

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**Company Registration No: 06226749 (England and Wales)
Registered Charity No: 1119372**

**UK MUSIC MASTERS LTD
(A COMPANY LIMITED BY GUARANTEE)**

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 AUGUST 2022

UK MUSIC MASTERS LTD.
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CONTENTS	PAGE
Legal and Administrative Information	1
Chairman’s Report	2
Trustees Report	3
Auditors’ Report	17
Statement of Financial Activities	21
Balance Sheet	23
Statement of Cash Flows	24
Notes to the Financial Statements	25

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

The trustees are also the statutory directors of the company for the purposes of company law. The trustees who served during the period were:

S Freakley - Chairman
V S H Robey OBE– Founder Director
A Carrington
J Nickson
P Keller
T Hull
P Thomas
E Vaizey (resigned 04.02.2022)
S Bunting
J Joseph
M Kofokasumu – Treasurer
S Berryman
G Kanneh
S Mason
C Swannell (Appointed 08.06.2022)

Key management

R De Vile -Chief Executive Officer
A Fleming -Finance Director
W Harriss -Development Director (resigned 03.06.2022)
K Damigos – Head of Teacher Training Programmes and Musicians of Change Course Leader
D Evans – Head of Schools and Creative Programmes
N Stringer – Head of Marketing (appointed 16.05.2022)

Charity number

1119372

Company number

06226749

Registered office

125 Kennington Road
London SE11 6SF

Auditor

Azets Audit Services
Greytown House
221-227 High Street
Orpington
Kent, BR6 0NZ

Bankers

CAF Bank
25 Kings Hill Avenue
Kings Hill
West Malling
Kent ME1

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**CHAIRMAN'S REPORT
FOR THE YEAR ENDED 31 AUGUST 2022**


In the turbulence of the current economic and social climate, the important link between the development of a child's creativity and their ability to achieve at the highest level could easily be overlooked. Yet there is considerable and compelling evidence that music-making has a profound and proven ability to develop a child's academic and language skills, as well as improve social confidence and emotional wellbeing. Evidence from recent (pre-Lockdown) studies, drawing on nationally available data, shows that those young people playing an instrument achieved greater progress and better academic outcomes than those who did not, but with costs rising for families and schools, music education - and the opportunity it affords - is fast becoming a privilege, not a right.

At Music Masters we are determined to change this. Throughout 2021-22 we have honed our vision, channelling it into a clear plan for 2022-26 which focuses on bringing the advantage of music to children who most need it. We will do this through addressing at their root the key issues that could prevent a child from thriving through music, focusing on increasing equitable access to musical learning, outstanding teaching, and progression pathways for all children.

To date, through our Flagship Schools Programme we have embedded music into the lives and hearts of over 3,000 children, many of whom have continued to play and enjoy music long after their primary school lives. This is demonstrated by our new Graduate Ambassadors who, having first stepped into a Music Masters lesson at the age of four, now continue their musical journeys as adults. Ana, Aseye, Betania, Harry and Emily are in great company. By becoming Ambassadors they join an inspirational team of role models that includes Sheku Kanneh-Mason, Nicola Benedetti and Randall Goosby. As well as continuing to grow as thoughtful musicians they will be living representatives of our hope for a future where all children have access to an excellent music education.

As diverse and unique as these inspiring young musicians are, they all agree on one thing - the importance of outstanding music teachers in helping them to develop their personal and musical potential. This year we have celebrated the achievements of the third cohort of teachers on our year-long postgraduate training programme, 'Musicians of Change', a name which reflects the aspiration and ability of these highly trained teachers to drive a transformation of music education in communities across the UK. With Musicians of Change graduates now teaching over 10,000 children between them, this transformation is well underway.

As you read this report I hope that you feel inspired by the significant achievements of our beneficiaries and team, but also that you feel as confident as I do of Music Masters' position as an organisation - *the* organisation - to achieve long-term change in music education on a national scale. I'd like to offer my sincere thanks to our inspirational Founder Director, Victoria Robey OBE, and my fellow trustees, for their dedicated support and guidance.

DocuSigned by:

D362236DA8F746E...
Simon Freakley
Chairman
UK Music Masters Ltd.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022**

The trustees, who are also the directors for the purposes of company law, present their report and the audited financial statements for the year ended 31 August 2022. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

The financial statements have been prepared in accordance with the accounting policies set out in notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and 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 published on 16 July 2017 as amended by Bulletin 1.

Objectives and activities

Our objectives

To advance education for the public benefit through the promotion, support and encouragement of the art of music in all its forms and in particular the promotion, encouragement and appreciation of the violin. Secondly to promote any other charitable object for the public benefit.

In planning the activities of the charity, the trustees have given due regard to the Charity Commission's guidance on public benefit and, in particular, the specific guidance for fee charging charities. As mentioned above, the trustees believe that the activities of the charity in the year confirm its ability to provide current and on-going benefit to the public.

Our activities

Our work is focussed on long-term interventions that create systemic change, particularly focusing on addressing at their root the key issues which could prevent a child from thriving through music. Through all that we do, we aim to transform children's initial musical sparks into flames which burn brightly throughout their lives, wherever they go, and whatever they do. We do this through:

- **Working with Schools:** Our work begins with state primary schools, because working at a school level is the clearest way to reach children of all backgrounds. Through our strong school partnerships and highly trained teaching team we learn and model what high quality, inclusive and inspiring music education can look like. Through our Flagship Schools Programme we place ourselves at the heart of state primary schools in underserved communities of Lambeth, Westminster and Islington – our Flagship Schools - to deliver inspiring instrumental and musicianship teaching, creative learning and performance opportunities for all children. We work with a collective of inspiring artists and a range of Creative Partners to enrich the children's experiences. We listen to and learn from the children, their families and school staff with whom we work to understand the important and multi-faceted role that music can play to improve lives and communities.
- **Training Teachers:** Alongside offering bespoke training and development for individuals and organisations, our pioneering year-long *Musicians of Change* (PGCEi) programme focusses on excellence in inclusive group music teaching, having been inspired by the impact of our outstanding, highly trained teaching team on London school communities since 2008. Our thriving academic partnership with Birmingham City University provides participants with the latest developments in research and practice, powerfully combined with access to and engagement with Music Masters' Flagship Schools Programme and teaching team to support their learning.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

• **Creating an open music sector:** At Music Masters, we advocate powerfully for the rights of children and young people from all backgrounds to have a creative voice, and drive for greater inclusion, diversity and equality in the music sector for the futures of young musicians. We actively commission and create new music for and with our young musicians to represent the diversity of modern Britain, from our *Many Voices* series which showcases the creative voices and approaches of a diverse range of renowned composers and creators, to the compositions written by our pupils, for our pupils. We work with a collective of inspiring Ambassadors whose diversity brings something unique and brilliant to our school communities, alongside their united belief in the importance of music in young people's lives.

But we don't think that getting inclusion right is easy. Through I'M IN (Inclusive Music Index), our organisational equity, diversity and inclusion self-assessment tool, we have so far supported over 100 organisations working in and with music to better understand their areas of inequity, resulting in action that is already creating a more diverse, inclusive and inspirational music sector.

Objectives for FY 2021-22

The main objectives of the charity are summarised in our Strategic Plan: 'Excellence for Everyone' (2018-2022), and cascade from the following aims:

1. Establishing our network of Flagship School (formerly referred to as Partner Schools) as the leading example of excellent, sustainable, integrated music education for state maintained primary schools
2. Creating the UK's first national teacher training programme for group instrumental tuition in primary schools
3. Building a cohort of leading artists as both advocates for music education and mentors for student musicians
4. Advocating for practical, systemic change within the industry for Diversity & Inclusion and for music education
5. Establishing new, long-term, predictable income streams for Music Masters

During 2021-22 we delivered a full programme of activity to support these aims, alongside which we undertook a full strategic review with our Board and beneficiaries ahead of launching our strategy for 2022-26. Throughout the year we reviewed and reflected upon the significant journey we have travelled since 2018, and the impact we have made, which we hope is clear from the following section of this report.

Strategic Report

Achievements and Performance

Flagship (formerly Partner) Schools (strategic aim 1)

We had a fantastic year in our Flagship Schools – renamed from 'Partner Schools' to reflect their commitment to placing music at their heart and to openly sharing the many resulting benefits. It was a pleasure to welcome Chief HMI for Ofsted, Amanda Spielman, and Mark Philips, Senior HMI for Ofsted, into Ashmole Primary School in December 2021 for an informal experience of our work. Mr Philips commented on our programme: *'Your commitment to inclusion (was clear), not just in pupils' participation but also in the choice and use of repertoire... Teaching was grounded in expert musical modelling and, as importantly, keen listening was praised, corrected and suggested, in equal measure.'*

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

During the year, as Covid restrictions relaxed, we were able to welcome families and the community back through our Flagship Schools' gates to enjoy hearing and seeing the outcomes of the children's hard work. At the end of the year we celebrated the huge achievements of our Year 6 leavers, including a number of music scholarships achieved to schools including Alleyn's and Kingsdale Foundation, and impressive ABRSM & Trinity exam results, including Pathways student Eric Park achieving a near perfect 98/100 for his Grade 6 Trinity exam. Eric and fellow 2021-22 Pathways graduate Anna-Lea Gonzales Duba look forward to taking up their places at junior conservatoire in September 2022, with Eric heading to Primary Academy at the Royal Academy of Music, and Anne-Lea starting at the Junior Royal College of Music.

In 2021-22 our focus on diversifying repertoire continued, including through *Many Voices* (see strategic aim 4) which saw a fantastic cohort of composers and creatives co-create new works with our children in Year 4 and 5. Alongside *Many Voices*, students have been writing their own works to be learnt and performed by their peers. This has led to the creation of composer sound walls across our schools - walls with small integrated speakers whose buttons can be pressed to play children's self-composed pieces, whose framed scores are displayed alongside. Our young composers' photos are displayed on a world map alongside photos of diverse composers from across the world whose music the children have listened to or learnt. This has had such an immensely beneficial impact on the pupils' self-esteem. They tell us that they are unbelievably proud to hear their peers learn and play their creations, and have a greater sense of ownership over their music making.

While bringing inspirational leaders and musicians into our schools will always be important to us, this year we increased the number of teacher-led creative projects, including our Year 3 Creative Composition Workshops and our Year 2 Community Concerts. By doing this moving forward, and by promoting opportunities for our teachers to participate in a number of workshops and seminars on our *Musicians of Change* (PGCEi) programme (see strategic aim 2), we aim to encourage the development of creative skills in our classrooms and workforce simultaneously.

Our children enjoyed inspiring visits and workshops with our Artist Ambassadors (see strategic aim 3) as well as working with our Creative Partners, including participating in the London Philharmonic Orchestra's Bright Sparks workshops and performance at the Royal Festival Hall. We ran our annual Summer Orchestra Course in partnership with Southbank Sinfonia and In Harmony Lambeth, bringing together around 50 students aged 8-15 to work on a diverse programme of ensemble repertoire, and culminating in a fantastic showcase concert at St John's Smith Square. This was the first opportunity for many of our young musicians to play together in a large orchestra setting since before the pandemic, and was truly a celebration of the power of music as a collective force.

This year, we were proud to develop an exciting new cultural partnership with the National Gallery, inspired by the ability of the arts and creativity to enhance lives. The children on our accelerated tuition programme, Pathways, developed their own musical responses to paintings over a six-month period, culminating in a showcase performance at the National Gallery in June 2022 for friends, family and supporters. In August, the National Gallery featured these new works as part of their free festival of art, Summer on the Square, in Trafalgar Square as a sound installation for the public to enjoy. We look forward to developing this partnership into the future.

Our teaching team has also been busy expanding their skillsets. In addition to termly training days, our teachers had the opportunity to attend a broad range of additional sessions and workshops including on Wellbeing, Creative Leadership, Colourstrings, Race and Music Education, Diverse Programming (with Music Masters

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

Ambassador Randall Goosby - see section 3) and an improvisation workshop with Christian Howes. Our Associate Teaching Mentor Helen Dromey observed and provided feedback for our teachers across our schools, and was particularly impressed with the team's attention to consistency and continuity with the children's transition from musicianship onto instrumental area, an area we have been developing over the last year.

National Teacher Training Programme (strategic aim 2)

'You have chosen a career and a vocation that changes the lives of children and young people. That saves their lives. Within the education system, and within society, you deserve the highest respect and you have the right to the utmost pride.'

Dr Kadiatu Kanneh-Mason, *Musicians of Change* (PGCEi) Graduation speech, 8th January 2022

2021-22 marked the third year of running our PGCEi course in partnership with Birmingham City University. During this year, we renamed the programme *Musicians of Change* (PGCEi) to reflect the potential of socially-driven music educators to make real and sustained change in young people's lives, and focused on building the profile of the programme, sparking increased interest from teachers, music services and organisations and membership bodies such as Music Mark.

For the second year running, Music Masters took the decision to fully fund all places on the programme in response to the ongoing impact of the pandemic on musicians' livelihoods. Reflecting the growing reputation of the programme, applications for the third cohort increased by 100%. For the first time since its launch, we opened *Musicians of Change* applications to teachers of any instrument taught in UK primary school settings to make the programme more accessible and relevant to different cultures and communities across the UK. Even in its first year, this change had a notably positive impact on the depth and richness of discussions and learning across the programme.

Session highlights included:

- Youth and Child Voice (Daf Evans, Music Masters' Head of Schools and Creative Programmes)
- Identifying Musical Potential (Awards for Young Musicians)
- Accessibility in Music Teaching (Kris Halpin)
- Diversifying Teaching Repertoire (Mahaliah Edwards, Music Masters Teacher)
- Effective Lesson Planning (Matt Hickman, Music Masters Staff Teacher)
- Motivation and Engagement (Rosanne Jacobs, Music Masters Staff Teacher)
- Inclusive Behaviour Management (Sarah Hill, Music Masters Staff Teacher)
- Planning and Development (Gary Spruce, Music Masters/Birmingham City University Link Tutor)
- Curriculum in Music (Gary Spruce, Steven Berryman – Music Masters Trustee, Emily Crowhurst, School 21)
- Social Justice in Music Education: Understanding Race, Racism, Anti Racism (Eleanor Ryan)
- Class and Inequality in Music Education (Anna Bull and Helen Dromey)

A refreshed evaluation framework saw participants understanding their development through the lens of inclusive practice and leadership.

Our own team of dedicated *Musicians of Change* mentors developed their coaching skills and techniques with Beth Higham Edwards and Music Masters Trustee and qualified Coach, Philippa Thomas. *Musicians of Change*

**UK MUSIC MASTERS LTD.
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**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

graduates also had the opportunity to continue their coaching journey with Philippa Thomas, with one participant – Alkistis Stogianni – reporting her learning as follows:

'I have found the sessions absolutely stimulating! There's six of us attending at the moment, all of us part of the Musicians of Change alumni network, which makes the workshops within the training super productive as well as creating an environment where there's this feeling of safety and confidentiality. The reason I signed up is that I desire to be able to enable myself and people around me to make a difference in their own lives and have positive impact in the lives of others...

The six of us have set up our own coaching sessions this weekend and are looking forward to the next training day with Philippa.'

Spotlight on: Tameside Music Service

We welcomed three members of Tameside Music Service's teaching and management team onto *Musicians of Change* in 2021-22, with a view to supporting their career development and leadership aspirations, whilst ensuring high quality teaching within a service that serves a catchment of over 6000 children and young people. We asked Tameside's Head of Service, Kate Campbell Green, to provide her reflections on the programme. She said:

"The PGCEi presents a unique opportunity to undertake a recognised qualification with a programme of study specific to music teaching. The affordability and content of the course make it accessible to a wide range of music educators and they are able to continue in their role whilst completing the course. Music Masters, together with their extended network and their partners, offer extensive learning and training opportunities with many of the leading lights in music education, such as Gary Spruce and Jimmy Rotherham. The course content is extensive but manageable, whilst much attention has been given to expected topics such as teaching standards and pedagogical approaches, the team at Music Masters have ensured that other important subject matter is given plenty of attention such as bias awareness, inclusion practices and an emphasis on engaging with youth voice."

Understanding impact:

Self-assessment scores taken at start of the year compared to those taken on completion of the course show an average:

- 24% increase in confidence teaching large groups
- 23% increase in confidence managing behaviour in a large group
- 14% increase in confidence with their employability
- 34% increase in confidence in meeting diverse needs of learners in the classroom

2021-22 student feedback on completing the programme:

'I am a far better teacher, and far better informed than a year ago. The course has set me on a trajectory of what I foresee being lifelong learning and development. I could have kept improving at a steady pace but instead I'm going to fly!'

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

External Examiner feedback:

'The course and content is well-constructed and coherent, introducing students to important pedagogical ideas and scholarship in a logical and developmental manner across the year. Opportunities to hear from well-known speakers/teachers and recognised experts in their field are provided across the year and are clearly valued by the students. Importantly, too module four provides a summative opportunity for students to reflect on their learning over the year to the impact on their practice, pedagogy and understanding of research and theory.

The course attracts students from a wide area and the team have considered how virtual teaching can be integrated effectively for some of the teaching, to deliver a programme that supports students as they continue to work and experience professional practice across the country.

The course is fulfilling a real need for instrumental teachers to develop their expertise and understanding of pedagogy and educational issues relevant to instrumental teaching, rather than as a general classroom music teacher.'

Looking to the future

As part of a period of testing around the further development of its work with educators, in September 2021 Music Masters began piloting four different types of 'placements' where music educators on *Musicians of Change* (PGCEi) were either matched up with a new school to deliver group teaching with children in areas where there was little access to music education or student teachers already working with a county / borough Music Service or Music Education Hub were evaluated in partnership with their employer and Music Masters team to understand the impact of their training through *Musicians of Change* (PGCEi) on their existing teaching in schools. We worked closely with the host schools and music educators across the year to understand the programme's impact on these placements, both in terms of the school's improved access to high quality music teaching and the student teacher's ability to apply and implement their learning from the programme, developing in confidence and leadership skills.

We observed that the music educators already working in schools, for example through Tameside Music Service, were noticeably able to improve relationships with the schools and teams with whom they worked, as well as the quality of their work, resulting in significantly stronger outcomes for their pupils. Through the theoretical knowledge and improved confidence gained whilst on the course, these school contracts were not only retained but two further contracts with schools in the local area were secured for 2022-23. They have since as a team been able to lead on new projects such as a school staff CPD programme which will enhance their offer to schools next year.

However, for music educators on the course who were placed in completely new teaching settings with little musical activity it was more challenging to embed themselves within the school's culture to fully implement and apply their learning from the course within the time frame of the placement. Whilst there were valuable learning experiences gained from these placements for the music educators involved, the scope for impact on the schools was much more limited. It was important therefore to develop a model where music educators could feel motivated and incentivised to build on existing relationships within their schools to further enhance the school's music offer and in particular to include children who may otherwise not have been able to access the offer. In doing so we believe can sustainably ensure that *Musicians of Change* (PGCEi) directly impacts children's music education and promotes a stronger culture of music within that school over the long term.

As a result of our learning from this pilot, alongside further research and focus groups conducted with music educators and school leadership teams across the UK during 2021-22, our approach to placements shifted from placing students on the course into new settings to building partnerships which support the existing music education infrastructure.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

In addition, during 2021-22 we continued to build our partnerships in Wales, including with the Royal Welsh College of Music and Drama, where a joint Masters programme combining *Musicians of Change* with the RWCMD's Performance Masters Programme was recently validated for enrolment from 2023. This, together with supporting staff at Theatre Clwyd Music Service in Flintshire to undertake *Musicians of Change*, has helped us to forge new links with the emerging National Music Hub in Wales, set up following the release of Wales' National Plan for Music in spring 2022.

Artists as Advocates and Mentors (strategic aim 3)

This year we welcomed a number of our incredible Artist Ambassadors into our Flagship Schools, including Sheku Kanneh-Mason, who worked with every single cellist in Jessop Primary School, and took time to talk to BBC London about his passion for inspiring the next generation of musicians. Jennifer Pike spent a day with our Year 6 pupils helping them to think about their musical futures, and Hyeyoon Park and Benjamin Grosvenor wowed the crowd at Music Masters' annual Graduation, sending our programme leavers into the summer (and onto our Champions programme!) in style.

It was an incredible honour to work closely with our new Robey Artist, Jordan Bak, a sensational violist, advocate and educator. The Robey Artist role was created in partnership with YCAT (the Young Classical Artist Trust) and launched in September 2018 with Randall Goosby as its inaugural three-year post-holder, who helped us shape the role into an integral part of our programme delivery – in particular becoming integral to the experiences of our Pathways students. Jordan spent time in all of our schools in November 2021, performing to over 1,000 children in assemblies and working with groups to explore children's musical responses to imagery. This inspired the design of the project that launched our aforementioned growing partnership with the National Gallery, as part of which Jordan worked closely with Pathways students on developing and refining their new compositions. He said: 'It is always a joy and an honour to work with the young pupils of the Pathways programme – they have such brilliant and creative minds, working together to create, curate and explore music in so many different ways. And to see more young students from my demographic appreciating music and culture is a pathway itself too, of inclusion and breaking barriers. They are a living reminder that Pathways isn't just a small avenue in their musical education, but a crucial aspect of their lives as human beings and within their communities.'

We continue our strong relationship with former Robey Artist Randall Goosby who, as well as delivering creative workshops at Jubilee Primary School, led a workshop with our teachers and *Musicians of Change* (PGCEi) students and graduates to explore programming and diversifying repertoire in the classroom. He also performed to the Jubilee school community with the help of the school's Year 2 violinists, and our Graduate Ambassador Betania Johnny in a very special evening concert for the community. Randall said of his two-day visit: "I had a blast working with everyone, and was so inspired by the energy and dedication of everyone involved, and I can't wait to see what we come up with for next time!"

Advocating for Change (strategic aim 4)

At the start of the year, we worked with Music Masters' eldest (now adult) graduates, asking them how we could best support young artists and together advocate for the change we want to see in music education and the sector. Together, we created the brand-new role of Graduate Ambassador, to which we appointed five committed young change-makers. All five Graduate Ambassadors are currently pursuing various musical career pathways through studying at the Royal Academy and Royal College of Music, actively performing in orchestras including National Youth Orchestra and Chineke! and at festivals and venues including Verbier, BBC Proms, Royal Festival Hall and Wigmore Hall. To us, they embody music's potential to support and inspire from a child's earliest moments; to create pathways that may otherwise have been unreachable. The determination of these remarkable musicians to give children the experiences and opportunities that they themselves received, and their passion for challenging the status quo and driving sectoral change to ensure this can happen makes them outstanding role models for an entire nation of young people.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

In less than a year, our Graduate Ambassadors have become fully involved with Music Masters' activities alongside their own work and study in music, including coaching our Pathways students at their Pro Corda residential, performing and speaking at our National Gallery event, leading creative workshops with our Year 6 Champions and returning to their primary schools to inspire their younger peers. Graduate Ambassador Emily Harrison commented: *'I absolutely loved being surrounded by children who are beginning the same musical journey I began almost fourteen and a half years ago. I am thrilled to be able to contribute to the Music Masters Team as a Graduate Ambassador – continuing, in this new role, to share and create an ethos where every child can have an excellent music education and the opportunity to develop a lifelong love of music.'*

In October 2021 we launched our I'M IN (Inclusive Music Index) organisational diversity & inclusion audit tool in full, following its highly successful trial the previous year. Drawing on participant feedback from the trial and with support from The Cranfield Trust we designed a two-route approach which ensures best usage of the tool. The Independent Route provides free access to the tool and its written guidance for any organisation, and the Supported Route provides additional support from a Diversity & Inclusion consultant to help organisations turn discussion into action. I'M IN has now supported over 100 music organisations across the UK to better understand and act on their own areas of inequity.

Music Masters is determined to improve the availability of inspiring, diverse learner repertoire and as such was delighted to receive Arts Council England funding to support the development of *Many Voices: Ensemble* in 2022. This is the second in our *Many Voices* series of new works, following the release of *Many Voices – 10* pieces for violin and piano – in 2019. The second collection focuses on flexible ensemble works to celebrate the joy of coming together to play with others following the isolating effect of the pandemic. This time, the works are being co-created by diverse collective of composers and creators and Year 4 and 5 children (aged 8-10) on Music Masters' Flagship Schools Programme, supported by their teachers. In 2022, the participating composers and creators, who include Sir James MacMillan, Abel Selaocoe and Jasmin Kent-Rodgman, led workshops across all of our Flagship Schools, having been provided with training and support by Preetha Narayanan, Kris Halpin and Music Masters. Following its premiere at Wigmore Hall in March 2023 by Music Masters Ambassadors Tom Poster and Elena Urioste and their Kaleidoscope Collective, *Many Voices: Ensemble* will be released for free digital download to learner settings across the UK in 2023.

Establishing New, Long-term Income Streams (strategic aim 5)

We continue to seek ways to diversify our fundraised income as well as developing sustainable income streams from our charitable activity through contributions from our Flagship Schools and parents / carers. However, we are always mindful when considering these income streams not to create financial barriers to participation from the under-resourced communities we seek to serve, particularly as costs of living rise. With a particular focus on the financial means of our parents / carers this is something we plan to review in 2022-23.

We created two new income streams for Music Masters in 2022-23, including:

- through Musicians of Change, whose employers or 'sponsors' were for the first time asked to support participating music educators working for their organisations through a contribution of up to £1,500, which is the subsidised cost of a place on the programme.
- through I'M IN (our Inclusive Music Index), whose 'Supported Route' is currently offered for a modest fee of £750 which mainly covers the cost of the expertise and participation of the Diversity and Inclusion consultants – our 'I'M IN Advisors' – who work with us on this programme. A small amount (between £150-250 per participating organisation) supports our overheads. This cost of this programme is likely to be reviewed in 2022-23.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

Financial Review

The results for the year are set out on page 21 of these financial statements. The deficit for the year (before unrealised gain on revaluation of £23,139) was £12,682 (2021: deficit of £11,345), as set out in the financial statements. This is comprised of a deficit of £840 arising from unrestricted funding and a deficit of £11,842 from restricted funding and which was funded by restricted funding carried forward as planned (2021: surplus of £6,721 arising from unrestricted funding and a deficit of £18,060 from restricted funding activities). There were no further restricted funds held at the end of the year. Total income was £1,141,672 (2021: £1,078,729) and total expenditure was £1,154,354 (2021: £1,090,074).

The overall increase in income includes a 9% increase in fundraised income and we are, as ever, incredibly grateful to all of our donors and supporters who make our work possible.

Reserves

Music Masters' reserves policy is as follows:

- The policy of the trustees is to maintain a level of reserves that will provide a stable base from which to fund the charity's future activity whilst ensuring that excessive funds are not accumulated.
- Specifically, the trustees have set a target range for general reserves of £230,000 to £250,000 (2021: £230,000-£250,000), which the trustees estimate is sufficient to meet the charity's legal commitments should it be required to shut down due to lack of available funds. The range is also reviewed in the context of the following year's running costs.
- General reserves at 31 August 2022 totalled: £245,560 (2021: £245,560). Having considered the financial stability of the organisation, the trustees consider the level of reserves to be adequate.

Designated Funds

The trustees recognise that the effectiveness of the Schools Programme is heavily reliant on uninterrupted music tuition and therefore view it to be prudent to maintain a designated fund – the Learning Continuity Fund - to mitigate any fluctuations in funding. At 31 August 2022 the balance of this fund was £113,729 (2021: £119,050) and it is expected that this fund will be spent in the year to 31 August 2023.

In the year to 31 August 2021 the trustees resolved to create a new designated fund – the Fixed Asset Fund – which represents the value of reserves invested in both tangible and intangible fixed assets and programme related investments (musical instruments). These assets are required for the use of the charity and its beneficiaries and these reserves are therefore not available for other purposes. At 31st August 2022 the balance of this fund was £211,003 (2021: £183,383), and this reflects the net book value of tangible and intangible assets as well as the value of the Social Investments – the musical instruments used by our students every day to learn and practice.

Funds held as Custodian Trustee on behalf of others

There are no such funds held (2021: nil).

Permanent endowment invested on a total return basis

There are no such investments (2021: nil).

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

Plans for Future Periods

Our new four-year strategy (2022-26) has the following aim:

'By 2026 we aim to have widened access to high-quality music education from early years to young adulthood, focussing on UK communities facing systemic inequality or disadvantage. We will demonstrate how our organisation can best support and drive change in different settings and on a national scale, with a tried, tested and data-informed model for future growth.'

To achieve our aim we have the following four strategic goals:

1. To grow our work with state schools on a national scale to reach more children and model high-quality, inclusive, inspiring and sustainable music education

Over the course of our strategy, we will develop more state school partnerships through which to disseminate and apply our successful approaches to school-based music education. We will champion inclusive group teaching that widens pathways and possibility for young people. We will establish leading practice for transition from primary to secondary schools – a known musical drop-off point for young learners. We are committed to more effectively measuring and sharing the impact of high-quality music education. In all of this, we will build on our long-term experience of working in communities facing disadvantage.

In 2022-23 specifically we want to conduct research within our Flagship Schools amongst our teachers, school communities, senior leaders and children in how best our fifteen years of experience in schools in areas of deprivation and challenge can be distilled into a 'Music Masters Approach'. As well as using this refined approach to improve our ongoing programmes of activity, beyond 2023 we would also use the learning to consider how we can test our Music Masters Approach in state schools outside of London which face different challenges, to learn if it is relevant to a wide range of communities and how it can help to create stronger and better music education programmes – particularly involving instrumental learning.

2. Champion, develop and connect music educators, activating their potential to make positive change in society.

Outstanding education needs outstanding educators. Alongside expanding our *Musicians of Change* (PGCEi) programme over the course of our strategy, we will make available more paid teaching opportunities in our Flagship Schools, grow the impact of teachers working in underserved areas, enhance support for our ever-growing graduate network, and increase opportunities for performing musicians to develop artistry in working with children and communities.

In 2022-23 specifically we want to develop, pilot and refine a new approach to measuring and growing the impact of our work on *Musicians of Change* (PGCEi) participants, their pupils, teaching settings and wider communities'. Working with participants and their employers / schools in partnership, we want to develop and nurture participants' potential to lead, persuade and inspire in and beyond their teaching settings, and to feel confident addressing and encouraging organisational change that improves equitable access to music and embeds a more musical approach into schools' curricula and practice for the long-term.

With a keen eye on the current music educator recruitment and staff retention issues emerging nationally, we will start to develop leadership training and opportunities for *Musicians of Change* (PGCEi) graduates as well as exploring options and partnerships that enable us to grow our work in workforce development more

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

broadly, potentially including routes for early-stage educators or those who want to develop but cannot commit to a year-long course.

3. Support and advocate for increased diversity, inclusion and equitable access across the music industry.

Over the course of our strategy we will continue to drive systemic change to diversify the music sector on-stage and beyond, including audiences, production, backstage, and community support. We will evolve our Inclusive Music Index (I'M IN) tool to amplify the organisational change it drives. We will improve pathways into music for children from backgrounds underrepresented in classical music, and partner with more world-class artists as active student mentors. We will increase diversity in nationally available learner repertoire, help diversify the music education workforce, and bring music into the lives of new audiences in communities across the UK.

Specifically in 2022-23 we will pilot new teaching roles designed to support an urgent need to diversify the music education workforce and create access routes into the profession.

We are keen for I'M IN to be recognised as a crucial tool for organisations at any stage of their ED&I journey – and something that teams complete not just once but as a regular and integrated part of their organisational schedule. Next year we aim to increase capacity to run and develop the tool and to ensure the learning from the tool filters throughout the music sector, encouraging more organisations to become involved. We will also refine our I'M IN impact framework, working closely with ED&I consultancy Included, so that we can better understand how this tool is supporting change within the sector.

The release of our *Many Voices: Ensemble* collection in 2023 will inspire and inform the creation of a Co-Creation Toolkit to be publicly accessible to encourage creatives and composers to bring creativity into school communities and develop their ability to co-create meaningfully with children and young people.

4. Become known as a greater voice of influence and a solution provider driving change within music, music education and social change sectors.

Our beneficiaries are our most influential voices for change, and over the course of our strategy we will empower them as role models and advocates. We are developing our evidence base and smarter approaches to assessing the impact of music education in our schools, enabling us to campaign for a stronger focus on music and the arts in the curriculum. We are committed to better showcasing our work both in person and online, and are adopting a new “external” focus to widen our impact, including building more strategic partnerships and creating resources and training for music organisations and practitioners UK-wide.

Specifically in 2022-23 we will refine our core messaging to help us better communicate who we are and what we do, resulting in a new Brand & Engagement Framework. As we research and start to develop a wider support offer for schools, teachers and the sector over the coming year, we will work on how best to communicate with the audiences we seek to engage. We will develop a plan to bring on board more community ambassadors and representatives to support our work at many levels, from on-the-ground voluntary programme support, fundraising, events, advocacy and governance.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Structure

UK Music Masters Ltd is a company limited by guarantee not having a share capital which is governed by its Memorandum and Articles of Association. It is a registered company number 6226749 and is also a registered charity in England and Wales, number 1119372.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

The charity was incorporated on 25 April 2007 as The London International Violin Competition. The Members resolved by special resolution dated 15 January 2008 to change the name of the charity to London Music Masters and this was effected on 21 January 2008. The Memorandum and Articles of Association were further amended by special resolution on 21 May 2012, primarily in order to bring them up-to-date with current legislation and to raise the maximum number of trustees. The Members resolved by special resolution dated 13 August 2020 to change the name of the charity to UK Music Masters Ltd and this took effect from 1 September 2020.

Governance

The work of the organisation is overseen by the trustees who meet at regular intervals to provide strategic direction and to monitor and review the work of UK Music Masters. Potential trustees are considered by the Chairman and proposed to the other trustees before being elected by a simple majority of all the directors entitled to attend and vote at any meeting of the trustees. New trustees are given an induction by way of a one-to-one meeting with the Chief Executive and members of the senior leadership team accompanied by a pack of information, including the most recent set of accounts, trustee meeting notes, development committee notes and other relevant supplementary documents describing the charity's recent activities.

Fundraising

Music Masters generates income from fundraising to support its work. It broadly focuses on three areas:

- Individual giving: this includes giving schemes that comply with Gift Aid regulations as set out by HMRC.
- Trusts and Foundations: Music Masters makes a range of applications to trusts and foundations in the UK and abroad, for both core (unrestricted) and project (restricted) funding.
- Corporate sponsorship: Music Masters engages with a number of corporate partners, whose funding supports a range of initiatives across the organisation.

The Trustees review fundraising activity at each Board meeting. Music Masters is registered with the Fundraising Regulator, and is bound by the Code of Fundraising Practice. The Code sets out the key principles of behaviour expected of all charitable fundraising organisations in the UK. More information about the regulator, and their role in monitoring fundraising standards, are available on their website: www.fundraisingregulator.org.uk.

The charity did not receive any fundraising complaints in the year.

Fundraising complaints should, in the first instance, be directed to the Chief Executive of Music Masters, Roz De Vile, either by letter (Music Masters, 125 Kennington Road, London SE11 6SF) or by email (contact@musicmasters.org.uk). All complaints will be acknowledged within five working days, with a full reply within 21 days.

If this does not resolve the issue, then the complaint can be escalated to the Fundraising Regulator for further action. Music Masters is committed to ensuring that its fundraising activities protect the public, including any vulnerable people it works with, from unreasonably intrusive fundraising approaches. It will never apply undue pressure to donate. Where an individual has requested not to receive fundraising communications, this will be honoured, in line with the spirit of all relevant data protection legislation.

Music Masters will also comply with any requests from the Fundraising Preference Service for the removal of data subjects from its database.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

Management

The day-to-day management of the charity is delegated to the Chief Executive Officer who is supported by senior leaders on the staff team.

The trustees are responsible for making strategic decisions relating to the scope and aims of the charity's work. They are also responsible for agreeing the annual budget, which is then overseen by the Chief Executive Officer with quarterly management accounts being presented to the Trustees. Any material overspends must be authorised by the trustees.

The charity also has a Development Committee, which does not have delegated governance powers but meets in an advisory capacity to discuss and refine the charity's fundraising strategy and progress.

In 2018/19 an Advisory Council was established with the aim of further strengthening the charity's network and providing additional perspectives to the management team. Additionally in 2019/20 a PGCEi specific Advisory Group and a Wales Advisory Group were established to support the management team with further developing these areas of our work.

Pay policy for senior staff

Senior staff in the year comprised the Chief Executive Officer; Development Director(resigned 3 June 2022); Finance Director, Head of Teacher Training Programmes and Musicians of Change Course Leader; Senior Learning Manager and Head of Marketing.

The pay of senior staff is reviewed annually and normally increased in accordance with inflation and average earnings for the sector.

No trustee received remuneration in the year. Details of trustees' expenses and related party transactions are disclosed in note 16 to the accounts.

Risk Management

The trustees recognise their responsibility for the management of the risks faced by the charity. A risk register is updated quarterly and where there are material changes to perceived risks, reports are presented to the board and discussed in order to ensure that the trustees are made aware of any major risks the charity faces and review the adequacy of controls. Together with the executive the trustees consider risk in the following areas: finance, human resource, reputation, legal, safeguarding, disaster planning and strategically significant projects. Trustees provide a critical challenge to the Chief Executive Officer on all these areas of risk, advising on mitigation strategies as appropriate.

Going Concern

The trustees recognise their responsibilities for assessing the charity's ability to continue as a going concern and have reviewed budgets, future plans and have taken into consideration confirmed future funding. Contingency plans have also been drawn up in the event of lower than expected income. The trustees have concluded that the charity is a going concern and there are no material uncertainties relating to its going concern status.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**TRUSTEES' REPORT
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of UK Music Masters Ltd for the purposes of company law) are responsible for preparing the Trustees' Annual Report (including the Strategic Report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity 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 surplus or deficit of the charity 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 Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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 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 irregularities.

Statement as to Disclosure of Information to Auditors

So far as the trustees are aware, there is no relevant audit information of which the charitable company's auditors are unaware, and each trustee has taken all the steps that he or she ought to have taken as a trustee to make himself or herself aware of any relevant audit information and to establish that the charity's auditors are aware of that information.

By order of the trustees

DocuSigned by:

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Simon Freakley
Chairman
Date 8 December 2022

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022**

Opinion

We have audited the financial statements of UK Music Masters Ltd (the 'charitable company') for the year ended 31 August 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the accounts, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (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 August 2022 and of its incoming resources and application of resources, 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 Auditor's 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 other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. 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. 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 course of 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.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

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 trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' 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 directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which 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; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, 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.

Auditor's 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 an auditor's report 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

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

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.

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 auditor's report.

Extent to which the audit was considered capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the Financial Reporting Council's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the entity, its activities, its control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the entity that were contrary to applicable laws and regulations, including fraud.

In response to the risk of irregularities and non-compliance with laws and regulations, including fraud, we designed procedures which included:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the charitable company through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)**

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 auditor's 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.

Azets Audit Services Limited

Michelle Wilkes (Senior Statutory Auditor)
For and on behalf of Azets Audit Services
Statutory Auditor
Greytown House
221-227 High Street
Orpington
Kent
BR6 0NZ

Date: 31 January 2023

UK MUSIC MASTERS LTD
(A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF FINANCIAL ACTIVITIES (including Income and Expenditure Account)
FOR THE YEAR ENDED 31 AUGUST 2022

	Notes	Unrestricted funds £	Restricted funds £	Total 2022 £	Total 2021 £
Income and endowments from:					
Donations and legacies	2	691,760	229,790	921,550	843,110
Charitable activities	3	219,883	-	219,883	235,504
Investments		239	-	239	115
Total income and endowments		911,882	229,790	1,141,672	1,078,729
Expenditure on:					
Raising funds		239,905	-	239,905	231,177
Charitable activities		672,817	241,632	914,449	858,897
Total expenditure	4	912,722	241,632	1,154,354	1,090,074
Net Income/(Expenditure)		(840)	(11,842)	(12,682)	(11,345)
Gain on revaluation of Programme Related Investments	6	23,139	-	23,139	23,802
Net movement in funds		22,299	(11,842)	10,457	12,457
Total funds brought forward 1 September 2021		547,993	11,842	559,835	547,378
Total funds carried forward 31 August 2022		570,292	-	570,292	559,835

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF FINANCIAL ACTIVITIES (including Income and Expenditure Account)
FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

Comparative Information for the Statement of Financial Activities for year ended 31 August 2021

	Notes	Unrestricted funds £	Restricted funds £	Total 2021 £
Income and endowments from:				
Donations and legacies	2	640,110	203,000	843,110
Charitable activities	3	235,504	-	235,504
Investments		115	-	115
Total income and endowments		875,729	203,000	1,078,729
Expenditure on:				
Raising funds		231,177	-	231,177
Charitable activities		637,831	221,066	858,897
Total expenditure	4	869,008	221,066	1,090,074
Gain on Revaluation of Programme Related Investments	6	23,802	-	23,802
Net movement in funds		30,523	(18,066)	12,457
Total funds brought forward 1 September 2020		517,470	29,908	547,378
Total funds carried forward 31 August 2021		547,993	11,842	559,835

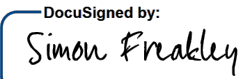
UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

BALANCE SHEET
AS AT 31 AUGUST 2022

	Notes	£	2022 £	£	2021 £
Fixed assets					
Social investments	6		208,371		177,923
Tangible assets	7		2,210		3,771
Intangible assets	8		422		1,689
			211,003		183,383
Current assets					
Debtors	9	121,927		82,670	
Cash at bank and in hand		377,775		528,811	
			499,702	611,481	
Creditors:					
Amounts falling due within one year	10	140,413		235,029	
Net current assets			359,289		376,452
Total assets			570,292		559,835
Income funds					
General unrestricted funds	12		245,560		245,560
Designated funds	12		324,732		302,433
Restricted funds	13		-		11,842
	14		570,292		559,835

The notes on pages 25 to 35 form part of these financial statements.

The financial statements were approved by the trustees on 8 December 2022 and signed on their behalf

DocuSigned by:

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Simon Freakley
Chairman

Company number 6226749 (England and Wales)

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 AUGUST 2022**

	Note	2022 £	2021 £
Cash flow from operating activities	17	(139,468)	39,766
Cash flow from investing activities			
Payments to acquire tangible fixed assets		(624)	(1,536)
Payments to acquire social investments		(11,183)	(20,532)
Interest received		239	115
Net cash flow from investing activities		(11,568)	(21,953)
Net decrease in cash and cash equivalents		(151,036)	(17,813)
Cash and cash equivalents at 1 September		528,811	510,998
Cash and cash equivalents at 31 August		377,775	528,811
Cash and cash equivalents consist of:			
Cash at bank and in hand		94,479	145,730
Short term deposits		283,296	383,081
Cash and cash equivalents at 31 August		377,775	528,811

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022

1 Accounting policies

1.1 Basis of preparation

UK Music Masters Ltd is a company limited by guarantee in the United Kingdom. In the event of the charitable company being wound up, the liability in respect to the guarantee is limited to £1 per member of the charitable company. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charitable company's operations and principal activities are set out on pages 3 and 4.

The charity constitutes a public benefit as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their account in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

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

1.2 Funds accounting

Unrestricted general funds – these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Restricted funds – these represent the balance of funds donated for specific purposes which remain unspent at the balance sheet date.

Designated funds – these are unrestricted funds which have been set aside by the Trustees for future purposes.

1.3 Income recognition

All income is included in the Statement of Financial Activities (SOFA) when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

Voluntary income including donations and gifts is included in full in the SOFA when receivable. Income from charitable activities is matched to the timing of the activities.

Investment income is recognised using the effective interest method.

1.4 Expenditure Recognition

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. It is categorised under the following headings:

- Costs of raising funds are those costs incurred in attracting voluntary income.
- Charitable expenditure comprises those costs incurred by the charity in the

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

delivery of its activities and services for its beneficiaries. It includes both costs allocated directly to such activities and those costs of an indirect nature necessary to support them.

1.5 Programme related investments

Programme related investments are social investments made directly in pursuit of the charity's charitable purposes. Musical instruments held as part of Music Masters Learning and loaned to pupils are held at the lower of replacement cost or the charity's own valuation. Their condition is assessed annually and full provision is made for any repairs or maintenance required.

1.6 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. The cost of minor additions below £500 is not capitalised. Depreciation is provided at rates calculated to write off the cost less estimated residual value of each asset over its expected useful life, as follows:

Computer equipment	-	33% straight line
Fixtures, fittings & equipment	-	33% straight line

1.7 Intangible fixed assets

Intangible fixed assets represent costs for the development database. Amortisation is provided at rates calculated to write off the cost less estimated residual value over their expected useful lives, as follows:

Databases	-	20% straight line
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1.8 Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.9 Cash at bank and in hand

Cash and bank and in hand includes cash at hand, funds held in current accounts and deposits held at call with any financial institutions and all other short term liquid investments that are readily convertible to cash. Bank overdrafts (if any) are shown within current liabilities on the Balance Sheet.

1.10 Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is therefore considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax services.

1.11 Accumulated funds

Unrestricted funds are donations and other incoming resources receivable for the objects of the charity without further specific use and are available as general funds.

Restricted funds are subject to specific conditions by donors as to how they may be used. Expenditure which meets these criteria is charged to the relevant fund.

1.12 Going concern

The trustees have considered the future viability of the charitable company, the level of funds held and the expected level of income and expenditure for 12 months from authorisation of these financial statements. The budgeted income and expenditure is sufficient with the level of resources for the charitable company to be able to continue as a going concern. At the time of approving the financial

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

statements the trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.13 Judgements and key sources of estimation uncertainty

Accounting estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The following judgements (apart from those involving estimates) have been made in the process of applying the above accounting policies that have had the most significant effect on amounts recognised in the financial statements:

Bad debt provision – bad debts are provided for specific debts when required and an estimate of unrecoverable debts may be made if deemed necessary

Social investments – social investments are included at the lower of replacement cost or valuation.

There are no other key assumptions concerning the future and other key sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

2 Voluntary income

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Donations and legacies	663,569	217,290	880,859	802,139
Gift aid recoverable	28,191	12,500	40,691	40,971
	<u>691,760</u>	<u>229,790</u>	<u>921,550</u>	<u>843,110</u>

3 Income from Charitable activities

Schools Programme	213,878	-	213,878	235,504
I'M IN	6,005	-	6,005	-
	<u>219,883</u>	<u>-</u>	<u>219,883</u>	<u>235,504</u>

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

4 Expenditure

	Direct Costs £	Support Costs £	Total 2022 £	Total 2021 £
Charitable expenditure				
Raising funds	187,805	52,100	239,905	231,177
Charitable activities	742,583	171,866	914,449	858,897
	930,388	223,966	1,154,354	1,090,074
Direct Costs – Raising Funds				
Advertising & marketing			16,785	10,646
Event expenses			43,017	9,656
Fundraising expenses			4,001	5,942
Fundraising expenses – staff costs			124,002	158,117
			187,805	184,361
Direct Costs – Charitable Activities				
Project costs			414,611	393,926
Staff costs			327,972	312,820
			742,583	706,746
Support Costs				
Staff costs			158,095	144,118
Rent and rates			21,984	17,340
Training			4,228	2,466
Office costs			17,944	9,825
Insurance			3,142	3,054
IT support			2,779	2,154
Equipment maintenance			2,891	1,940
Accountancy and payroll services			350	600
Travel expenses			1,291	293
Bank charges			289	253
Depreciation			2,185	2,658
Amortisation			1,267	1,267
(Gain)/Loss on sale of social investments			(2,650)	1,492
Governance Costs -Legal fees			296	4,647
Governance costs – Auditors’ fee			9,040	6,260
Governance costs - other			835	600
			223,966	198,967

**UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)**

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

5 Employees

Number of employees

The average monthly head count of employees (excluding trustees) during the year was 12.46 (2021: 13.1) and the average monthly number of full-time equivalent employees (including part-time staff) during the year were as follows:

	2022	2021
	Number	Number
Music Masters Programmes	6	6
Development	3	4
Governance and administration	3	3
	12	13
	Total	Total
	2022	2021
	£	£
Staff costs		
Wages and salaries	529,534	543,196
Tax and social security costs	49,006	38,959
Pension contributions	20,634	21,170
	599,174	603,325
Other staff costs	10,895	11,730
Total staff costs	610,069	615,055

No employees were paid more than £60,000 in the year (2021: none).

None of the trustees (or any persons connected with them) received any remuneration or expenses during the year (2021: none). Pension costs are allocated to activities in proportion to the related staffing costs incurred.

The charity trustees were not paid nor did they receive any other benefits from employment with the charity in the year (2021: none).

The total remuneration paid to key management, including employers' national insurance and pension contributions was £250,099 (2021: £203,093). The charity considers its key management personnel to comprise those individuals listed on page 1.

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

6 Social Investments

The charity loans instruments to pupils as part of Music Masters Learning activities.

	Total 2022	Total 2021
	£	£
Value brought forward at 1 September 2021	177,923	130,550
Additions in the year	11,183	20,532
Disposals in the year	(3,874)	(2,001)
Revaluation	23,139	23,802
Provision for Impairment	-	5,040
Value carried forward at 31 August 2022	208,371	177,923

7 Tangible Fixed Assets

	Fixtures, Fittings & Equipment	Computer Equipment	Total
	£	£	£
Cost			
As at 1 September 2021	4,393	16,554	20,947
Additions	-	624	624
At 31 August 2022	4,393	17,178	21,571
Depreciation			
As at 1 September 2021	3,818	13,358	17,176
Charge for year	397	1,788	2,185
At 31 August 2022	4,215	15,146	19,361
Net book value			
At 31 August 2022	178	2032	2,210
At 31 August 2021	575	3,196	3,771

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

8 Intangible Fixed Assets

**Development
database**

	£
Cost	
As at 1 September 2021	6,334
At 31 August 2022	6,334
Amortisation	
As at 1 September 2021	4,645
Charge for year	1,267
At 31 August 2022	5,912
Net book value	
At 31 August 2022	422
At 31 August 2021	1,689

9 Debtors

	2022	2021
	£	£
Trade debtors	20,531	26,705
Other debtors	-	58
Prepayments	9,599	6,786
Accrued income	91,797	49,121
	121,927	82,670

10 Creditors

	2022	2021
	£	£
Amounts falling due within one year:		
Trade creditors	21,115	9,540
Other creditors	15,318	18,235
Accruals	72,980	59,754
Deferred income (note 11)	31,000	147,500
	140,413	235,029

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

11 Deferred Income

	2022	2021
	£	£
Deferred income at 1 September	147,500	30,000
Released from previous years	(147,500)	(30,000)
Amounts deferred in the year	31,000	147,500
	31,000	147,500

12 Unrestricted Funds

	At 1 September 2021	Income	Expenditure	Transfers & Revaluations	At 31 August 2022
	£	£	£	£	£
General Fund	245,560	911,882	912,722	840	245,560
Designated funds:					
-Learning continuity	119,050	-	-	(5,321)	113,729
-Fixed Asset	183,383	-	-	27,620	211,003
	547,993	911,882	912,722	23,139	570,292

Unrestricted Funds Comparative Position:

	At 1 September 2020	Income	Expenditure	Transfers & Revaluations	At 31 August 2021
	£	£	£	£	£
General Fund	380,551	875,729	869,008	(141,712)	245,560
Designated funds:					
-Learning continuity	136,919	-	-	(17,869)	119,050
-Fixed Asset	-	-	-	183,383	183,383
	517,470	875,729	869,008	23,802	547,993

The designated funds are described in further detail on page 11.

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

13 Restricted Funds

		At 1 September 2021	Income	Expenditure	Transfers	At 31 August 2022
		£	£	£		£
Fund:						
Programmes	A	-	58,000	58,000	-	-
PGCEi	B	11,842	137,500	149,342	-	-
Many Voices	C	-	34,290	34,290		-
		11,842	229,790	241,632	-	-

A Music Masters Programmes

This comprises restrictions to teaching activities in our partner schools; learning performances and tutor training. Incoming resources to the fund came from the following donors:
 Big Give and Buffini Chao Foundation

B Musicians of Change: PGCEi

This includes funding towards the cost of running and developing the PGCEi qualification for teachers. Incoming resources to this fund came from the following donors:

Karlsson Játiva Charitable Foundation; The Linbury Trust and a major donor who wishes to remain anonymous.

C Many Voices

This includes funding from Arts Council England and Scops Arts Trust towards the cost of Many Voices which is our project commissioning new musical works from a diverse range of composers who will also work with children on our Schools Programme as well as developing a toolkit which will be available across the sector.

Restricted Funds comparative information

		At 1 September 2020	Income	Expenditure	Transfers	At 31 August 2021
		£	£	£		£
Fund:						
Programmes	A	11,960	53,000	64,960	-	-
PGCEi	B	17,948	150,000	156,106	-	11,842
		29,908	203,000	221,066	-	11,842

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

A Music Masters Programmes

This comprises restrictions to teaching activities in our partner schools; learning performances and tutor training. Incoming resources to the fund came from the following donors:

Big Give, Buffini Chao Foundation, the Nugee Foundation and the Ashley Family Foundation

B Musicians of Change: PGCEi

This includes funding towards the cost of running and developing the PGCEi qualification for teachers. Incoming resources to this fund came from the following donors:

Karlsson Játiva Charitable Foundation; The Rachel Baker Memorial Charity and a major donor who wishes to remain anonymous.

14 Analysis of net assets by funds

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total 2022 £
Fund balances at 31 August 2022 are represented by:				
Social investments	-	208,371	-	208,371
Tangible fixed assets	-	2,210	-	2,210
Intangible fixed assets	-	422	-	422
Current assets	385,973	113,729	-	499,702
Creditors	(140,413)	-	-	(140,413)
	<u>245,560</u>	<u>324,732</u>	<u>-</u>	<u>570,292</u>

Analysis of net assets by funds – comparative information

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total 2021 £
Fund balances at 31 August 2021 are represented by:				
Social investments	-	177,923	-	177,923
Tangible fixed assets	-	3,771	-	3,771
Intangible fixed assets	-	1,689	-	1,689
Current assets	449,484	119,050	42,947	611,481
Creditors	(203,924)	-	(31,105)	(235,029)
	<u>245,560</u>	<u>302,433</u>	<u>11,842</u>	<u>559,835</u>

UK MUSIC MASTERS LTD.
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 AUGUST 2022 (continued)

15 Operating leases

At 31 August 2022, the charity had annual commitments under non-cancellable leases as follows:

	2022	2021
	£	£
Land and Buildings:		
Not later than one year	20,000	20,000
Later than 1 year and not later than five years	1,666	21,666
	21,666	41,666

16 Related party transactions

During the year ended 31 August 2022 the charity received £331,363 (2021: £282,712) in donations and incurred £nil (2021: £nil) in costs reimbursed to trustees, close members of a trustee's family or organisations controlled by trustees.

No trustee expenses were reimbursed during the year (2021: £nil). No charity trustee received payments for professional or other services supplied to the charity (2021: nil).

17 Reconciliation of net income to net cash flow from operating activities

	2022	2021
	£	£
Net expenditure for the year	(12,682)	(11,345)
Interest receivable	(239)	(115)
Depreciation and impairment of tangible fixed assets	2,185	2,658
Amortisation and impairment of intangible fixed assets	1,267	1,267
Impairments on social investments	-	(5,040)
Cost of investments disposed of in year	3,874	2,001
Increase in debtors	(39,257)	(20,724)
(Decrease)/increase in creditors	(94,616)	71,064
Net cash flow from operating activities	(139,468)	39,766