young people from first access through to a potential career in music.

The Hub consists of two production rooms, two live rooms, a mix room, a broadcast room, a sensory music room, a digital suite, a workspace, a social area and a live performance space that holds up to 250 people.

The studios are fitted with top-of-the-range music technology, and equipment supported by industry sponsors such as Genelec, Focusrite, InMusic and Smart Home Sounds.

The Hub was built during the pandemic, giving us an opportunity to do a soft launch and deliver internal community programmes between April and September 2021.

In September, we opened publicly, providing a weekly programme of one-to-one mentoring, drop-in group sessions, skill development workshops, networking and an

open access workspace. We have delivered over 900 sessions to 1,113 young people, over 70% of whom have lived experience of challenging circumstances.

The Hub has become a progression route for many young people accessing activity through our outreach work or smaller satellite studios, building their trust and confidence in places that they feel safe. For example, during the summer of 2021 we delivered an extensive outreach programme delivering over 26 workshops in different Gloucester communities, reaching over 250 young people. Following this programme, we saw a 50% return of young people back to the Hub by the end of the year.

Since the opening of the new Hub, we have been able to expand our partnerships with local organisations supporting a more inclusive approach, especially with the use of the sensory room and events space. We have also delivered new events and activities with the Gloucestershire Deaf Association and the National Star College, working with more Deaf and disabled young people across the county.

Making It

Making It is a partnership project with Gloucestershire's youth justice team providing creative music activities to divert young offenders away from the criminal justice system. We have been successfully delivering the programme for four years and it is now in its fifth year of delivery.

This year has proved challenging with the effects of the pandemic of the previous two years having had a disturbing impact on young people. We continuously switched the delivery of this year's programme between online and face-to-face (in line with government guidelines) to ensure we could keep an alternative offer open for our participants.

Having been able to adapt quickly to the online delivery, we were able to offer participants technology so that they could access music sessions from home. Taking learning from this year, we will look to implement a rolling programme for participants over the year, rather than taking on eight referrals at the same time at two points during the year.

Working with Youth Justice, we have seen a rise in youth crime during the pandemic, which will likely result in an increase in referrals to the programme next year.

Disability programme

This year we have been able to increase our disability programme and activities due to The Hub. It has also helped us broaden our inclusive offer within mainstream open-access programmes, ensuring all programmes are fully accessible. We have run weekly one-to-one and group music sessions, drop-in sessions, a radio show, a DJ group, four one-week holiday programmes, six platform events and one large music showcase (IncFest).

We reached a total of 234 disabled and special educational needs (SEN) young people throughout our disability programme — an increase of 82 from last year.

Some online sessions as well as our radio show continued as part of our online offer throughout the pandemic. The radio show has proven particularly successful, as it has enabled us to offer disabled young people with opportunities to use our broadcast room and feature on radio shows.

Our sensory music room has been one of the most impactful features of The Hub. We have been able to work with new organisations such as the Gloucestershire Deaf Association by using our high-quality inclusive music equipment (Vibroacoustic waterbed, Vibroacoustic bean bag and Eyegaze) to deliver music sessions.

The Drop

This year we have reached 263 young people through our weekly after-school drop-in sessions. We worked across three districts within the county: Gloucester (201), Stroud (21) and the Forest of Dean (41). The Drop sessions in Gloucester have increased significantly since moving to The Hub. We regularly have between 25 to 30 young people on a weekly basis attending sessions.

Upsurge

Upsurge is our artist development programme where we work with emerging young artists for three years with a particular focus on breaking down barriers for those who are under-represented in the industry. This year we launched our Upsurge creative development programme specifically for young people interested in the wider areas of the creative industries such as music management, event promotion, journalism and videography. This 12 month programme was developed for the purpose of integrating into our artist development programme, thereby providing collaboration opportunities between participants on both programmes.

This year we have supported 38 young people through both programmes. Fourteen of those have gone onto secure jobs in the music industry and 31 have received commissioned work as freelancers.

> "Upsurge has just helped me be a better person. It has just put structure in my life and given me a clear vision of what I want to achieve" **Jacob Ferguson**
>
> https://youthmusic.org.uk/conversation-cubsnocap-gloucester-based-artist-music-worksupsurge-programme

Since opening The Hub, we have developed more industry partners including Warner Chappell Music, Genelec, InMusic, Sheridans, Absolute Label Services, Smart Home Sounds, Paradigm/Wasserman, plus other independent professionals, who have all supported the programme to deliver workshop activities and masterclasses. These partnerships have provided participants with further opportunities for future employment, work experience, training and mentorship. We now have monthly online industry masterclasses delivered by music professionals from across the UK.

Get Away Project

Through a partnership with Gloucestershire Community Rail, we have supported young people from the local area who are from ethnically diverse backgrounds to take part in activities in rural settings they might not otherwise have access to. These young people have been supported to develop creative content through film, photography and production, as well as build on their self-esteem and confidence through participation in these rural activities.

The programme has given some participants their first experience of travelling outside of the city and into rural areas.

We will continue to work with Gloucestershire Community Rail Partnership to look at future training and apprenticeship opportunities for young people from the local community, which could help empower them and gain new experiences.

GWR video https://www.youtube.com/watch?v=CygnMOqM2xg

Kings Jam Festival

On 22nd August we delivered Kings Jam Festival in a new location and secured a record high attendance figure of 1,313 people. This was the first year we charged for tickets as part of our goals to make the festival sustainable.

The event had a wide and diverse audience with over 60% of those attending being from ethnically diverse backgrounds and 70% from the local community.

We programmed a high-quality festival that featured three nationally well-renowned musical headliners, 19 local emerging performers, and one national dance act. In the lead up to the event we programmed various workshops and rehearsals to support the local emerging performers. We created 14 volunteering opportunities and six paid roles for young people throughout the festival.

Due to the Kings Square redevelopment not being finished in time, we had to move the festival to Gloucester Park, which meant one of our aims of bringing people back into the city centre was not achievable. However, delivering the festival in Gloucester park resulted in some notable highlights.

- Despite the park having a reputation as being unsafe, we successfully delivered a family friendly festival for everyone. Following the event, we received a lot of feedback around how safe the event felt and how we had contributed to changing the park's negative perception.

- As the festival was held in the park, it had much more of a community feel and people felt the event was far more community owned. This helped us engage with more local people from the community than in previous years.

Kings Jam 2021 video https://www.youtube.com/watch?v=JsZtKLmKujc

Holiday outreach activities (summer/half-term programmes)

This was the second year we delivered summer and half-term programmes in our new music hub as part of the Holiday Activities and Food partnership with Gloucestershire County Council. We delivered an extensive programme which consisted of a range of outreach and studio music activities including:

- 26 outreach activities in 18 different settings
- 20 workshops in The Hub in Gloucester, four workshops in the Stroud studio and six workshops in the Forest of Dean.

We worked with a total of 290 young people across the holiday programme, which targeted low-income families and children and young people who were receiving free school meals. Although all our activities were fully inclusive, five days of our summer programme in The Hub were specifically geared towards working with young people with additional needs and disabled young people.

Seminar – Breaking into the Industry

On Thursday 11th November 2021, we hosted an action-packed, one-day event to help inspire young creatives who are looking to get into the music industry. With a line-up of panellists from leading organisations in the music business, the event hosted speakers from Ministry of Sound, Warner Chappell Music, Absolute Label Services and many more.

We also held a creative industry day called 'Breaking Into The Industry' — something that's never been done before in our county. This pioneering event, held at The Hub, was a wonderful mix of panel discussions, keynote speakers, insightful workshops, invaluable networking opportunities and incredible live music.

To round off the event, we worked with young and emerging creatives to establish a set of commitments that we would be held accountable for delivering within the county. We pledged to:

- support and help to build the local community music scene by providing spaces for creatives to gather and facilitate collaboration and networking opportunities
- upskill creatives to build infrastructure within the county with the purpose of enticing them to either return to or remain within Gloucestershire and help the local community thrive culturally
- engage with young people from a first access stage, which will include working in schools to deliver a wide range of diverse music genres and raising awareness of progression opportunities.

https://www.themusicworks.org.uk/breaking-into-the-industry/

PLANS FOR NEXT YEAR

2022/2023

Next year, we will continue to focus on establishing The Hub as an exciting and buzzing place, where all young people feel they can thrive. Within this, we really want to grow our programme for Deaf and disabled young people, making the most of the only sensory music room in the county. We also want to increase the number of young people with mental health difficulties that we support.

But we don't just want to focus on Gloucester. We will be exploring moving our studio in the Forest of Dean to Cinderford so that it can reach more young people. We also look forward to working with local partners to co-create a cultural vision for the town.

We know that the lack of events and things to do in the county frustrates young people, so next year, we want to support them to host more events, focusing on The Hub and the newly launched Kings Square in Gloucester.

We have increasingly been advocating on key issues such as under-representation and youth voice and next year we will push this further. We will be championing the representation of young people on strategic groups across the county so as to ensure younger voices can influence policy and practice.

Through our advocacy work we have heard from many young people over the years, who have been discouraged from doing music in schools because of a formal, classically focused curriculum. Next year, we want to explore if we can change this by setting up an awarding body specialising in contemporary music qualifications. We'll be conducting market research with teachers, young people and parents and if the demand is there, we will make it happen.

And finally, we will invest more in our staff team. We'll focus particularly on growing the team — specifically apprenticeships, increasing training, ensuring recognition and continuing to explore a 'self-managed' organisational philosophy.

There is much to do and, with The Hub now in place, we are excited by the new journey that we will be embarking on.

SAFEGUARDING

This year there was one serious incident that was handled correctly and effectively. There were no matters that the trustees believe should have been reported to the Charity Commission.

FINANCIAL OVERVIEW

Following the successful navigation of the financial challenges posed by the Covid pandemic in 2020/21, the accounts for 2021/22 demonstrate the continued evolution and growth of The Music Works, whilst maintaining its strong financial position as of 31 March 2022.

Key financial headlines

- The remaining build and fit-out of the Gloucester music hub was completed in the first quarter of 2021/22, with a further £0.3m investment in fixed assets to complete the project. The hub was officially opened in September 21.
- The charity invested £0.05m in the purchase and fit out of a music bus to further increase the reach of our music delivery across the county.
- These investments above are reflected in the tangible fixed assets which increased to £1.5m from £1.1m in the previous year.
- Current assets held at the end of the financial year were £0.8m, compared to £0.6m in 2020/21 and were mainly in the form of cash held at the bank (£0.8m). These can be analysed further (see below).
    - £0.5m - restricted funds representing funding received in 2021/22 for project and programme delivery that crosses into the next financial year such as Gloucester hub staffing and operational costs, Upsurge and Alternative Provision school (APS) programmes.
    - £0.1m - restricted funds designated in respect of the Gloucester hub capital development, which are held in respect of final payments for the lift and retention payments for the build.
    - £0.2m - unrestricted (free) reserves held in line with the board of trustees' reserves policy. As the charity expands, the required level of unrestricted reserves is increasing, and we are building reserves in line with our reserves policy and a three-year plan agreed with the trustees to ensure we remain financially resilient.
- The opening of the hub in Gloucester has created a new ongoing investment requirement, with £0.6m spent on staff and running costs in 21/22. The facility enabled the charity to advance its business plan aspirations and significantly increase the delivery capability for the young people of Gloucestershire. Consequently, restricted project delivery increased by c80% compared to 2020/21.

- We invested c£30k in new IT and network infrastructure and we outsourced our IT services to Premieredge.

- The opening of The Hub and the expansion of our delivery projects resulted in a significant increase in staffing and as of 31 March 2022 we employed 26 staff compared to 14 at the end of 2020/21.

Other notes to the accounts

- Expenditure (see notes 4 and 5) are mainly reported as charitable activity and other day to day management costs, which are made up as follows: -

    - Charitable activity costs – project management, all project delivery costs, studio running costs and equipment.
    - Other day to day management costs – depreciation (£234k), central staffing, HR, staff wellbeing, safeguarding, training, central marketing and evaluation, IT and central administration (consultancy, accountancy, subscriptions, payroll and insurance).

- The **direct** and **support** split is fixed under the structure of the statutory accounts, and the £317,276 support costs from charitable activities consists of the following, which in true terms are all part of the cost of project delivery:

    - £110,000 Freelancers/contractors
    - £ 54,000 Events and workshops
    - £ 50,000 venue costs
    - £ 48,000 Direct project marketing
    - £ 30,000 Studio running costs
    - £ 15,000 Equipment
    - £ 5,000 Direct project evaluation
    - £ 5,000 Other e.g. access support

- Transfers between restricted and unrestricted funds are reported at **£224,575**.

    - Grant funding agreements allow 25% of project delivery resource costs to be used for overhead costs and this amounts to **£167,575** of the transfers reported in note 13.
    - Fees generated by the charity are free reserves but are initially accounted for against the respective restricted project activity that they relate to. We then agree the respective value to be moved to our unrestricted funds, which was **£57,000** in 2021/22.

Reserves policy

The trustees have considered the key risks facing the charity. The Music Works is dependent on certain significant funding sources for its current level of operations.

In order to deliver the organisational strategy, the charity would need to find alternative funding sources in the event of a significant reduction in income. Over that time, the charity will need to pay salaries and overheads from reserves. Our unrestricted reserves policy will allow us to operate our current delivery model for two months and if we moved to just maintaining minimal operating costs to keep the charity going, then we could cover four months of costs. Based on the charity's operating model in 2021/22, we require a minimum of £168,000 unrestricted reserves to mitigate any funding risks.

Following the planned launch of the new Gloucester Hub in June 2021, we have acknowledged that the organisational delivery model will need to be expanded and there will need to be an increase in reserves going forward, to be able to fund the new proposed two- and four-month cost models.

RISK MANAGEMENT

The identification and mitigation of risk is a key task for the CEO in consultation with the board. The directors maintain an overall risk analysis document that logs risks, probability, impact, management strategy, action and lead responsibilities. It covers governance, operational, financial, external and compliance risks. It is a standing item at all board meetings.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of The Music Works [Charity] for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charity SORP
- make judgements and estimates that are reasonable and prudent

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006.

They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, millhall consultants ltd, will be proposed for reappointment at the forthcoming annual general meeting.

Registered office:

Kings House, 27 St Aldate Street, Gloucester, Gloucestershire, GL1 1RP

Signed on behalf of the Directors on:

Date..... 7/11/22 .....

Caroline Norbury (Chair) .....

Directors' annual report (including the directors' report) for the year ended 31 March 2022

The Music Works (Charity)

OPINION

We have audited the financial statements of The Music Works (Charity) (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going

concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report

OTHER INFORMATION

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirement

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

OUR RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our

opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company. These include but are not limited to compliance with the Companies Act 2006, the Charities Act 2011 and the Charities SORP (FRS 102);
- we agreed the financial statement disclosures to supporting documentation;
- we made enquiries of management; and
- we reviewed board minutes throughout the year.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Ben Hall FCA (Senior Statutory Auditor) for and on behalf of millhall consultants ltd
Carlson Suite
Vantage Point Business Village Mitcheldean
Gloucestershire
GL17 0DD
Date: 7/11/22

STATEMENT OF FINANCIAL ACTIVITIES

(Incorporating an income and expenditure account for the year ended 31 March 2022)

	Notes	Unrestricted funds £	Restricted fund £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM					
Charitable activities					
Donations		11,030	82,527	93,557	102,761
Grants		-	1,325,157	1,325,157	1,451,987
Investment income	2	35	-	35	93
Other income		33,874	210,299	244,173	131,813
Total		44,939	1,617,983	1,662,922	1,686,654
EXPENDITURE ON					
Charitable activities	4	39,130	811,438	850,568	494,011
Fundraising Costs		37,907	-	37,907	19,475
Governance Costs		8,520	-	8,520	6,470
Governance Costs		160,383	268,420	428,803	247,850
Total		245,940	1,079,858	1,325,798	767,806
NET INCOME/(EXPENDITURE)		(201,001)	538,125	337,124	918,848
Transfers between funds	13	224,575	(224,575)	-	-
Net movement in funds		23,574	313,550	337,124	918,848
RECONCILIATION OF FUNDS					
Total funds brought forward		166,695	1,385,048	1,551,743	632,895
TOTAL FUNDS CARRIED FORWARD		190,269	1,698,598	1,888,867	1,551,743

The notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION

31 March 2022

	Notes	Unrestricted funds £	Restricted fund £	2022 Total funds £	2021 Total funds £
FIXED ASSETS					
Tangible assets	10	-	1,052,215	1,052,215	902,089
CURRENT ASSETS					
Debtors	11	960	80,883	81,843	63,695
Cash at bank		214,142	592,756	806,898	661,603
		215,102	673,639	888,741	725,298
CREDITORS					
Amounts falling due within one year	12	(24,833)	(27,256)	(52,089)	(75,644)
NET CURRENT ASSETS		190,269	646,383	836,652	649,654
TOTAL ASSETS LESS CURRENT LIABILITIES		190,269	1,698,598	1,888,867	1,551,743
NET ASSETS		190,269	1,698,598	1,888,867	1,551,743
FUNDS	13				
Unrestricted funds				190,269	166,695
Restricted funds				1,698,598	1,385,048
TOTAL FUNDS				1,888,867	1,551,743

The financial statements were approved by the Board of Trustees and authorised for issue on ..... 7/11/22 ..... and were signed on its behalf by:

CAROLINE NORBURY

.....

Trustee

STATEMENT OF CASH FLOWS

For the year ended 31 March 2022

	Notes	2022 £	2021 £
Cash flows from operating activities			
Cash generated from operations	1	528,926	1,133,721
Net cash provided by operating activities		528,926	1,133,721
Cash flows from investing activities			
Purchase of tangible fixed assets		(383,666)	(1,012,524)
Interest received		35	93
Net cash used in investing activities		(383,631)	(1,012,431)
Change in cash and cash equivalents in the reporting period		145,295	121,290
Cash and cash equivalents at the beginning of the reporting period		661,603	540,313
Cash and cash equivalents at the end of the reporting period		806,898	661,603

The notes form part of these financial statements

NOTES TO THE STATEMENT OF CASH FLOWS

For the year ended 31 March 2022

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
Net income for the reporting period (as per the Statement of Financial Activities)	337,124	918,848
Adjustments for:		
Depreciation charges	223,539	150,015
Interest received	(35)	(93)
(Increase)/decrease in debtors	(18,148)	7,807
(Decrease)/increase in creditors	(23,554)	57,144
Net cash provided by operations	528,926	1,133,721

2. ANALYSIS OF CHANGES IN NET FUNDS	At 1/4/21 £	Cash Flow £	At 31/3/22 £
Net cash	661,603	145,295	806,898
Cash at bank	661,603	145,295	806,898
Total	661,603	145,295	806,898

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31 March 2022

1. Accounting policies

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

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

Freehold Property - 10% Straight Line Basis
Short Leasehold - 10% Straight Line Basis
Fixtures & Fittings - 40% Reducing Balance Basis

Taxation

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

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

2. INVESTMENT INCOME

	2022	2021
	£	£
Bank Interest	35	93

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2022	2021
		£	£
Donations Trusts & Foundations	Donations	19,487	95,150
Donations Individuals	Donations	5,635	2,450
Donations - in kind sponsorship	Donations	68,435	5,161
Gloucestershire County Council	Grants	18,045	59,400
Paul Hamlyn Foundation	Grants	70,000	11,717
Gloucestershire Healthy Living and Learning	Grants	-	13,000
Gloucestershire Clinical Commissioning Group	Grants	94,988	46,000
Gloucester Culture Trust	Grants	-	30,000
Help Musicians UK	Grants	-	8,040
Real Ideas Organisation	Grants	6,500	23,000
Caring for Communities&People	Grants	-	7,500
PRS Foundation	Grants	5,500	19,412
Arts Council England	Grants	317,300	357,460
Barnwood Trust	Grants	15,090	40,000
Make Music Gloucestershire	Grants	224,000	220,755
Youth Music	Grants	56,964	35,963
Arts Council England Covid Fund	Grants	-	38,500
BBC Children in Need	Grants	85,000	10,000
The Julia and Hans Rausing Trust	Grants	-	50,000
National Lottery	Grants	-	10,000
Other Emergency Grants	Grants	-	11,865
Social Enterprise Support Fund	Grants	30,000	50,000
Youth Music Covid Fund	Grants	-	9,125
Other Grants	Grants	-	29,750
Garfield Weston Foundation	Grants	-	90,000
Gloucestershire Disability Fund	Grants	-	2,500
The High Sheriff of Gloucestershire's Fund	Grants	-	2,500
St James's Place Charitable Foundation	Grants	-	105,000
Thirty Percy	Grants	124,484	99,500
Carried forward		1,141,428	1,483,748

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

3. INCOME FROM CHARITABLE ACTIVITIES CONTINUED

	2022	2021
	£	£
Brought forward	1,141,428	1,483,748
Youth Support	-	5,000
Severn Trent	4,000	36,000
Summerfield Charitable Trust	10,000	30,000
The Screwfix Foundation	5,000	-
The Baily Thomas Charitable Fund	10,000	-
The Karlsson Játiva Charitable Foundation	23,472	-
The Clothworkers' Foundation	10,000	-
Esmée Fairbairn Foundation	50,000	-
Gloucester City Council	40,500	-
Newby Trust	10,000	-
The Percy Bilton Charity	10,000	-
Peter Sowerby Foundation	24,814	-
Social Investment Business Grant	15,000	-
The Wiggin Charitable Foundation	10,000	-
Wooden Spoon	12,000	-
The Pied Piper Appeal	30,000	-
The Free Hospital Trust	4,500	-
Gloucestershire Disability Fund	2,500	-
Gloucester Guildhall	500	-
The Cotswold Primrose Charitable Trust	5,000	-
	1,418,714	1,554,748

4. CHARITABLE ACTIVITIES COSTS

	Direct costs	Support costs (see note 5)	Totals
	£	£	£
Charitable Activities	533,292	317,276	850,568
Fundraising Costs	-	37,907	37,907
Governance Costs	-	8,520	8,520
Other Day to Day Mngmt Costs	366,578	62,225	428,803
	899,870	425,928	1,325,798

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

5. SUPPORT COSTS

	Management £	Governance costs £	Totals £
Charitable Activities	317,276	-	317,276
Fundraising Costs	37,907	-	37,907
Governance Costs	-	8,520	8,520
Other Day to Day Mngmt Costs	62,225	-	62,225
	417,408	8,520	425,928

6. NET INCOME/(EXPENDITURE)

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

	2022 £	2021 £
Auditors' remuneration	6,600	3,600
Other non-audit services	1,920	1,800
Depreciation - owned assets	233,540	150,015

7. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

8. STAFF COSTS

	2022 £	2021 £
Wages and Salaries	578,772	258,876
Social security costs	49,547	30,890
Other pension costs	15,785	9,379
	644,104	299,145

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

	2022	2021
Administration and management	24	14

No employees received emoluments in excess of £60,000.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Charitable activities			
Donations	5,450	97,311	102,761
Grants	112,125	1,339,862	1,451,987
Investment Income	93	-	93
Other income	74,700	57,113	131,813
Total	192,368	1,494,286	1,686,654
EXPENDITURE ON			
Charitable activities			
Charitable activities	43,358	450,653	494,011
Fundraising Costs	19,475	-	19,475
Governance Costs	6,470	-	6,470
Other Day to Day Mngmt Costs	86,828	161,022	247,850
Total	156,131	611,675	767,806
NET INCOME	36,237	882,611	918,848
Transfers between funds	(19,242)	19,242	-
Net movement in funds	16,995	901,853	918,848
RECONCILIATION OF FUNDS			
Total funds brought forward	149,700	483,195	632,895
TOTAL FUNDS CARRIED FORWARD	166,695	1,385,048	1,551,743

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

10. TANGIBLE FIXED ASSETS

	Short leasehold £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2021	905,133	221,267	-	1,126,400
Additions	130,785	205,895	46,986	383,666
At 31 March 2022	1,035,918	427,162	46,896	1,510,066
DEPRECIATION				
At 1 April 2021	92,652	131,659	-	224,311
Charge for year	103,592	118,201	11,747	457,851
At 31 March 2022	196,244	249,860	11,747	457,851
NET BOOK VALUE				
At 31 March 2022	839,674	117,302	35,239	1,052,215
At 31 March 2021	812,481	89,608	-	902,089

11. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade debtors	80,883	61,775
Prepayments	960	1,920
	81,843	63,695

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Trade creditors	27,256	2,022
Accrued expenses	24,833	73,622
	52,089	75,644

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

13. MOVEMENT IN FUNDS

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
Unrestricted funds				
Unrestricted Fund	166,695	(201,001)	224,575	190,269
Restricted funds				
Restricted Fund	1,385,048	538,125	(224,575)	1,698,598
TOTAL FUNDS	1,551,743	337,124	-	1,888,867

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	44,939	(245,940)	(201,001)
Restricted funds			
Restricted Fund	1,617,983	(1,079,858)	538,125
TOTAL FUNDS	1,662,922	(1,325,798)	337,124

Comparatives for movement in funds

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 3/3/22 £
Unrestricted funds				
Unrestricted Fund	149,700	36,237	(19,242)	166,695
Restricted funds				
Restricted Fund	483,195	882,611	19,242	1,385,048
TOTAL FUNDS	632,895	918,848	-	1,551,743

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

13. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	192,368	(156,131)	36,237
Restricted funds			
Restricted Fund	1,494,286	(611,675)	882,611
TOTAL FUNDS	1,686,654	(767,806)	918,848

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

	At 1/4/20 £	Net movement in funds £	Transfers between funds £	At 31/3/22
Unrestricted funds				
Unrestricted Fund	149,700	(164,764)	205,333	190,269
Restricted funds				
Restricted Fund	483,195	1,420,736	(205,333)	1,698,598
TOTAL FUNDS	632,895	1,255,927	-	1,888,867

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	237,307	(402,071)	(164,764)
Restricted funds			
Restricted Fund	3,112,269	(1,691,533)	1,420,736
TOTAL FUNDS	3,349,576	(2,093,604)	1,255,972

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

For the year ended 31 March 2022

13. MOVEMENT IN FUNDS – continued

Transfers between funds

During the year, the project to fit out and open the new studios facility at the premises at Kings House, Gloucester was completed and the studios brought into use. Assets included last year in land and buildings in unrestricted funds, with a net book amount of £19,242 at 31st March 2021, have therefore been transferred to assets within restricted funds, in line with the remaining costs of the project, less accumulated depreciation.

14. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2022.

DETAILED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2022

INCOME AND ENDOWMENTS	2022 £	2021 £
Investment income		
Bank Interest	35	93
Charitable activities		
Donations Trusts & Foundations	19,487	95,150
Donations Individuals	5,635	2,450
Donations - in kind sponsorship	68,435	5,161
Gloucestershire County Council	18,045	59,400
Paul Hamlyn Foundation	70,000	11,717
Gloucestershire Healthy Living and Learning	-	13,000
Gloucestershire Clinical Commissioning Group	94,988	46,000
Gloucester Culture Trust	-	30,000
Help Musicians UK	-	8,040
Real Ideas Organisation	6,500	23,000
Caring for Communities&People	-	7,500
PRS Foundation	5,500	19,412
Arts Council England	317,300	357,460
Barnwood Trust	15,090	40,000
Make Music Gloucestershire	224,000	220,755
Youth Music	56,964	35,963
Arts Council England Covid Fund	-	38,500
BBC Children in Need	85,000	10,000
The Julia and Hans Rausing Trust	-	50,000
National Lottery	-	10,000
Other Emergency Grants	-	11,865
Social Enterprise Support Fund	30,000	50,000
Youth Music Covid Fund	-	9,125
Other Grants	-	29,750
Garfield Weston Foundation	-	90,000
Gloucestershire Disability Fund	-	2,500
The High Sheriff of Gloucestershire's Fund	-	2,500
St James's Place Charitable Foundation	-	105,000
Thirty Percy	124,484	99,500
Youth Support	-	5,000
Severn Trent	4,000	36,000
Summerfield Charitable Trust	10,000	30,000
The Screwfix Foundation	5,000	-
The Baily Thomas Charitable Fund	10,000	-
The Karlsson Játiva Charitable Foundation	23,472	-
The Clothworkers' Foundation	10,000	-
Esmée Fairbairn Foundation	50,000	-
Gloucester City Council	40,500	-
Newby Trust	10,000	-
The Percy Bilton Charity	10,000	-
Carried forward	1,314,400	1,554,748

DETAILED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2022

	2022 £	2021 £
Charitable activities		
Brought forward	1,314,400	1,554,748
Peter Sowerby Foundation	24,814	-
Social Investment Business Grant	15,000	-
The Wiggin Charitable Foundation	10,000	-
Wooden Spoon	12,000	-
The Pied Piper Appeal	30,000	-
The Free Hospital Trust	4,500	-
Gloucestershire Disability Fund Gloucester Guildhall	2,500	-
The Cotswold Primrose Charitable Trust	5,000	-
	1,418,714	1,554,748
Other income		
Fees	132,261	42,396
Contributions from Projects	-	74,700
Sales	70,842	6,645
Other Income - Furlough	41,070	8,072
	244,173	131,813
Total incoming resources	1,662,922	1,686,654
EXPENDITURE		
Charitable activities		
Wages and Salaries	578,772	258,876
Social security	49,547	30,890
Pensions	15,785	9,379
Insurance	5,422	1,793
Staff Training and Development	16,805	12,489
Depreciation	233,539	150,015
	899,870	463,442
Support costs		
Management		
Management and Admin	35,089	80,048
Fundraising	37,907	19,475
Project Delivery Costs	302,896	166,748
Publicity, Comms & Marketing	13,273	16,396
Monitoring and Evaluation	5,128	6,289
Equipment Renewals	14,651	6,164
Subscriptions and Memberships	6,971	2,774
Bad debts	1,493	-
	417,408	297,894

This page does not form part of the statutory financial statements

DETAILED STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 March 2022

	2022 £	2021 £
Management		
Governance costs		
Auditors' remuneration	6,600	3,600
Auditors' remuneration for non audit work	1,920	1,800
Accountancy and legal fees	-	1,070
	8,520	6,470
Total resources expended	1,325,798	767,806
Net income	337,124	918,848

THE MUSIC WORKS (CHARITY)

England & Wales - Charity number 1106979

Accounts

THE MUSIC WORKS

The Music Works (Charity)
Company Limited by Guarantee

ANNUAL REPORT AND ACCOUNTS

1 April 2020 – 31 March 2021

COMPANY REGISTRATION NUMBER: 05195345
CHARITY REGISTRATION NUMBER: 1106979

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The trustees, who are also the directors of the charity for the purposes of company law, present their report and the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

Reference and administrative details

Registered charity name	The Music Works (Charity)	
Charity registration number	1106979	
Company registration number	05195345	
Principal office and registered office	Kings House 27 St Aldate Street Gloucester GL1 1RP	
The directors	Alexander Ross	(Appointed 27 November 2015)
	Versha Carter	(Appointed 10 July 2017)
	Jonathan Knight	(Appointed 17 August 2017)
	Stuart Cairns	(Appointed 19 November 2018)
	Shivan Mistry	(Appointed 19 November 2018, resigned 25 March 2021)
	Verona Vidal	(Appointed 25 July 2019)
	Gulshat Kadyrova	(Appointed 14 September 2020)
	Jordan Pepin	(Appointed 14 September 2020)
	Natalie Sodzi	(Appointed 25 March 2021)
	Caroline Norbury	(Appointed 28 October 2021)
Auditors	millhall consultants ltd Carlson Suite 4th Floor, Building 8 Vantage Point Business Village Mitcheldean Gloucestershire GL17 0DD	

STRUCTURE, GOVERNANCE AND MANAGEMENT

Company information

The Music Works (Charity) is a charitable company limited by guarantee, incorporated in England and Wales on 2 August 2004 under company number 5195345 and registered as a charity on 25 November 2004 under charity number 1106979.

The company was established under a memorandum of association, which details the objects and powers of the charitable company and is governed under its articles of association. The name of the company was changed from Forest of Dean Music Makers to Gloucestershire Music Makers on 17th October 2011. In January 2015 a new trading name, 'The Music Works', was agreed with the Charity Commission. Articles were adopted on 11th September 2017. The company name was changed to The Music Works (Charity) on 24th October 2018.

Management

Working under the direction of the board, the charity is led by the chief executive officer (CEO). A core team of 14 (as at 31st March 2021) staff provide management and delivery functions. The core team and overall management of the charity is overseen by the board of directors who are also the charity's trustees.

The charity also uses approximately 25 freelance music leaders and volunteers to deliver its services. This allows essential flexibility to deliver a wide range of services across the county of Gloucestershire.

Appointment of chair

The chair is appointed from within the trustees or through open advertisement.

Method of recruiting and appointing new trustees

Recruitment is by open advertisement based on identified skills, knowledge and competency gaps. The recruitment process is led by the CEO working with the chair who makes any recommendations for appointment to the trustees for confirmation. We are committed to ensuring that at least half of our board are young people and/or those with lived experience of challenging circumstances.

Organisational structure and decision-making

The trustees meet at least four times a year to discuss the strategic direction of the charity, ensure its core aims and objectives are being met in the most efficient way, take account of any risks to the charity, and ensure that all legal obligations are satisfied.

We also have a governance framework that ensures young people are at the heart of decision making.

CO-OWNER

Co owner: the young people on our board. they make strategy decisions, including signing off budgets, etc....

CHAMPION OR INFLUENCER

Champion or influencer: these are young people who are actively involved in championing and influencing music for young people through the music works. they may be on the upsurge programme, the youth voice group or the youth advisory group. they advise on programming, put on events, are engaged with delivery activity etc...

ACTIVE PARTICIPANT

Active participant: young people who have made a step to getting involved and doing something. this might be by coming to a session, actively engaging with our social media, utilising our resources at home etc...

FOLLOWER

Follower: young people who are following our social media or signed up to our newsletter

OBSERVER

Observer: young people who have heard of us and come across us from time to time but aren't really engaging with us

Outside of meetings, the day-to-day business of the charity is delegated to the CEO and through them to other staff.

OBJECTIVES AND ACTIVITIES

Objects, mission and values

Our objects, as stated in our articles of association, are: 'to advance the education of the public in the making of music and related activities, particularly children and young people'.

Within these governing parameters, our core mission is to transform young lives through music.

We work with young people to engage them through music and creativity, to build confidence, self-belief and motivation, and to empower them to reach their potential in music, learning and life. We specialise in working with young people facing challenging circumstances in their lives. We work with about 2,500 young people a year, at least half of whom are living in challenging circumstances. This includes those who are disabled, deaf or hearing impaired, those with mental health difficulties, young offenders, those living in care, those who are unemployed and not in education, and those living in poverty or who are economically disadvantaged.

All of our work is underpinned by our core values of inclusivity, authenticity, sustainability, creativity, and empowerment.

These values are at the root of everything we do: our services as well as our behaviours. They help us reach and build trust with young people and work strategically with professionals who fund or commission our work.

Core activities

- Direct delivery of music work: one-to-one music mentoring or group work in schools, our studios and settings run by other organisations; workshops and performances in the community and in schools. We only do things we believe will make a long-term difference, so we develop sustainable models, and work where we know we will have a real impact.

- Training, capacity-building and leadership development: youth leadership, traineeships, apprenticeships, teacher training, workforce/artist development, creative business incubation, advice and guidance.

- Influence and advocacy: making the case for music by developing and contributing to research and best practice. We advocate around the following issues:
  - Addressing under-representation of certain demographics within the cultural sector.
  - The power of music to transform young lives in a profound and meaningful way.
  - The power of culture to develop 'place'.
  - Youth leadership.

We specialise in music technology and production, singing and song writing, rap and beatboxing as we've found these are most accessible and achieve the best outcomes. Where appropriate we also use a range of musical instruments, from guitar to midi keyboards.

We work with colleagues in social care, youth work, youth justice, health, adult social care, mental health and education, in schools (including hospital education and alternative provision schools), hospitals and in community settings, including our four studios in Cheltenham, Gloucester, Stroud and Cinderford.

We work with children and young people aged seven to 30 years and of all abilities, from absolute beginners to some of the county's most gifted and talented contemporary musicians.

An introduction to our work is shown here: https://youtu.be/zz14_Zi2POY

PUBLIC BENEFIT

Throughout history, music has uplifted, engaged, engendered joy and united people of diverse backgrounds. In short, it changes lives, and none more so than those of young people. It can improve their present – socially, emotionally and aspirationally – and in turn transform their future. This is especially true for those in challenging circumstances.

The trustees have considered the Charity Commission's guidance on public benefit when reviewing organisational strategy and planning future activities and are satisfied that The Music Works continues to have significant charitable purpose and delivers very tangible public benefit.

At the heart of this is the fundamental belief that engagement in music-making provides huge benefits to individuals and communities in terms of:

- Promoting enjoyment and inclusion in music – so that everyone has a chance to find their voice or musical skill, exploring music as a way to enhance their life.
- Improving people's mental, social and physical health and wellbeing – for example by working with people affected by mental health problems, those with specific disabilities, or young people at risk of offending.
- Engaging and motivating young people in education – increasing attainment and helping them progress through vocational or academic routes and into employment.
- Developing musical talent – improving progression pathways for gifted musicians and technicians and supporting young leaders.
- Developing the music workforce – enhancing the county's capacity to deliver more accessible, high quality music provision through the training of musicians, teaching staff and youth workers.
- Increasing understanding of the importance of music in transforming lives – among policymakers and funders, building support for the sector now and in the future.

The importance of inclusion as the driving force for our work

Inclusion is at the heart of all that we do. We use the Youth Music definition of inclusion, which describes an approach to music learning that includes everyone and all types of music, leading to a range of outcomes to which we firmly align.

Musical inclusion is *'an approach to music teaching and learning that means all children and young people can make music, whatever their background or circumstances. It's about embracing every style and genre of music. It's about creating access to music-making in the first place and providing the right support and opportunities so that young people can progress on their individual journey. And it's about music leaders having the right skills and resources to help each young person fulfil their potential.'* ***Youth Music, 2020***

ACHIEVEMENTS AND PERFORMANCE

1 APRIL 2020 — 31 MARCH 2021

Year summary

This year has been unprecedented in many ways. The Covid-19 pandemic has been at the forefront of our delivery, forcing us to adapt quickly and often. We are very proud that during this year we managed to keep all of our services going (albeit adapted) and expand into new communities and new areas of work. In total, we engaged with 1,724 young people (1,296 young people as participants and 428 through events), with a particular focus on those most impacted by Covid-19. This included:

- Young offenders – most of whom have chaotic home lives so lock-down was very challenging for them.
- Young people with mental health difficulties – we heard from so many of the young people that we work with how Covid-19 triggered or exacerbated mental health problems.
- Young people with respiratory illness including pneumonia, asthma and acute bronchitis – as well as being a vulnerable group for Covid-19, this group of young people also felt particularly anxious and limited.
- Disabled young people – many disabled young people have had to shield throughout the pandemic and were cut off from their normal communication channels, with digital modes such as zoom not always being possible for them because of their disability.
- Young people living in low-income families – challenges we have seen for young people included lack of access to laptops etc, preventing them from being able to take part, not having any privacy because of crowded homes, increased anxiety levels.

Our total numbers were fewer than previous years as we ran fewer large group and event programmes, but we worked more intensively with more young people in need and heard from many young people and their parents/carers about how much music had helped them during this difficult time.

We also worked hard to support our staff and wider freelance team. We only furloughed two members of staff for two months and then retrained them and brought them back to work on other areas. We supported our freelance team, keeping them in work where possible and assisting them to access Arts Council grants.

Financially it was tough. We lost £100,000 in fee income and £15,000 in grant income and incurred additional costs to both deal with the additional administration required to keep the charity running and Covid safe and to move our delivery online. However, we secured £185,000 of emergency funding and through careful cost control managed to avoid the need to use any of the charity's reserves to fill financial losses. Although the charity showed a surplus of £900,000, most of this was restricted to complete the build and refurbishment of the new Gloucester music hub.

At the end of the year, we were delighted to learn that we had won the prestigious Queens Award for Enterprise to recognise the work that we do in promoting social mobility. This is such an honour, and we are proud of the whole team, and especially all the thousands of young people who we've seen come into their own through their musical expression.

Alongside our response to Covid-19, our biggest and most exciting achievement this year has been the design and build of our new inclusive music hub in Gloucester – The Hub. We believe The Hub will transform the charity – giving us a standout base where we can work with more young people to develop and incubate more new ideas, allowing us to fulfil our commitment to inclusivity and increase the quality of our music offer, marking us out as a beacon for best practice both in the county and nationally.

Details of our achievements and activities, including The Hub, are below.

Education key achievements.

- Lockdown effect – by the 1st of April 2020 all schools in the county had closed to all but the most vulnerable students and children of frontline workers. By this time we had shifted all of our education programmes to online or remote support for teachers and learners.

- Online mentoring sessions – prioritising those in challenging circumstances meant that we could offer one-to-one and small group support online doing things like singing, rapping, song-writing, music technology tuition and releasing pre-recorded performances. We made our stock of iPads available to students who needed them and supported teachers to continue to deliver music education for the most vulnerable in school. Our online offer reached 212 young people across the year.

  Feedback on our online sessions showed just how important it was to maintain mentoring during lockdown, with an average participant rating of 89 per cent in terms of the overall benefit, 79 per cent in terms of positive effect on confidence levels and 81 per cent in terms of musical development.

  'You actually hit on something really important. [My daughter] hasn't been in education for a couple of years due to her anxiety. She has enrolled on a media production course at college which she was unable to attend last year. Having the sessions with you, with all the positives of collaboration and making new friends, have been a really helpful building block!' ***Parent of young person***

- Online voice collectives – even though group singing face-to-face was no longer possible, our vocal offer didn't stop. We shifted our voice collectives programme to an online version. Music leaders worked with teachers to both prepare the course and develop skills. The teacher then worked with the young people in school face-to-face. Music leaders hosted online collaborative song-writing sessions in large groups with all children at home and in school. Teachers then rehearsed the songs with the young people, performed them in online assemblies and released pre-recorded videos via school websites and social media. In total, 167 students in six schools participated in these. The programmes were rated as follows: relevance: 8/10, engagement: 10/10, inclusivity: 10/10, participant led: 10/10, creativity: 10/10, authenticity: 10/10

  'Being able to compose and create the song as a group gave the class a unique opportunity to take collective responsibility. It is one of the few projects in the school where pupils know that all of their thoughts and ideas will be taken into consideration. The programme gave the pupils a non-threatening way to create a fantastic song that showed the positives of the current situation and I believe it had a massively positive impact on their wellbeing.' ***Curriculum lead for English, St White's Primary School***

- Every Rainbow Drawn – in April, a group of 12 young people decided to write a song together to say thank you to the frontline workers. We started a social media campaign to engage as many young people as possible in the performing and recording of this piece of work. By the end of May, 77 young people had contributed vocals, beats, instruments and dancing, and the song was released on YouTube. With over 20,000 views, it has raised over £500 for the local hospital charity. You can watch it here (it will make you cry!): https://www.youtube.com/watch?v=DgVk2dkR6SI

*'We're really grateful to The Music Works and all who participated in the amazing and very touching song during the first lockdown. Your support continues to make a difference for our staff during this second wave of COVID-19.' **Head of Fundraising, Cheltenham and Gloucester Hospitals Charity***

- Trailblazers Mental Health Transition Programme – funded by Gloucestershire's Clinical Commissioning Group, the trailblazer programme was set up to encourage schools to embed mental health interventions with help from localised mental health support teams. Sixty-eight young people took part in the programme, receiving one-to-one mentoring for up to 10 sessions each. Twenty-one schools referred young people to the programme, four of which engaged whole classes to work with us on group song-writing and performance pieces.

  'It is so important for children and young people to be able to express their thoughts and feelings in creative ways and The Music Works has provided this fantastic opportunity, helping children and young people work through their worries and anxieties around transition, through music.' ***Lead Senior Mental Health Practitioner, Young Minds***

- IncFest – is our inclusive music festival for young disabled people, delivered in partnership with all the special schools in the county. This year, rather than one concert, we delivered five online, led by our music leaders from their own homes, broadcasting into schools and homes via YouTube. This approach allowed more families to engage with the work providing wider and more regular access for a community that so often is left behind when it comes to music. Across the year IncFest reached 70 young people directly but many hundreds more through the archived content on YouTube.

  *'WOW! WOW!! The songs, the signing, the sensitivity...what an afternoon. xxx and I signed (and sang quietly) along for hours. It made our day and made us feel that we were part of something again'. **Parent of a disabled young person***

- Inclusion conference – our inclusion conference this year was run online and entirely by young people, posing the question: 'What needs to change so that more young people can get into music as a job or at school?' We hosted a number of webinars and live-streamed discussions with young people and music industry professionals. A hundred teachers, community practitioners and young leaders tuned in live with a further 1,000 views of the videos after the event.

Community key achievements

- The lockdown – we responded very quickly to the pandemic and put together a virtual offer for our most vulnerable participants, first offering one-to-one sessions before structuring them as online group sessions where wanted. In total we supported 438 young people through one-to-one and group sessions, 40 per cent of whom had challenging circumstances. This was a 50 per cent decrease in total numbers on the previous year due to reduced programmes because of the impact of Covid. We heard from young people that these sessions made a huge difference to them, particularly helping with their mental health.

  *'I don't know what I would have done without my music during lockdown. It was the only thing that kept me going and provided both an outlet for my worries but also a place where I could feel connected with other musicians'. **Young person who had one-to-one mentoring and then went onto group work***

- Making It – is our award-winning programme for young offenders or those at risk of offending. This group were particularly vulnerable during the pandemic with many having extremely chaotic home lives. During the year, the Making It programme reached 17 participants over 160 sessions. We delivered as many face-to-face sessions

as possible in a safe environment for participants and staff. In December 2020 Justice Studio carried out an independent external evaluation of the Making It programme. They recognised the programme as 'highly relevant to the context, needs and priorities of the young participants, considering their vulnerabilities and complex backgrounds'. Key findings were:

- All participants considered that the goals and expectations they had set before joining the Making It programme had been achieved through the course including having an impact on their own mental health and wellbeing beyond the material production of music outcomes.
- Attendance at 90 per cent is higher than any other programme or educational activity participants are on.
- Nearly half of participants say Making It has been a real turning point in their lives.
- 73 per cent have gone from being NEET to being in employment or training.
- Participation in the Making It programme has led young people to raise their aspirations.

Here are some quotes from young people interviewed:
'I'd be in a cell without Making It.'
'Me too!'
'I was overwhelmed by how positively the programme impacted my personal life and my achievements and the recognition I had from people.'

Holiday outreach activities (summer/half-term programmes) – this was the first year we delivered summer and half-term outreach programmes in partnership with Gloucestershire County Council. During the summer we delivered a two-week programme in five separate locations (Gloucester, Cheltenham, Stroud, Tewkesbury, Forest of Dean), reaching 160 young people between the ages of seven and 16. Over the October half term we delivered two whole-day music activities at Parry Hall in Gloucester to 36 young people. These sessions helped us reach new young people in communities we haven't previously engaged with and develop new community partnerships. We now have a full outreach programme built into our annual delivery.

UPSURGE – is our artist development programme where we work with emerging young artists for three years with a particular focus on breaking down barriers for those who are under-represented in the industry. Through the pandemic, UPSURGE was able to continue to deliver its core activity through one-to-one and group mentoring online sessions, online seminars and equipment loans to record demos at home. In total, 29 artists engaged in over 165 sessions. This year, we also launched UPSURGE Extended for those young creatives interested in the wider areas of the industry e.g. music manager, promoter, booking agent.

Events (UPSURGE Weekender, Celebration of Black Music) – when live music events stopped during the pandemic it affected many young musicians and gig goers. As social distancing measures eased, we were able to programme smaller capacity events with social distancing measures in place. We ran one event in collaboration with Guildhall featuring 12 performers over the weekend of the 21st August with an audience of 120. The other event was in collaboration with the University of Gloucestershire (Celebration of Black Music) as part of Black History Month, which we also broadcasted online. BBC radio presenter Jamz Supernova and booking Agent Hannah Shogbola were involved in the panel discussion.

TMW Radio – during the pandemic we launched TMW Radio aimed at the disabled community and it was an instant success from the minute we launched. It built an online community, especially for those that found it difficult to interact with us physically on a regular basis. The weekly radio show engaged with 25 to 50 regular audience members and is now an important part of our studio Hub.

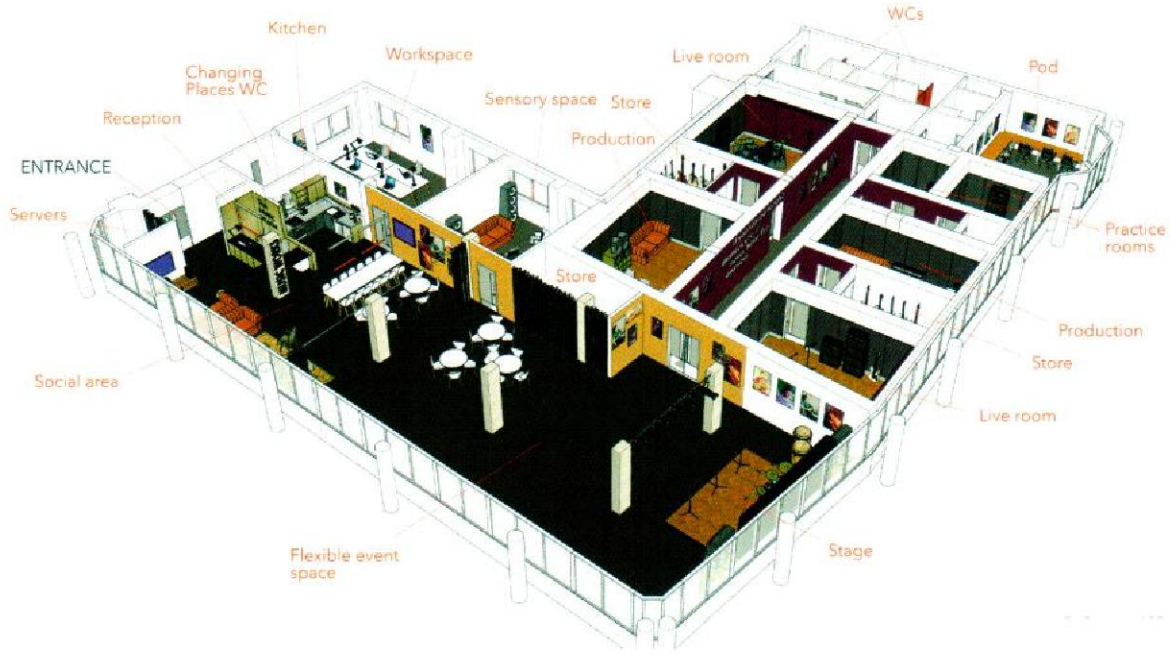
'These two hours of the week are an absolute highlight for x. He feels so included, connected and mature, chatting and requesting his choices. It has made so much difference to him during lockdown' ***Parent of a disabled young person listening to TMW interactive radio***

The Hub

Probably our most significant achievement of the year was designing, securing funding for and building our new £1.8 million contemporary music centre for young people in Gloucestershire, The Hub. The Hub is located in the heart of Gloucester in King's Square. It offers 680m2 of inspiring, eco-friendly and professional space comprising:

- Two premium recording studios
- Two commercial-grade production suites
- A mixing suite and broadcast room
- A digital learning space
- A sensory music room with specialist equipment for deaf and disabled young people
- A chill-out area with kitchen and reception
- A flexible events area

It will cater for over 2,000 young people a year and is the first of its kind in Gloucestershire.



Here is a video of The Hub: https://youtu.be/pl1Jll6kF5s

'The Hub?! Incredible. The size is what makes it so insane. I can just remember seeing the photos and being like, 'yeah looks pretty cool'. Whereas when I actually went in... oh. That's when I said, 'WOAH! Look at the space!' The photos didn't really do it justice. Being inside the hub is unreal. Can't wait to come back!' ***Young person on his visit to the Hub***

LEARNING FROM THE YEAR

Covid-19 taught us a lot of lessons. These were:

- Due to the latency or 'lag' that is inherent in any internet-based communication, making music 'online and in time' is near impossible. But the joint endeavour of trying to do so in music mentoring sessions was hugely rewarding. The safety net of being able to switch off a camera, to be able to perform from the comfort of your own home, the knowledge that audio will always be a little low-quality – all these things can actually work to the advantage of the session. It took us a few months to build

confidence in our workforce to deliver in such tricky circumstances. As an organisation, we have always prided ourselves on 'hi-tech' delivery, and the lockdowns forced us to think more 'lo-tech'. This wasn't always comfortable, but through skill sharing sessions, training with NYMAZ and other online delivery experts we were able to develop competencies. We were then asked to support other organisations both locally (through short CPD sessions) and nationally through formal online training.

- Some young people preferred a digital offer and it broke down significant barriers such as rural isolation and access difficulties for disabled young people. As a consequence we will continue with a digital offer alongside our face-to-face offer.

- Equally, some young people really hated it and we had to learn to be very adaptive and quick at assessing the situation and the risk/benefit ratio.

- Young people's mental health has been severely affected by Covid-19. We don't yet know the statistics but we see it all the time with the young people we work with.

- The pandemic was hard on staff. They responded brilliantly, but it was definitely stressful, having to work online, adapt constantly, see young people struggling, and to juggle home lives and their own anxiety. We put in place weekly check-ins, much more regular team meetings plus mental health support.

PLANS FOR NEXT YEAR 2021/2022

Next year (21/22) will be focused on launching The Hub and making sure as many young people in the county are involved in leading it and using it. We want it to be an exciting and buzzing place where all young people feel they can thrive. Within this we really want to grow our programme for deaf and disabled young people, making the most of the only sensory music room in the county. And we want to increase the number of young people with mental health difficulties that we can support.

But we don't just want to focus on Gloucester. We will be exploring moving our studio in the Forest of Dean to Cinderford so that it is more accessible to more young people. We will continue our search for a studio in Cheltenham and we will work with partners in the other county districts to ensure that young people across Gloucestershire can access music.

We know that the lack of events is an area that frustrates young people, so next year, we want to support them to put on more events and begin to develop a 'scene' in the county.

We have increasingly been advocating on key issues such as under-representation and youth voice and next year we will push this further, creating a more strategic approach to our campaigns.

And finally, we will invest more in our staff team, increasing training, ensuring recognition and continuing to explore a 'self-managed' organisational philosophy.

There is much to do and, with The Hub in place, we are excited by the new journey that we will be starting.

SAFEGUARDING

In this year there were no serious incidents and there were no other matters that the trustees believe should have been reported to the commission.

FINANCIAL OVERVIEW

The format of the accounts for 2020/21 reflect that the charity was re-classified as a larger charity rather than a small charity as in 2019/20. Although our restricted delivery model was largely unchanged to 2019/20, a one-off £1m investment in the build of our new Gloucester music hub changed the reporting criteria under FRS 102 for The Music Works for 2020/21.

Key financial headlines:

- The charity successfully navigated the adverse financial impacts of the Covid-19 pandemic, which hit in March 2020 (estimated annual losses in fee and grant income of circa £0.1m) and avoided the need to cover funding losses with our reserves:
  - We moved our delivery model to primarily an online delivery service
  - We secured £0.19m of emergency funding including the temporary furlough of two staff
  - We managed our cost base through careful cost control
  - We benefited from our strategic approach of maintaining diverse income streams across donations, grants, commissions and other fee income

- The accounts for 2020/21 reflect that the charity now has a significant tangible fixed asset on the balance sheet of £0.9m, in the form of the new Gloucester music Hub – The Hub.
  - £1m of costs were capitalised in the year in respect of the build works (£0.9m) and fit-out costs (£0.1m) to fully equip The Hub
  - These costs will be depreciated over 10 and 5 years respectively and consequently, there was a significant depreciation charge posted to the profit and loss account of £0.15m for the year under other day to day management costs

- Current assets held at the end of the financial year of £0.65m, were broadly in line with the previous year and mainly in the form of cash held at the bank. These can be analysed as follows:
  - £0.4m – restricted funds, mainly held for income received in this financial year from funders for project and programme delivery that cross over into the next financial year. This includes £0.1m of funding received for staff and running costs for the new Gloucester Hub
  - £0.1m – restricted funds designated in respect of completion of the Gloucester Hub capital development in 2021/22
  - £0.2m – unrestricted reserves, including £20,000 of funding carried forward to 2021/22 to complete the rebranding and IT development programmes. The net charity's unrestricted reserves at the end of March 2021 (£147,000) were in line with the board-approved reserves policy.

- Significant (£0.07m) one-off central investment was made in respect of rebranding of the charity and development of a user-facing website, a new monitoring and evaluation framework, research and consultation for the new business plan and the implementation of a new IT strategy.

- Community and education programmes were delivered to meet funder targets and expectations despite the challenges presented by Covid-19 and the lockdowns.

- The total funds held by the charity at 31st March 2021 (£1.56m) are in respect of fixed assets (£0.9m) and current assets £0.7m, as explained above and made up mainly of cash at bank, with relatively low debtor and creditor balances.

- Staff costs – The Music Works employed 14 staff in 2020/21 at a cost of £0.3m of which £0.22m of these costs relate to Music Leaders delivering directly on restricted projects.

- Other day to day management costs (£0.25m) – this is a new reporting category as we are now categorised as a larger charity. To summarise and clarify expenditure here, it covers:
  - £0.15m - depreciation charge, mainly in respect of capitalised Hub project costs
  - £0.08m - central staffing costs
  - £0.02m - other central administrative and management costs

Reserves policy

The trustees have considered the key risks facing the charity. The Music Works is dependent on certain significant funding sources for its current level of operations. In order to deliver the organisational strategy, the charity would need to find alternative funding sources in the event of a significant reduction in income. Over that time, the charity will need to pay salaries and overheads from reserves. Our unrestricted reserves policy will allow us to operate our current delivery model for two months and if we moved to just maintaining minimal operating costs to keep the charity going, then we could cover four months of costs. Based on the charities operating model in 2020/21, we require unrestricted reserves of a minimum of £145,000 to mitigate any funding risks.

Following the planned launch of the new Gloucester Hub in June 2021, there is an acknowledgement that the organisational delivery model will be expanded and there will be a need to increase reserves going forward to be able to fund the new proposed two- and four-month cost models.

RISK MANAGEMENT

The identification and mitigation of risk is a key task for the CEO in consultation with the board. The directors maintain an overall risk analysis document that logs risks, probability, impact, management strategy, action and lead responsibilities. It covers governance, operational, financial, external and compliance risks. It is a standing item at all board meetings.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of The Music Works (Charity) for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

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

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for

taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

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

AUDITORS

The auditors, millhall consultants ltd, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Registered office:
Kings House
27 St Aldate Street
Gloucester
Gloucestershire
GL1 1RP

Signed on behalf of the Directors on

Date 13.12.2021

Caroline Norbury (Chair)

.....

OPINION

We have audited the financial statements of The Music Works (Charity) (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

CONCLUSIONS RELATING TO GOING CONCERN

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

OTHER INFORMATION

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

OPINIONS ON OTHER MATTERS PRESCRIBED BY THE COMPANIES ACT 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the directors' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report has been prepared in accordance with applicable legal requirements.

MATTERS ON WHICH WE ARE REQUIRED TO REPORT BY EXCEPTION

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

RESPONSIBILITIES OF TRUSTEES

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

OUR RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. Our audit work has been in relation to the financial statements for the year ended 31st March 2021. The corresponding figures relating to the previous financial year were unaudited.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- we obtained an understanding of the legal and regulatory frameworks that are applicable to the charitable company. These include but are not limited to compliance with the Companies Act 2006, the Charities Act 2011 and the Charities SORP (FRS 102);
- we agreed the financial statement disclosures to supporting documentation;
- we made enquiries of management; and
- we reviewed board minutes throughout the year.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

USE OF OUR REPORT

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Ben Hall FCA (Senior Statutory Auditor)
for and on behalf of millhall consultants ltd
Carlson Suite
Vantage Point Business Village
Mitcheldean
Gloucestershire
GL17 0DD

Date: 13/12/2021

STATEMENT OF FINANCIAL ACTIVITIES

(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds £	Restricted fund £	2021 Total funds £	2020 Total funds £
INCOME AND ENDOWMENTS FROM					
Charitable activities	3				
Donations		5,450	97,311	102,761	60,704
Grants		112,125	1,339,862	1,451,987	423,758
Investment income	2	93	-	93	310
Other income		74,700	57,113	131,813	147,330
Total		192,368	1,494,286	1,686,654	632,102
EXPENDITURE ON					
Charitable activities	4				
Charitable Activities		43,358	450,653	494,011	415,859
Fundraising Costs		19,475	-	19,475	25,807
Governance Costs		6,470	-	6,470	3,143
Other Day to Day Mngmt Costs		86,828	161,022	247,850	158,288
Total		156,131	611,675	767,806	603,097
NET INCOME		36,237	882,611	918,848	29,005
Transfers between funds	13	(19,242)	19,242	-	-
Net movement in funds		16,995	901,853	918,848	29,005
RECONCILIATION OF FUNDS					
Total funds brought forward		149,700	483,195	632,895	603,890
TOTAL FUNDS CARRIED FORWARD		166,695	1,385,048	1,551,743	632,895

The notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION
31 MARCH 2021

	Notes	Unrestricted funds £	Restricted fund £	2021 Total funds £	2020 Total funds £
FIXED ASSETS					
Tangible assets	10	-	902,089	902,089	39,580
CURRENT ASSETS					
Debtors	11	1,920	61,775	63,695	71,502
Cash at bank		176,802	484,801	661,603	540,313
		178,722	546,576	725,298	611,815
CREDITORS					
Amounts falling due within one year	12	(12,027)	(63,617)	(75,644)	(18,500)
NET CURRENT ASSETS		166,695	482,959	649,654	593,315
TOTAL ASSETS LESS CURRENT LIABILITIES		166,695	1,385,048	1,551,743	632,895
NET ASSETS		166,695	1,385,048	1,551,743	632,895
FUNDS	13				
Unrestricted funds				166,695	149,700
Restricted funds				1,385,048	483,195
TOTAL FUNDS				1,551,743	632,895

The financial statements were approved by the Board of Trustees and authorised for issue on 13.12.2021 and were signed on its behalf by:

.....
Trustee

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2020 £
Cash flows from operating activities			
Cash generated from operations	1	1,133,721	37,463
Net cash provided by operating activities		1,133,721	37,463
Cash flows from investing activities			
Purchase of tangible fixed assets		(1,012,524)	(41,334)
Interest received		93	310
Net cash used in investing activities		(1,012,431)	(41,024)
Change in cash and cash equivalents in the reporting period		121,290	(3,561)
Cash and cash equivalents at the beginning of the reporting period		540,313	543,874
Cash and cash equivalents at the end of the reporting period		661,603	540,313

NOTES TO THE STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net income for the reporting period (as per the Statement of Financial Activities)	918,848	29,005
Adjustments for:		
Depreciation charges	150,015	14,510
Interest received	(93)	(310)
Decrease/(increase) in debtors	7,807	(15,600)
Increase in creditors	57,144	9,858
Net cash provided by operations	1,133,721	37,463

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/20 £	Cash flow £	At 31/3/21 £
Net cash			
Cash at bank	540,313	121,290	661,603
	540,313	121,290	661,603
Total	540,313	121,290	661,603

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

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

Freehold Property - 10% Straight Line Basis
Short Leasehold - 10% Straight Line Basis
Fixtures & Fittings - 40% Reducing Balance Basis

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

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

2. INVESTMENT INCOME

	2021	2020
	£	£
Bank Interest	93	310

3. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2021	2020
		£	£
Donations Trusts & Foundations	Donations	95,150	6,750
Donations Individuals	Donations	2,450	3,954
Donations - Chk Foundation	Donations	-	50,000
Donations - Fundraising	Donations	5,161	-
Gloucester County Council	Grants	59,400	27,360
Paul Hamlyn Foundation	Grants	11,717	23,683
Glos Healthy Living & Learning	Grants	13,000	21,000
Glos Clinical Comm Group	Grants	46,000	20,000
Gloucester Culture Trust	Grants	30,000	10,677
Help Musicians UK	Grants	8,040	10,660
Real Ideas Organisation	Grants	23,000	10,000
Caring for Communities&People	Grants	7,500	7,500
PRS Foundation	Grants	19,412	5,412
Arts Council England	Grants	357,460	47,941
Barnwood	Grants	40,000	300
Make Music Gloucester	Grants	220,755	206,875
Youth Music	Grants	35,963	29,870
Foundation House	Grants	-	2,480
Arts Council England CovidFund	Grants	38,500	-
Children In Need	Grants	10,000	-
J&H Rausing	Grants	50,000	-
National Lottery	Grants	10,000	-
Other Emergency Grants	Grants	11,865	-
SESF	Grants	50,000	-
Youth Music Covid Fund	Grants	9,125	-
Other Grants	Grants	29,750	-
Garfield Weston	Grants	90,000	-
Glos Disability Fund - Punky	Grants	2,500	-
High Sheriff	Grants	2,500	-
St. James Place	Grants	105,000	-
Thirty Percy	Grants	99,500	-
Youth Support	Grants	5,000	-
Severn Trent Water	Grants	36,000	-
Summerfield Charitable Trust	Grants	30,000	-
		1,554,748	484,462

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

4. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 5)	Totals
	£	£	£
Charitable Activities	216,511	277,500	494,011
Fundraising Costs	-	19,475	19,475
Governance Costs	-	6,470	6,470
Other Day to Day Mngmt Costs	246,931	919	247,850
	463,442	304,364	767,806

5. SUPPORT COSTS

	Management	Governance costs	Totals
	£	£	£
Charitable Activities	277,500	-	277,500
Fundraising Costs	19,475	-	19,475
Governance Costs	-	6,470	6,470
Other Day to Day Mngmt Costs	919	-	919
	297,894	6,470	304,364

6. NET INCOME/(EXPENDITURE)

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

	2021	2020
	£	£
Auditors' remuneration	3,600	-
Other non-audit services	1,800	-
Depreciation - owned assets	150,015	14,510

7. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the year ended 31 March 2020.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2021 nor for the year ended 31 March 2020.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

8. STAFF COSTS

	2021	2020
	£	£
Wages and salaries	258,876	222,089
Social security costs	30,890	23,844
Other pension costs	9,379	7,936
	299,145	253,869

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

	2021	2020
Administration and management	14	11

No employees received emoluments in excess of £60,000.

9. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted fund	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Charitable activities			
Donations	1,000	59,704	60,704
Grants	-	423,758	423,758
Investment income	310	-	310
Other income	93,046	54,284	147,330
Total	94,356	537,746	632,102
EXPENDITURE ON			
Charitable activities			
Charitable Activities	614	415,245	415,859
Fundraising Costs	25,807	-	25,807
Governance Costs	3,143	-	3,143
Other Day to Day Mngmt Costs	64,596	93,692	158,288
Total	94,160	508,937	603,097
NET INCOME	196	28,809	29,005
RECONCILIATION OF FUNDS			
Total funds brought forward	149,504	454,386	603,890
TOTAL FUNDS CARRIED FORWARD	149,700	483,195	632,895

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

10. TANGIBLE FIXED ASSETS

	Freehold property £	Short leasehold £	Fixtures and fittings £	Totals £
COST				
At 1 April 2020	-	23,756	90,120	113,876
Music Studio - additions	881,377	-	131,147	1,012,524
At 31 March 2021	881,377	23,756	221,267	1,126,400
DEPRECIATION				
At 1 April 2020	-	2,376	71,920	74,296
Music Studio - Charge for year	88,138	2,138	59,739	150,015
At 31 March 2021	88,138	4,514	131,659	224,311
NET BOOK VALUE				
At 31 March 2021	793,239	19,242	89,608	902,089
At 31 March 2020	-	21,380	18,200	39,580

11. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade debtors	61,775	69,709
Prepayments	1,920	1,793
	63,695	71,502

12. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade creditors	2,022	18,500
Accrued expenses	73,622	-
	75,644	18,500

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

13. MOVEMENT IN FUNDS

	At 1/4/20 £	Net movement in funds £	Transfers between funds £	At 31/3/21 £
Unrestricted funds				
Unrestricted Fund	149,700	36,237	(19,242)	166,695
Restricted funds				
Restricted Fund	483,195	882,611	19,242	1,385,048
TOTAL FUNDS	632,895	918,848	-	1,551,743

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	192,368	(156,131)	36,237
Restricted funds			
Restricted Fund	1,494,286	(611,675)	882,611
TOTAL FUNDS	1,686,654	(767,806)	918,848

Comparatives for movement in funds

	At 1/4/19 £	Net movement in funds £	At 31/3/20 £
Unrestricted funds			
Unrestricted Fund	149,504	196	149,700
Restricted funds			
Restricted Fund	454,386	28,809	483,195
TOTAL FUNDS	603,890	29,005	632,895

13. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	94,356	(94,160)	196
Restricted funds			
Restricted Fund	537,746	(508,937)	28,809
TOTAL FUNDS	632,102	(603,097)	29,005

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

	At 1/4/19 £	Net movement in funds £	Transfers between funds £	At 31/3/21 £
Unrestricted funds				
Unrestricted Fund	149,504	36,433	(19,242)	166,695
Restricted funds				
Restricted Fund	454,386	911,420	19,242	1,385,048
TOTAL FUNDS	603,890	947,853	-	1,551,743

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted Fund	286,724	(250,291)	36,433
Restricted funds			
Restricted Fund	2,032,032	(1,120,612)	911,420
TOTAL FUNDS	2,318,756	(1,370,903)	947,853

13. MOVEMENT IN FUNDS - continued

Transfers between funds

During the year, the project to fit out and open the new studios facility at the premises at Kings House, Gloucester was completed and the studios brought into use. Assets included last year in land and buildings in unrestricted funds, with a net book amount of £19,242 at 31st March 2021, have therefore been transferred to assets within restricted funds, in line with the remaining costs of the project, less accumulated depreciation.

14. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2021.

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
INCOME AND ENDOWMENTS		
Investment income		
Bank Interest	93	310
Charitable activities		
Donations Trusts & Foundations	95,150	6,750
Donations Individuals	2,450	3,954
Donations - Chk Foundation	-	50,000
Donations - Fundraising	5,161	-
Gloucester County Council	59,400	27,360
Paul Hamlyn Foundation	11,717	23,683
Glos Healthy Living & Learning	13,000	21,000
Glos Clinical Comm Group	46,000	20,000
Gloucester Culture Trust	30,000	10,677
Help Musicians UK	8,040	10,660
Real Ideas Organisation	23,000	10,000
Caring for Communities&People	7,500	7,500
PRS Foundation	19,412	5,412
Arts Council England	357,460	47,941
Barnwood	40,000	300
Make Music Gloucester	220,755	206,875
Youth Music	35,963	29,870
Foundation House	-	2,480
Arts Council England CovidFund	38,500	-
Children In Need	10,000	-
J&H Rausing	50,000	-
National Lottery	10,000	-
Other Emergency Grants	11,865	-
SESF	50,000	-
Youth Music Covid Fund	9,125	-
Other Grants	29,750	-
Garfield Weston	90,000	-
Glos Disability Fund - Punky	2,500	-
High Sheriff	2,500	-
St. James Place	105,000	-
Thirty Percy	99,500	-
Youth Support	5,000	-
Severn Trent Water	36,000	-
Summerfield Charitable Trust	30,000	-
	1,554,748	484,462
Other income		
Fees and Contracts	42,396	59,770
Contributions from Projects	74,700	87,560
Carried forward	117,096	147,330

DETAILED STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
Other income		
Brought forward	117,096	147,330
Sales	6,645	-
Other Income - Furlough	8,072	-
	131,813	147,330
Total incoming resources	1,686,654	632,102
EXPENDITURE		
Charitable activities		
Wages and Salaries	258,876	222,089
Social security	30,890	23,844
Pensions	9,379	7,936
Insurance	1,793	2,014
Staff Training and Development	12,489	-
Depreciation	150,015	14,510
	463,442	270,393
Support costs		
Management		
Management and Admin	80,048	107,084
Fundraising	19,475	25,987
Venue Hire	-	30,940
Project Delivery Costs	166,748	113,931
Soundspace Overheads	-	6,524
Publicity, Comms & Marketing	16,396	31,431
Monitoring and Evaluation	6,289	7,783
Equipment Renewals	6,164	5,932
Sundry Expenses	-	118
Subscriptions and Memberships	2,774	1,944
	297,894	331,674
Governance costs		
Auditors' remuneration	3,600	-
Auditors' remuneration for non audit work	1,800	-
Accountancy and legal fees	1,070	1,030
	6,470	1,030
Total resources expended	767,806	603,097
Net income	918,848	29,005