

UD Music Foundation

England & Wales · Charity number 1149090

Details

Other names URBAN DEVELOPMENT MUSIC FOUNDATION, UD Music Foundation

Status Registered

Legal form Charitable company

Company number [08071972](#)

Registered 2012-09-25

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: (1) TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE SUBJECT OF URBAN MUSIC;(2) TO ACT AS A RESOURCE FOR PEOPLE LIVING IN EAST LONDON BY PROVIDING ADVICE AND ASSISTANCE AND ORGANISING PROGRAMMES OF EDUCATIONAL AND OTHER ACTIVITIES AS A MEANS OF:(A) ADVANCING IN LIFE AND HELPING YOUNG PEOPLE BY DEVELOPING THEIR SKILLS, CAPACITIES AND CAPABILITIES TO ENABLE THEM TO PARTICIPATE IN SOCIETY AS INDEPENDENT, MATURE AND RESPONSIBLE INDIVIDUALS;(B) ADVANCING EDUCATION;(C) RELIEVING UNEMPLOYMENT; AND(D) PROVIDING RECREATIONAL AND LEISURE TIME ACTIVITY IN THE INTERESTS OF SOCIAL WELFARE FOR PEOPLE LIVING IN THE AREA OF BENEFIT WHO HAVE NEED BY REASON OF THEIR YOUTH, AGE, POVERTY OR SOCIAL AND ECONOMIC CIRCUMSTANCES WITH A VIEW TO IMPROVING THE CONDITIONS OF LIFE OF SUCH PERSONS; AND(3) TO PROMOTE SOCIAL INCLUSION FOR THE PUBLIC BENEFIT AMONGST PEOPLE PRINCIPALLY BETWEEN THE AGES OF 16 TO 30 WHO ARE SOCIALLY EXCLUDED AND TO INSPIRE PEOPLE TO FULFIL THEIR CREATIVE POTENTIAL AND BY ASSISTING THEM THROUGH EDUCATIONAL WORK, (FOR THE PURPOSES OF THIS CLAUSE 'SOCIALLY EXCLUDED' MEANS 'PEOPLE PRINCIPALLY BETWEEN THE AGES OF 16 TO 30 YEARS OF AGE WHO ARE EXCLUDED FROM SOCIETY, OR PARTS OF SOCIETY, AS A RESULT OF ONE OR MORE OF THE FOLLOWING FACTORS: UNEMPLOYMENT; FINANCIAL HARDSHIP; RACE; GENDER; POOR EDUCATIONAL OR SKILLS ATTAINMENT; DISABILITY; ETHNIC ORIGIN; OR WHO ARE WITHIN, OR HAVE EXPERIENCED, THE PUBLIC CARE OR PENAL SYSTEM').THESE OBJECTS SHALL BE OF A WHOLLY CHARITABLE NATURE AND SHALL BE FOR PUBLIC BENEFIT.

Activities: To advance the education of young people in the subject of contemporary Black music genres and to act as a resource for people living in east London by providing advice and assistance and organising programmes of educational, vocational and other talent development activities.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£762,856	£819,099	£1,960,075	10
2024-03-31	£815,474	£885,111	£2,016,318	10
2023-03-31	£2,550,585	£495,927	£2,085,955	7
2022-03-31	£321,475	£305,149	-	-
2021-03-31	£116,797	£104,496	-	-

Trustees

Name	Role	Appointed
Dr ANNE-MARIE IMAFIDON	Chair	2012-08-03
Genia Davy		2022-03-24
Harnek Pamma		2024-02-28
Lisa Buchan		2024-02-28
Naa-Odooley Ntodi		2025-12-15

Accounts



UD MUSIC FOUNDATION Annual Report 24/25

Annual report and financial statements
For the period ended 31 March 2025

Charity registration number 1149090
Company registration number 08071972



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NOTE FROM CHAIR & CEO

As we reflect on 2024/25, we are proud of the scale and quality of activity UD Music Foundation has delivered during the year, at a time when young Black talent continues to face systemic barriers to training, professional networks and progression within the music sector. From our base at Talent House in Newham to national and international stages, our work this year has demonstrated the impact of sustained, culturally relevant investment in young people.



Dr Anne-Marie
Imafidon MBE
Chair



Pamela McCormick
CEO/Founder

A defining feature of the year was the significant growth of Flames Collective. What began as a pre-vocational weekly programme has developed into a semi-professional platform for young vocalists and creators. During the year, Flames Collective delivered 15 high-profile performances, including repeated national and international appearances with RAYE at Radio 1 Big Weekend, Summertime Ball, Reading & Leeds Festival and the MTV EMAs, alongside its first headline performance, *A Gospel Christmas*, at the Barbican. These opportunities reached a reported live audience of 129,952 people and a digital audience in excess of 2 billion. Participation and attendance remained strong throughout the year, with 100% positive participant feedback recorded, and five participants progressed directly into the Incubator programme. Members of Flames Collective also generated income through paid performance work, demonstrating the effectiveness of UD’s progression pipeline.

Alongside this, the Incubator programme reinforced UD’s role in supporting Global Majority artists at the point of transition into sustainable professional careers. Ten emerging independent artists completed a six-month accelerator programme combining an industry bootcamp, tailored mentoring, creative development and showcase opportunities. The cohort was 100% Global Majority and predominantly female and non-binary. All participants completed new creative outputs, with most achieving releases during or shortly after the programme, and reported measurable growth in confidence, business skills and professional networks.

Industry Takeover 2024 further demonstrated the value of youth co-curation and strong industry partnerships. Through an expanded seminar programme and a four-day All Dayer conference at Talent House, over 1,100 young people engaged with Black industry leaders and professionals. The programme exceeded participation targets and supported young people to better understand career pathways, progression routes and opportunities within both UD programmes and the wider music sector.

Talent House itself continued to mature as a key piece of cultural infrastructure. Through a subsidised membership scheme, free studio access, masterclasses and showcasing/open mic events, UD supported 50 Black creatives and start-ups to develop skills, creative output and peer networks. Alongside delivery, the organisation began shaping the next phase of Talent House activity, including open-access provision and residencies planned for 2025/26.

These achievements were made possible by the commitment of UD’s staff, associates, youth leaders, trustees and wider community. The trustees would like to record their sincere thanks to Arts Council England, trusts and foundations, corporate partners and industry collaborators whose support has enabled this work.

As the organisation approaches its 25th anniversary, UD remains focused on its core mission: widening access to music careers, protecting culturally relevant spaces for Black talent, and strengthening pathways so that young creatives are supported to progress without having to navigate the sector alone.

OUR YEAR IN NUMBERS – IMPACT STATS

Number of half-day sessions delivered

↓
574

Number of events

↓
52

Online impressions

↓
1.2m

Number of participants

↓
1,191

Digital audience

↓
2m

Live audience

↓
130,616

Income generated

↓
£762,856

OUR YEAR IN NUMBERS

NUMBER OF HALF-DAY SESSIONS DELIVERED

- **459 half-day studio sessions** delivered to Talent House members.
- **115 total Flames Collective** sessions delivered (weekly rehearsals plus additional progression activity).
- Delivery across **Incubator**, **Industry Takeover** and **education programmes** contributed further structured sessions, though these are not reported as a single half-day roll-up.

NUMBER OF EVENTS

- **15 Flames Collective** public and industry-facing performances.
- **10 Industry Takeover** seminars/workshops, plus a four-day **“All Dayer”** conference comprising 10 panel discussions, 5 masterclasses and 2 live events/showcases.
- **12 Talent House** member showcases and networking events.
- **10 Open Mic** events delivered at **Talent House**.

NUMBER OF PARTICIPANTS

- **30 Flames Collective** core participants, with **41** participants engaged across the year including alumni and progression activity.
- **10 Incubator** artists supported, selected from 86 applicants.
- **1,101 young people** engaged through Industry Takeover seminars and conference activity.
- **50 Black creatives** and start-ups supported through subsidised Talent House membership.

LIVE AUDIENCE

- **129,952 live audience members** reached through Flames Collective performances.
- **414 people** attended 10 Open Mic events at Talent House, with a further 1,500 people reached through external community events.
- Approximately **250 audience members** attended Incubator showcase performances (The Great Escape and Talent House finale).



DIGITAL AUDIENCE

- **2,006,322,000** digital audience reach generated through Flames Collective performances and industry collaborations.

YOUNG PEOPLE IN YOUTH LEADERSHIP AND ADVISORY ROLES

- **6 young people** engaged as members of UD Creatives (Youth Steering Group).

OTHER

Digital audience

- Total: **2 billion+**
- Websit: **41,000**
- Social following: **36,209**
- Broadcast audience **2,006,322,000**

Online impressions

- Organisation total: **1,170,000***
- UD: **470K impressions evidenced**
- Flames: **700k impressions estimated***

* Impressions are estimated using conservative platform benchmarks and posting frequency and are indicative only.

UD MISSION

UD Music Foundation (UD) is a Black-led National Youth Music Organisation based in the London Borough of Newham, with a 25-year track record of talent development and community engagement rooted in Black music culture. Founded in 2000 by Pamela McCormick and a collective of hip-hop artists, UD’s mission is to educate, empower and create life opportunities for young people inspired by the sounds, words and rhythms of Black music culture, while contributing to a more diverse and equitable music industry.



To date, UD has supported over 50,000 young people experiencing racial inequality and socio-economic disadvantage. Participants are typically from communities underrepresented within the music sector, with disadvantage evidenced through factors including postcode, household income, free school meal eligibility and risk of exclusion. UD takes direct action to nurture talent, equipping young people with the skills, tools and professional networks required to access and progress within the highly competitive music industry. Alumni include internationally recognised artists such as Labrinth and Little Simz, alongside individuals who have progressed into senior executive roles within organisations including Apple, SoundCloud and Universal Music Group.

UD makes an important contribution to diversity, equity and inclusion in the music sector by addressing structural barriers to participation and progression, and by giving prominence to Black music genres that are often overlooked within mainstream music education and training pathways.

Between 2014 and 2018, UD delivered and contributed to large-scale action research and national pilot activity supported by the Paul Hamlyn Foundation, Arts Council England, Esmée Fairbairn Foundation and Youth Music. Working in partnership with organisations including Baby People (Derby), Brighter Sound (Manchester) and Bristol Plays Music/Multi-Track, this work strengthened UD’s understanding of the intersectional barriers faced by young Black people in music education and progression. Learning from this period informed the organisation’s programme model, business planning and long-term approach to talent development.

In 2022, UD realised a key element of its long-term strategy with the launch of Talent House, a purpose-designed studio and rehearsal facility co-created with young people and emerging artists, in partnership with East London Dance. Talent House was delivered through a five-year capital project supported by Arts Council England, the Greater London Authority, the London Borough of Newham /

LLDC and the Foundation for Future London. The space enables UD to deliver sustained, high-quality programmes while providing free or low-cost access to industry-standard facilities for local communities and creatives working in Black music culture.

UD delivers its charitable objectives through a structured programme portfolio. Acceleration programmes, including Flames Collective and the Incubator, support emerging talent to progress into sustainable creative careers. Engagement and education programmes, including Industry Takeover, the Talent House access programme and Level 4 provision, focus on widening participation, developing skills and clarifying progression routes into education, employment and self-employment within the music sector. Live events and showcases connect local communities with emerging talent and professional opportunities.

Although UD operates within an area of high deprivation, the organisation is committed to excellence and to recognising the potential of every young person it engages. UD is driven by the principle that talent is widely distributed, but opportunity is not. While recent delivery has been primarily London-based, UD’s programme model and partnerships continue to inform wider sector practice and contribute to national conversations on equity and access in music education.

FLAMES COLLECTIVE

The Flames Collective is UD’s flagship prevocational, pan-London creative development programme at the Talent House programme, working with young people from secondary schools who demonstrate high potential when it comes to music. Offering weekly skills development/rehearsal sessions, three annual songwriting camps, industry collaborations, performances and recording with on-going employment opportunities, Flames have had another exceptional year.

WHAT WAS DELIVERED

During 2024/25, Flames Collective delivered a high-volume, high-intensity programme combining regular training, creative development, professional performance and industry-facing activity.

Recruitment & participation

- **3 auditions** delivered (on target).
- **Programme delivered** for a core cohort alongside an alumni/associate group, with numbers flexing during the year to support progression and retention.

Regular programme delivery

- **28 weekly** rehearsal sessions delivered (against a target of 30).
- **Activity ran consistently** across the academic year with strong attendance and engagement.

Creative & progression activity

- **10 songwriting** camps delivered (below the original plan of 30), including a 5-day intensive songwriting camp in August resulting in 12 original demo tracks.

- **74 additional sessions** delivered (performance rehearsals, recording, filming and social content creation).
- **115 total sessions** delivered across the year versus a target of 63.
- **72.5 activity days** delivered versus a target of 41, reflecting extended rehearsal and performance periods.

Performance, industry & partnership activity

- **15 performances** delivered versus a target of 3.
- **Performances included major national platforms** with RAYE (Radio 1 Big Weekend, Summertime Ball, Reading & Leeds, MTV EMAs), public festival and headline performances, and corporate bookings.
- **Flames Collective** delivered its first headline concert, A Gospel Christmas at the Barbican.
- **Recording and industry collaborations** included sessions linked to RAYE (Metropolis Studios/Grammys-related work), Debbie (“Real Love”), and multiple social and industry content projects.



WHAT WAS ACHEIVED

ACCESS

- Cohort targets met:
- 30 participants engaged in the core group at year end (100% of target).
- Strong demographic reach:
- 73% female/non-binary and 77% Global Majority participants, exceeding targets.
- Sustained engagement:
- Average attendance of 72%, exceeding the 70% target and indicating consistent participation across the year.

PROGRESSION

- In-project skills development:
- 90% response rate to before/after skills surveys.
 - 100% of participants recorded improved skills, confidence and/or aspiration, exceeding the 75% target.
 - Strongest gains were seen in vocal technique and performance, with clear progress also recorded in songwriting, collaboration, industry knowledge and career awareness.

CLEAR PROGRESSION ROUTES

- Structured pathways from core group → Alumni → Incubator.
- Of 41 participants engaged across the year: 22 continued into 2025/26; 6 progressed to the alumni group; 5 participants progressed to the Incubator programme starting June 2025.

DESTINATIONS AND ASPIRATIONS

- 83% of participants completed destination tracking.
- 88% plan to continue with music, with 32% identifying music as their primary career focus.
- Participants progressed into FE music education (including BRIT School and ELAM), higher education (music, media and academic routes), and freelance creative work.

QUALITY

- High levels of satisfaction:
- 100% of survey respondents reported a positive experience.
 - 85% rated their experience as excellent or very good.
 - 85% scored 8–10/10 for likelihood to recommend the programme.

DEPTH OF IMPACT

- Qualitative feedback highlights increased confidence, improved harmony and vocal technique, professional standards, discipline, networking and a strong sense of belonging.
- Participants consistently referenced the programme as pivotal to their artistic development and future ambitions.

BUSINESS, INDUSTRY & PARTNERSHIPS

- Scale and visibility:
- 15 performances delivered, far exceeding targets.
 - 129,952 live audience members reached (vs 900 target).
 - 2.0bn+ digital audience reach, meeting and exceeding expectations.

INDUSTRY REPUTATION

- Ongoing, repeat collaborations with high-profile artists, promoters and venues (including RAYE and the Barbican) demonstrate strong industry confidence in Flames Collective.
- Participants gained high-value professional credits, networks and real-world experience rarely accessible at this stage of their development.



DIYA SOHI

MEET DIYA SOHI – SINGER, ACTOR, PERFORMER, AND RISING STAR REDEFINING WHAT IT MEANS TO BE A TRIPLE THREAT. WITH BOLD VOCALS, GENRE-BLENDING SOUNDSCAPES, AND A SELF-DIRECTED CAREER, SHE’S FORGING A NEW PATH IN UK R&B.

You say the phrase “triple threat” and the likely response is a laboured eye roll. Considered a bit of a myth, the all-singing, all-acting, all-dancing prophecies are few and far between, with the rarefied starlets of the industry sitting pretty on the pedestal of legacy success from years gone by. It’s hard not to grow cynical in this quagmire of showbiz – being good at everything isn’t easy, and for many not possible, but for the determined few, the road to triple threat status is self-made, but well-paved. Diya Sohi is one of those coveted few, an artist, actor, and performer with a star-studded catalogue of work spanning stage, camera, and theatre, with a rich future ahead of her, and a family of supporters by her side.

“My music is for me, but also for girls who look like me, and who have never felt seen,” shares Diya. “I have been that girl... who doesn’t feel seen by the genres that I make music for”, a facet of the R&B world that she unpacks with real grace. “Now I notice that when people hear my voice, they know I belong there”, she shares, a lasting testament to her timeless sound and versatile voice. A true triple threat in the making.

For someone who doesn’t know your music, how would you describe your sound?

I would describe my music as pop-heavy jazz, with R&B influences, very theatrical and dramatic. I feel like it gives that smoky jazz bar vibe, that’s very much the world I like to create. It’s the intrigue, but also being as raw and honest as I can with my lyrics. There’s a balance between having that grandiose drama, but also being really easy to connect with.

What kind of things do you write about?

Honestly, a bit of everything. When I go into a session, it’s whatever I feel is calling me from within. It’s that message that everyone is on their own journey, and it won’t really be worth it to be someone that isn’t yourself. My music is all about discovering myself and the new experiences I’m having, it will always be that capsule for me to look back on. That’s how I was feeling when I was 19, all that kind of stuff.

Do you have any core musical influences or artists who inspire you?

One album that shaped my life is I Am Sasha Fierce by Beyoncé, all the dramatic ballads in that album, but also the songs that make you want to move and dance... I feel that’s so integral to my journey as a musician and it will always be with me. I love so many genres, but I will always come back to that.

[Read the full article on udmusic.org >](#)

INCUBATOR PROGRAMME

WHAT WAS DELIVERED

RECRUITMENT & SELECTION

- Delivered a competitive recruitment round (Oct 2023–Jan 2024), resulting in 10 emerging independent artists joining the programme from 86 applicants. The cohort aligned strongly to our equity goals: 18–25 years old, 100% Global Majority, and 60% female/non-binary. All were unemployed or under-employed at entry.

INDUSTRY BOOTCAMP

- Delivered a 5-day industry knowledge bootcamp in April 2024, led by high-profile specialists across law, publishing, labels, distribution, A&R, live, PR, DSP strategy and digital marketing. Contributors included CMU/Music Business Insights, WME, Sheridans, PRS, PPL, MMF, CD Baby, un:hurd, and others.

TAILORED 1:1 SUPPORT

- Delivered 6 months of monthly mentoring per participant with lead mentor Cleo Amedume, plus specialist sessions/workshops on publishing, legal, marketing/digital releases, A&R, and visual identity. Total delivery: ~60 mentoring sessions plus 5 specialist workshops (slightly below original target due to scheduling/attendance realities).

CREATIVE DEVELOPMENT

- Delivered 2 songwriting camps (with Likkle Dotz OTB and Levi Yarde) and 4 rehearsal days with live band at Talent House.
- Offered 3 days of free studio time per artist; actual usage was lower (7 days total used) because several participants accessed alternative studios.

PROGRESSION SUPPORT (WITHIN AND BEYOND)

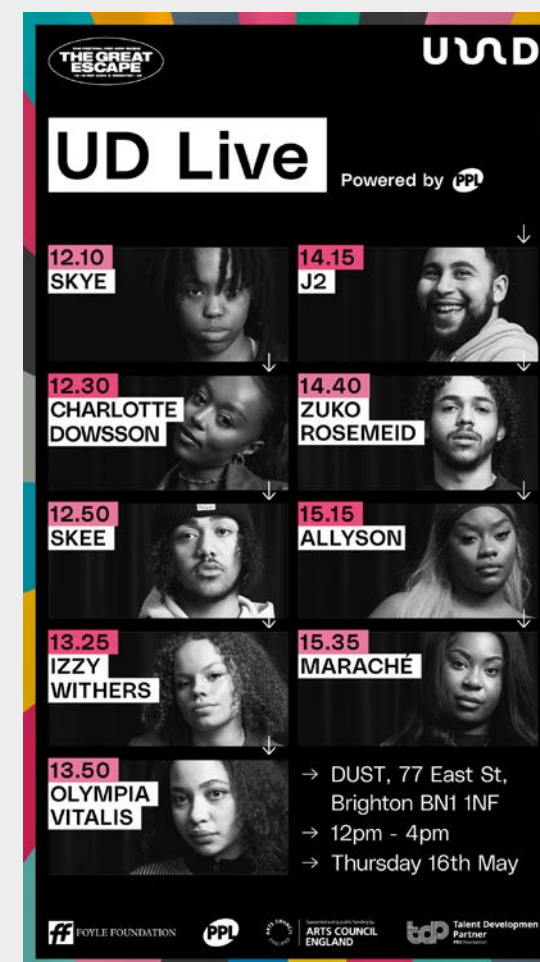
- **Individual Development Plans:**
Delivered initial IAG/triage and ILPs for all participants, used to structure coaching, mentoring and product goals.
- **Routes onward:**
Delivered signposting into:
 - UD membership programme (studio access + masterclasses/events)
 - A further Talent House writing camp with The Masterminds/Not3s
 - Consideration for Accelerator funding (with early recommendations for Skye, Skee, J2).

SHOWCASING & NETWORKING

- Delivered **two industry-facing showcases**: **The Great Escape (Brighton), 16 May 2024** and **Incubator Finale Showcase at Talent House/ Industry Takeover, 27 Sept 2024** (powered by TRENCH).
- **Employer/industry engagement**: Delivered direct access to industry decision-makers through speed networking, panels, and showcase invitations – consistent with UD’s “bridge to industry” model.

PRODUCT/OUTPUT DELIVERY

- **Creative products supported:** Every artist produced a demo; programme support resulted in 7 confirmed public releases, including singles and music videos (e.g., Allyson “My Dear”, Maraché “Drummer Boy”, Izzy Withers “Solve” video, J2 “What’s Da Move”, Skee “Don’t Lack” + EP visuals, TayoLox “I Love”, Zuko Rosemeid “Do Me a Favour”).





WHAT WAS ACHIEVED

ACCESS

Targets met/exceeded:

- **10 artists supported** (target 10).
- **100% Global Majority** participation (target 70%).
- **60% female/non-binary** (target 50%).
- **High-potential pipeline:** Cohort reflects UD's strategic purpose as a national youth talent pipeline for Black music artists transitioning into professional markets.

QUALITY

Participant satisfaction:

- **88%** rated bootcamp **excellent or good**.
- **100%** of survey respondents scored **8–10/10 likelihood to recommend**.
- **What participants valued most:** Organisation and credibility of delivery; depth of business learning (PRS/PPL/ rights); studio session with TSB; access to specialist knowledge and real industry contacts; peer community.
- **Learning for improvement (captured for next cycle):** Need for clearer forward scheduling, more producer-specific content, more practical studio time, and more cohort-bonding/ collaboration space.

PROGRESSION WITHIN THE PROJECT

- **Retention: 80% retention** (2 participants left early), exceeding target (70%).
- **Skills and confidence:** Exit interviews show consistent gains in: industry/ business literacy (rights, royalties, routes to market); strategic planning (release campaigns, branding, marketing); confidence in networking and self-management; clearer sense of career stage and next steps.
- **Audience & platform growth:** All participants showed measurable growth across social/DSP channels (Instagram, Spotify, TikTok, YouTube etc.), indicating strengthened market readiness and fanbase building.

PROGRESSION BEYOND THE PROJECT

- **Ongoing UD engagement:** Participants were transitioned into **UD Membership** for sustained development, studio access and masterclasses.
- **Next-stage investment readiness:** Accelerator referrals are in development, with priority signposting emerging for Skye, Skee and J2.
- **Career movement already happening:** Several participants moved into more sustainable working patterns or progressed their professional profile (e.g., releases secured, live sets developed, new gigs/industry contacts, clearer EP/mixtape trajectories).

BUSINESS, INDUSTRY & PARTNERSHIPS

- **Industry exposure achieved: 7 artists showcased** to a combined audience of ~250 (approx. 200 at Great Escape, 50 at Talent House finale), with opportunities offered to all 10.
- **Professional networks expanded:** Artists reported new and ongoing relationships with managers, lawyers, publishers, A&R, promoters and marketing professionals – directly addressing “access to market” barriers for Global Majority talent.
- **Strengthened UD's sector role:** Delivery demonstrated sustained credibility with high-value partners (WME, PRS, PPL, Sheridans, MMF, AIM, CD Baby, un:hurd, etc.), reinforcing UD's strategic positioning described in the annual report as a national centre of excellence and industry bridge.



Case Study

CHARLOTTE DOWSSON

CHARLOTTE DOWSSON IS A SINGER-SONGWRITER HAILING FROM NORTH-WEST LONDON, BLENDING INFLUENCES FROM HER LOVE OF JAZZ, NEO-SOUL AND CONTEMPORARY R&B TO CREATE HER SOUND.

Beginning her journey into music as a songwriter, with a passion for articulating the complexities of the human experience, Charlotte's music guarantees to take you on a journey of introspection, navigating a variety of feelings through her smooth and intimate tone. A semi-finalist in the Isle of Wight New Blood competition, and performing in a variety of venues across London, such as O2 Academy Islington, Soho House White City and Notting Hill Arts Club to name a few, Charlotte's love of live instrumentation is a key and present element to her sound.

Tell me about your latest release or what you're working on currently? *I have been getting live instrumentalists in and writing and recording and everything... Since completing the Incubator Programme, 'palm of my hand' has charted at no.4 on the official TikTok Charts and no.8 on iTunes R&B and Soul, with airplay coming from Reprezent, Balamii and Future Hits Radio and additional playlisting courtesy of Spotify and Apple Music. Achieving over 5 million streams across platforms, and more than 35,000 videos created on TikTok using my sounds, expect new music and a performance at Cross The Tracks festival in 2026.*

How/when did you discover UD? *I discovered UD through Allyson because I know she did the Open Mics and she hosted once. Also just seeing all of the different things on social media, the Flames Collective and RAYE... I went to see RAYE last year which was so amazing! I think UD is just one of those institutions that if you're in the industry you just kind of see it or hear about it.*

What are you looking forward to over the next 6 months? *To release new music! I've been at music Uni, figuring out my sound and feeling a lot of pressure to be one particular thing... I think now I've got music and I make music that is a love poem to all of those things that I love. I am really proud of it.*

Biggest lesson you've learnt in your music career thus far? *That it's not linear. If you have a plan the universe might say, "not just yet" and just keep going throughout. You're gonna have moments where you want to give up and you feel like it's overwhelming but you're also gonna have moments you were so glad you didn't give up because there is so much happening and I allow myself to enjoy all of those ups and downs. Even if I achieve those goals I'll always have those moments.*

Tell me about your latest release or what you're working on currently? *I have been getting live instrumentalists in and writing and recording and everything... Since completing the Incubator Programme, 'palm of my hand' has charted at no.4 on the official TikTok Charts and no.8 on iTunes R&B and Soul, with airplay coming from Reprezent, Balamii and Future Hits Radio and additional playlisting courtesy of Spotify and Apple Music. Achieving over 5 million streams across platforms, and more than 35,000 videos created on TikTok using my sounds, expect new music and a performance at Cross The Tracks festival in 2026.*

INDUSTRY TAKEOVER

WHAT WAS DELIVERED

- We delivered 10 seminars/masterclasses/workshops (vs target of 6), including panels, creative workshops and business/legal sessions running March–November 2024.
- A 4-day Industry Takeover “All Dayer” conference at Talent House, co-curated with the Youth Steering Group. The programme included:
 - 10 panel discussions
 - 5 masterclasses
 - 1-to-1 “Ask the Expert”/networking sessions
 - 2 live events/showcases
 - High-profile Black music leaders and partners contributed across the week (BBC Music/1Xtra/Asian Network, Universal Music UK, PRS for Music, V&A East, POWER UP, TRENCH, Finesse Foreva, High Roller/No Signal, SoundCloud, Sony Music UK, AWAL, PPL, UTA, UK Music, Puma and others).
 - Content and amplification: multiple blog posts capturing key sessions plus ongoing social media coverage/Instagram highlights to extend reach beyond attendees.

PROGRESSION (SUPPORT DELIVERED)

Careers and enterprise pipeline embedded in delivery. Sessions explicitly focused on routes into industry, demystifying roles and signposting into UD pathways (CertHE Level 4, Incubator, membership/Elevator, studio access).

QUALITY (EXPERIENCE OFFERED)

Co-curation with young people via Youth Steering Group shaping content, speakers and format. Industry-standard, culturally relevant programming centred on Black music culture, politics, trends, and real-world career pathways.

BUSINESS/INDUSTRY/ PARTNERSHIPS

A “Who’s Who” partner and speaker line-up spanning labels, trade bodies, media, agencies, managers, rights orgs and brands.

Earned media and strategic visibility including Music Week op-ed and partner amplification.

Value-add partnerships secured, notably with TRENCH and Complex UK, strengthening UD’s influence and profile.



WHAT WE ACHIEVED

ACCESS (SCALE + TARGET GROUPS)

- 1,101 young people engaged across seminars and All Dayer (vs target 600).
- Seminars: 182 registrations
- All Dayer conference: 919 registrations
- Target demographic reach:
 - 83% Global Majority participants (exceeded 70% target).
 - 45% women & non-binary (just under 50% target).
 - 322 under-25s (29%) – below the ambitious 600+ / under-25 expectation, showing the event is also drawing slightly older emerging creatives.
 - 100% of survey respondents reported improved skills/confidence/aspiration, exceeding the 75% success measure.

PROGRESSION

- Within the project (skills, confidence, networks)
- In exit surveys, 100% said Industry Takeover developed their skills. The strongest reported impacts were:
 - Identifying new opportunities (48%)
 - Networking & meeting useful industry contacts (47%)
 - Business/enterprise insight (45%)
 - Keeping knowledge relevant/up-to-date (39%)
 - Creative skills insight (31%)
 - Confidence for a creative career (32%)
 - Qualitatively, feedback highlights: increased industry clarity, motivation, and feeling “opened up” to real pathways and role models.

BEYOND THE PROJECT (ROUTES ONWARD)

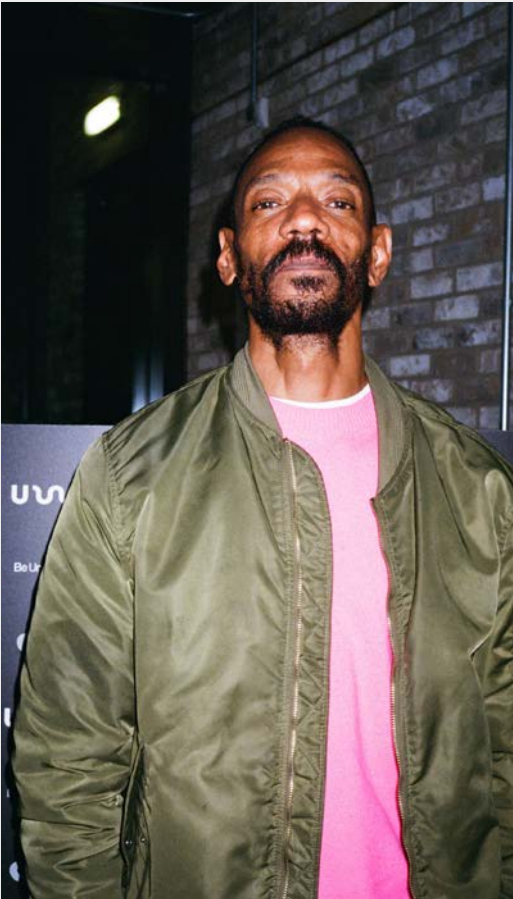
- The programme continued to function as a recruitment and progression gateway into UD’s pipeline, with participants signposted to Level 4 courses, Incubator, membership/ Elevator, and further Talent House opportunities.

QUALITY (PARTICIPANT + PARTNER VALIDATION)

- 97% rated the event excellent or good (70% excellent).
- 90% scored recommendation likelihood 8–10 (62% gave 10/10).
- Partner testimonials reinforce that Industry Takeover is:
 - a rare space where young people access high-value industry knowledge,
 - a credible, safe bridge into professional networks,
 - a visible pipeline for Black talent and young executives.

BUSINESS/INDUSTRY/ PARTNERSHIPS (SECTOR CHANGE + ORGANISATIONAL BENEFIT)

- Strengthened UD’s position as a high-trust convenor for Black music culture and careers – reflected in strong partner repeat-engagement and public praise.
- Expanded and diversified industry network, with major stakeholders participating across media, labels, rights orgs, agencies and brands.
- Content legacy created (blogs, social assets, session formats) that will support UD programmes through 2025.
- Operational learning captured via SWOT, including:
 - need for earlier programming lead-time, streamlined speaker/comms processes, and improved audience survey flow;
 - opportunities for future sponsorship, travel bursaries, expanded curatorial partners, and education links for the 25th-anniversary edition.



Case Study

TOBIMARY

BUILDING “OTHER-WORLDS” WITHIN HER SPRAWLING SONIC LANDSCAPES AND EXPERT PRODUCTION, TOBIMARY’S ARTISTIC DEVELOPMENT HAS ACCELERATED AT BREAKNECK SPEED, WITH THE YEAR AHEAD PROMISING BIG THINGS, IN THE GOOD COMPANY OF UD MUSIC. ELSA MONTEITH MEETS LEVEL 4 GRADUATE, TOBIMARY...

I’m reluctant to describe TobiMary as subverting any kind of image or genre that she takes the form of – her sound, presence, and production feels entirely new, and not the “reimagining” of anything we’ve heard or seen previously. Citing her expansive range, both in vocal reach and genre, TobiMary could be thought of as occupying a completely otherworldly realm, an effervescent kingdom often described from the outside, instead of from the pearly centre where the artist resides.

“Even though my sound was different to what is expected of someone who looks like me, I was so supported by UD”, TobiMary shares, finding herself within the just 2% of music producers that identify as women, an alarmingly small percentage that both UD and TobiMary are implicitly working to rebalance. Navigating the cross-pollination of a previous life in a lab as a biochemist with hours experimenting with her sound in UD Studios, TobiMary finds herself in a wholly different province these days, finishing the UD Level 4 course as a burgeoning artist at the cusp of greatness, with untold treasures to offer her avid listeners.

Do you have any core musical influences or artists who inspire you? I literally listen to everything. Coldplay for me is a band that I hold very dear to me, I always loved their music growing up and I think they’re part of the reason that I’m really passionate about music. I’d also say Imogen Heap as I played cello growing up as a kid, and my cello teacher was the first person that introduced me to her and that always inspired me. Brandy is my favourite singer too, she taught me how to use my voice as an instrument. I’d say Lalah Hathaway as well my – singing teacher when I was younger introduced me to her and her voice type and that’s how I learnt to love and utilise my deeper voice.

You’ve got a really beautiful tone. Is that something that you’ve always had or something you learnt and developed? I’ve always just sounded like this (laughs). The school I went to was very traditional so the bass parts were only allowed to be for guys. They always put me in the tenor or soprano section and I never really wanted to be there. But it was my singing teacher who said that I have a really big bass range and need to use that. It’s where I feel most comfortable singing.

Have you always been musical? Funnily enough, before I was in music I was a biochemist, I used to work in a lab (laughs). I went to boarding school with a music and science scholarship and then ended up doing science at university, but during the pandemic I bought music software, a controller, and a digital camera, and began to record covers and put them on YouTube. That’s how I learned to produce. I already knew how to play piano and cello from growing up, and then through that I learned how to produce my own stuff. That’s when I applied for UD.

That moves perfectly into my next question. How did you end up studying with UD? After deferring a music school place that I got before I went to university to study biochemistry, I came back to find out that the course was no longer running. They recommended UD and I spoke to Hazel (who’s now left), and she said I should come in and show her my stuff, and that’s how I ended up joining.

That’s so interesting. How did you get from science to music? Music was always something heavily ingrained in me and has continued throughout my whole life, and regardless of whatever path I went down, even doing science, music has always been on the side. I remember my supervisor being like “science will always be there for you if you need it – just go and do music because you’re good at it”. And I did!

Do you feel like art and science are linked? They are. I find that even when I’m producing stuff, a lot of the time it just feels like I’m experimenting



with sounds, like testing out different experiences for people to listen to. I feel like you do that when you’re in the lab as well, you’re always trying out new stuff and trying to make something. It might not come out how you want it to, but you change it and adapt. Science and music are very heavily connected, even in terms of physics and waves and frequencies.

It’s so interesting that you have both those distinct experiences and have facilitated that connection between the two. Do you feel like UD was a space for you to experiment further with that? I think for me coming in from a completely different world, they helped me to open up and understand the music industry more. I was coming from an industry that was completely different and thought I might have been making music and stuff. It helped me work out things I wasn’t completely aware of when I was studying and working in a lab. I’m thankful for that.

Were there any “secrets of the industry” that you discovered having studied with UD or things you weren’t previously aware of? When people in the industry listened to my music they all just said “sync”. That’s all I heard, and I was like; “what is sync?” – I didn’t know that was a path I could pursue, or something that people think I should pursue, so learning about that with UD definitely opened up that door for me.

You’ve mentioned that people don’t necessarily expect what they hear when they listen to your music. How does it feel to see them respond in different ways? It will take like two seconds for people to start listening to it. The first question is always; “who’s singing?”, and the second question is always; “who produced this?”, and it’s just like oh yeah, both are me. It makes me laugh, because to me, me singing sounds like me, right? So when I get a reaction it’s always funny, but it’s also always a good thing, because it leads to some kind of interest or intrigue.

What are the next steps for you after UD? I’m still producing and working on new music. My plan is to begin releasing everything I’ve been working on, following the steps in my release plan. I’ve kind of held off, but I’m just going to keep releasing. I feel like this year is going to be a very big year for me. That’s something I want to put down.

Words: Elsa Monteith

TALENT HOUSE COMMUNITY ENGAGEMENT & MEMBERSHIP

WHAT WAS DELIVERED

ACCESS

- **A subsidised 12-month Talent House membership scheme for 50 Black music creatives and SME start-ups**, removing cost as a barrier to entry and enabling sustained engagement with professional facilities and industry support.
- **Free studio access at Talent House** for members:
 - staffed rota offering **3 days per week** (Tue/Thu/Sat) across 3 studios per day.
 - **459 half-day studio sessions delivered** to members (and additional participants during downtime).

QUALITY/PROGRAMME CONTENT

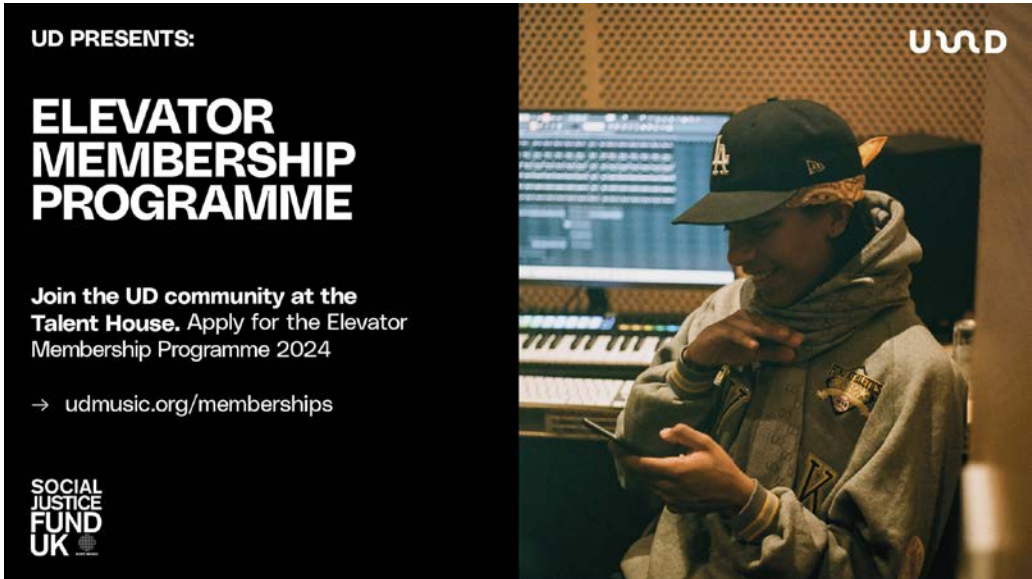
- **14 masterclasses/seminars** delivered (target: 12), including panels, workshops, and skills sessions.
- **12 showcase/networking events** delivered (target: 4), significantly expanding live and community touchpoints.
- **13 one-to-one (121) business/industry support sessions** for members (target: 12), plus additional in-house support.
- **Monthly member newsletters and ongoing signposting**, supporting continuity between sessions.

PROGRESSION SUPPORT BUILT INTO DELIVERY

- **Tailored mentoring and expert surgeries** covering A&R, publishing, legal, royalties, marketing, PR, digital strategy and business infrastructure.
- **Embedded pathways into other UD programmes** (Incubator, Free Yard, Emerging Artist Residencies, Youth Steering Group, Media Team, Accelerator consideration).

BUSINESS/INDUSTRY/ PARTNERSHIPS

- **Industry-led delivery model:** sessions hosted by recognised specialists and partner organisations (e.g., PPL, PRS, Sheridans, un:hurd, AIM, Stellar Songs, etc.).
- **In-kind partner input** helped exceed delivery targets, while keeping the programme on budget.
- **Referral and recruitment ecosystem** spanning Music Hubs, youth services, FE colleges and London-wide partners, strengthening Talent House as a local/national access hub.



WHAT WAS ACHIEVED

ACCESS

- Targets met/exceeded:**
- **10 artists supported** (target 10).
 - **100% Global Majority** participation (target 70%).
 - **60% female/non-binary** (target 50%).
 - **High-potential pipeline:** Cohort reflects UD's strategic purpose as a national youth talent pipeline for Black music artists transitioning into professional markets.

QUALITY

- Participant satisfaction:**
- **88%** rated bootcamp **excellent or good**.
 - **100%** of survey respondents scored **8-10/10 likelihood to recommend**.
 - **What participants valued most:** Organisation and credibility of delivery; depth of business learning (PRS/PPL/rights); studio session with TSB; access to specialist knowledge and real industry contacts; peer community.
 - **Learning for improvement (captured for next cycle):** Need for clearer forward scheduling, more producer-specific content, more practical studio time, and more cohort-bonding/collaboration space.

PROGRESSION WITHIN THE PROJECT

- **Retention: 80% retention** (2 participants left early), exceeding target (70%).
- **Skills and confidence:** Exit interviews show consistent gains in: industry/business literacy (rights, royalties, routes to market); strategic planning (release campaigns, branding, marketing); confidence in networking and self-management; clearer sense of career stage and next steps.
- **Audience & platform growth:** All participants showed measurable growth across social/DSP channels (Instagram, Spotify, TikTok, YouTube etc.), indicating strengthened market readiness and fanbase building.

PROGRESSION BEYOND THE PROJECT

- **Ongoing UD engagement:** Participants were transitioned into **UD Membership** for sustained development, studio access and masterclasses.
- **Next-stage investment readiness:** Accelerator referrals are in development, with priority signposting emerging for Skye, Skee and J2.
- **Career movement already happening:** Several participants moved into more sustainable working patterns or progressed their professional profile (e.g., releases secured, live sets developed, new gigs/industry contacts, clearer EP/mixtape trajectories).

BUSINESS, INDUSTRY & PARTNERSHIPS

- **Industry exposure achieved: 7 artists showcased** to a combined audience of ~250 (approx. 200 at Great Escape, 50 at Talent House finale), with opportunities offered to all 10.
- **Professional networks expanded:** Artists reported new and ongoing relationships with managers, lawyers, publishers, A&R, promoters and marketing professionals – directly addressing “access to market” barriers for Global Majority talent.
- **Strengthened UD's sector role:** Delivery demonstrated sustained credibility with high-value partners (WME, PRS, PPL, Sheridans, MMF, AIM, CD Baby, un:hurd, etc.), reinforcing UD's strategic positioning described in the annual report as a national centre of excellence and industry bridge.



MEMBERS CLUB 001 TEE PETERS

Artist, brand manager and programme producer
[Full interview >](#)

Why did you become a UD Member?
I've always been interested in the events UD put on, so when I was told about the **Elevator Programme** I knew I had to sign up. After I got married, I realised the importance of having a good environment for work and family etc. Being able to have 12 months of free studio time and access to a community and their events was a opportunity not to be missed.



MEMBERS CLUB 003 AQUARELLE

Music producer, manager and talent developer
[Full interview >](#)

Why did you become a UD Member?
I saw it as a great opportunity for me to work with artist and producers. Make connections and open new doors.



MEMBERS CLUB 002 ONAI

DJ & vibe setter
[Full intevieew >](#)

Why did you become a UD Member?
I needed some change and inspiration. I think I want to be a part of something with people of similar mind and like, to help me advance with where I am within music. I had actually been following UD for a while so when I saw the **Elevator Programme** opening I thought why not apply.



MEMBERS CLUB 004 KATALYSST

DJ, photographer & social media assistant
[Full interview >](#)

Why did you become a UD Member?
I think UD has a lot to offer in terms of music knowledge and I am always willing to learn. I've also worked with them before (I used to write the blogs!) so I knew it was gonna be good.

Case Study

MANLIKEKOFI

HAILED AS THE SELF-PROCLAIMED PRODIGAL SON OF UD, MANLIKEKOFI REMAINS A STEADFAST FEATURE OF THE ECOSYSTEM, AN ARTIST, PRODUCER, AND ARCHITECT DESIGNING SONIC CATHEDRALS ACROSS DIGITAL PLATFORMS AND THROUGH EXPERT PRODUCTION. DRIVEN BY FAITH AND THE ENDURING POWER OF PRACTICE, MANLIKEKOFI TALKS WITH ELSA MONTEITH ABOUT GOING VIRAL WITH GOSPEL, THE IMPORTANCE OF INVESTING IN A QUALITY LIVE PERFORMANCE, AND WHAT 10,000 HOURS OF COMMITMENT TO YOUR ARTISTRY CAN BRING YOU...

“What’s behind the name?” I ask **ManLikeKofi** – a three-word-no-space moniker that I've seen arise in different pockets of the internet over the past few years. *“It’s distinguishing that I’m Black British African”,* he shares, *“The ‘man like’ is what we say here - UK colloquial - whereas ‘Kofi’ is a very distinctive Ghanaian name that means born on Friday. ‘ManLikeKofi’ brings the Black British and Ghanaian together.”* It makes total sense, with his artist name feeling emblematic of a wider cohesion in his artistry beyond just his identity, a bringing-together of different sounds, genres, and emotions under one sonic umbrella; music of Black origin.

ManLikeKofi is a clear polymath – a qualified architect on the one hand, with the other designing musical landscapes with a not dissimilar planning process. His lyrical description of building sounds through samples, and visuals through his own lens of inspiration draws out a precision to his work that feels reminiscent to the exactitude needed to pen the design of a house. *“It’s very rewarding when you have a sound in your head that you’re able to achieve and execute”,* shares Kofi, a common language of design found in many elements of his practice. *“It’s like when the possibility of the unknown comes out from a production process.”*

As a self-produced artist, you handle everything from beat production to slick visuals. What are the challenges and rewards of maintaining this level of creative control over your sound and image? Sometimes my ideas are bigger than the resources I have. I definitely feel like there’s a challenge in being able to keep up with the speed of things too, and sometimes feeling under-resourced in both time and money. But then the rewards are like learning a new skill or small fine-tuning, and creating that sound, especially when you have a sound in your head, that you’re able to achieve and execute. It’s very rewarding, when the possibility of the unknown comes out from a production process. Maybe you start with a sample or you start with a chord progression and something comes out of that. That’s such a beautiful feeling.

Performing at venues like Troy Bar and events like the Roundhouse Rising Festival has been part of your journey. How have these live performances contributed to your development as an artist? I think a lot of new artists underestimate the importance of being able to put on a quality live show. You’re only going to refine that by developing a practice, and that’s kind of what going to the UD Open Mic’s is about for me. We’re really focused nowadays as a society on short form content as our gateway to these things, but when we think about how the music video used to work, they were created to further expand on the artist’s story and the world that they’re building. I think it’s important to be able to craft that and communicate that through your live show and live performance, because there’s a slightly different energy to it. I just like seeing the reaction in real time and the responses from people.

What’s your relationship like with UD as an organisation? Before my undergrad, I went back to working at the London Borough of Newham, and funnily enough, got in contact with UD and started



to volunteer around 2009. I used to take photos of their Industry Takeover events and things along those lines. It was a lot of fun, and I look back in hindsight and I'm like, oh wow, there were some really amazing things happening. There were some really amazing artists coming out of that time. I remember photographing Little Simz and just thinking this 13 year old girl is just smashing it!

In 2023 I was going through my emails and I saw an email from UD about Open Mic and I was like ‘oh yeah, this organisation that I used to volunteer with, I wonder what they’re doing now’, and I saw that they had a new facility (Talent House), and I just thought I want to check it out and see. I kept going to the Open Mic’s and performing as much as possible. What is really fantastic about what UD is also doing with these Open Mics, is that they allow artists to perform more than one song, and that allows people to see a little bit more of a body of work and a bit more of performance ability. I think that’s what happened in allowing me to get the opportunity to do the UD x HAUS Sessions event.

I’m so grateful to UD, I’ve been saying this throughout to a lot of people – I’m locked in with UD, I feel like I’m an honorary part of the Incubator Programme (laughs). They really are presenting me with quite a few opportunities to be able to just be in their ecosystem, and I really, really appreciate that and genuinely really grateful for it. It’s a motivator that says what you’re doing is good and people believe in what you’re doing, keep on going, don’t give up, don’t let your momentum get stifled.

Looking ahead, what new horizons are you excited to explore in your musical journey? *In the immediate, getting this sample cleared for this song (laughs), it’s called Testo, like “testimony”. When that viral moment happened, I kept seeing so many people saying what God had done for them and what was happening in their faith, and just seeing them make these TikTok reels and Instagram reels from it, and I was like wow, I’m inspired, maybe I should write about my own testimony. I’ve got a 20-something year plan in terms of music, but at the same time, you have to do the atomic habits to start developing the system. It’s just developing a consistent rhythm of releasing music and content that I can maintain.*

Words: Elsa Monteith

BLOG & SOCIAL MEDIA

In 2024/25, our editorial focus shifted to concentrate on UD programmes, outputs and associated topics although we have continued to deliver monthly music reviews (UD Selects), Long Reads and Guides.

UD's media team, built from our emerging creative networks, work on ideas generation, with an editorial agenda committed to highlighting both the comings and goings of UD and Talent House and introducing new talent, putting a spotlight on fellow Black music communities, featuring opportunities for both personal and career development. Educational content is a key editorial pillar we nurture and while looking forward, we continue to pay homage to the past.

Where social media is concerned, growth remains steady with a 5% increase in followers. We also began tracking the Flames Collective platforms as we move into a new phase of TikTok Live strategy and potential content monetization. Social media traffic was largely driven by RAYE/Flames activity, Incubator programme, Open Mic and studio video reels. Most website users still came via organic search or direct traffic, demonstrating strong brand awareness without social spend.

WEBSITE

Total visitors

↓
41K

Views

↓
67K

Top 5 landing pages

- ↓ 1 HOMEPAGE
- 2 CHI CHI IZUNDU PROFILE
- 3 FLAMES COLLECTIVE
- 4 INCUBATOR
- 5 STUDIOS

Event count

↓
208K

Artists supported via editorial

↓
200+

SOCIAL MEDIA

Posts

↓
3,776

Audience

↓
20.8K

Impressions

↓
745K

Average engagement rate

↓
3.3%

Video views

↓
144K

Messages sent

↓
6K

MEDIA AND PROFILE - RAISING ACTIVITY

During the reporting period, UD secured a strong volume of editorial coverage across national, regional and specialist music and cultural media. This coverage supported awareness of UD's work, values and programmes among artists, industry professionals and wider cultural audiences. Editorial themes aligned with organisational priorities, including artist development, equity and access, and sector leadership. Activity contributed to the outcome of *greater awareness and understanding of UD's role within the music ecology*, particularly among artists and sector stakeholders.

HIGHLIGHTS

BUSINESS TO CONSUMER (B2C) MEDIA

- [TRENCH Incubator](#)
- [TRENCH x IT2024](#)
- [TRENCH x UD Incubator applications](#)
- [UD welcomes HRH Princess Royal to Talent House](#)
- [Chopstix x Flames Redbox](#)
- [Flames x Mission44 in Vogue](#)
- [Flames x Complex UK feature](#)
- [Flames x Future Hits Radio](#)

BUSINESS TO BUSINESS (B2B) COMMUNICATIONS

- [Music Week: UD reveals Incubator class of 2024 in partnership with PPL](#) (April 2024)
- [Music Week: 73 organisations to receive support from Talent Development network](#) (June 2024)
- [Pamela McCormick opinion piece, Music Week](#) (Oct 2024)
- [UD mention in BRIT Trust diary, Music Week](#) (Dec 2024)

OTHER/KEY SOCIAL MOMENTS

- [Flames go viral with RAYE, MTV EMAs](#) – 31m views (RAYE's biggest social media video to date)
- Raye's info (fan account) collaborated with Flames to promote show

"I am so proud of the Flames Collective. Such a talented hardworking group of incredible young vocalists who make up the choir who sang with me at the BRITS and who sang on My 21st Century Symphony. Also, much love and respect to Andy for leading this incredible group with such passion and heart. I love you guys TOO much thank you for inspiring me and sharing your joy and love of music with me."

- RAYE



BLOG & SOCIAL MEDIA

WHAT DID PEOPLE SAY?

“LOADS OF GEMS!”

- Stretch

“A BEAUTIFUL CONVERSATION WITH SOME BEAUTIFUL PEOPLE.”

- NAB

“THANKS FOR THE OPPORTUNITY TO LAUNCH AT THE INDUSTRY TAKEOVER CONFERENCE. WE ARE SO HAPPY TO HAVE YOU AS PARTNERS.”

- Ben Wynter (Unstoppable)

“APPRECIATE THE OPPORTUNITIES.”

- Ourkidmcr

“MANY THANKS AS ALWAYS FOR HOLDING THE SBP PILOT LEARNING SESSION AT YOUR WONDERFUL PLACE. WE’LL BE BACK!”

- Matt SBP

“ALWAYS A PLEASURE TO WORK WITH YOUR TEAM. THANKS FOR HAVING US.”

- ThisSoundsWrite

“HAD SUCH A GREAT TIME DOCUMENTING THIS IMPORTANT DAY.”

- Hyperfrank

“THANKS FOR THE OPPORTUNITY!”

- Smichington

“I WILL LEARN TONS FROM THIS EVENT – LOOKING FORWARD TO IT.”

- Sounds Like Shell

“BIG UP UD – WORK NEVER GOES UNNOTICED.”

- NativeMerky

“THIS WAS AN IMPORTANT SESSION – THANK YOU.”

- CassKidd

“KEEP UP THE GREAT WORK UD, Y’ALL ARE DOING GREAT.”

- Fegs

“FOR THE COMMUNITY, BY THE COMMUNITY.”

- Slambarz

ARTISTS SUPPORTED VIA EDITORIAL

EMONZO, AD, ALLYSON, ALTEA GABRIELLE, AMIE BLU, AMIE BLUE, AQUARELLE, ARMZ KORLEONE, ASHA GOLD, AYITE, AYITE & METRODOME, BAOBEI, BARNEY ARTIST, BASIA BOZZAO, BEN DSP, BERWYN, BIG ZUU, BINA., BLANCO, BLEWSKA, BRI BRI, BRIGHTER DAYS FAMILY, BROTHER ZULU, CAPO LEE, CASNOVA, CHARLOTTE DOWSSON, CLIPZ, CLOSE COUNTERS, CLUBBOYWBF, D WILLS, DC & THE ORACLE, DEJA, DEBBIE, DEMAE, DIALE, DJ XHNWAV, DOM VALENTINO, DOTZ, EBUBECHUKWU OKEREKE, EDBL, EERF EVIL, ELIZA ROSE, ELLA KNIGHT, ELLA MORE, ESEOSA, ESSENCE MARTINS, EZRA COLLECTIVE, EZEE, FERRENZO, FINESSE FOREVA, FLAMES COLLECTIVE, FLOFILZ, FRANKIE STEW, GREENTEA PENG, GRIND & GHOST, HARVEY GUNN, HIGH ROLLER, HOPE TALA, I.AM.NARKO, INTERPLANETARY CRIMINAL, IRINI MANDO, ISAAC CARTER, IYAMAH, IZZY WITHERS, JB MADE IT, JEDZ, JELANI BLACKMAN, JIMPSTER, JORDAN WARD, JORDS, JXLLY, J2, JAZ KARIS, KAREN NYAME KG, KATALYSSST, KEEPVIBESNEAR, KILLOWEN, KINGCROWNEY, KIIYMM, KOFI STONE, KOJEY RADICAL, KWOLI BLACK, KWN, KYRO COLE, KYMARA, LEMZI, LEWIS DANIEL, LITTLE KAY MUSIC, LIV EAST, LIZZIE BERTCHIE, LOQUIL, LORD APEX, LOUIS CULTURE, LYNDA DAWN, MAHALIA, MAKEZ, MANLIKEKOFI, MANIKO, MARACHÉ, MARLON KINGG, MAX SINAL, MAXRP, MELLE BROWN, MERON T, METRODOME, MICOFCOURSE, MILES SINGLETON, MIMI RICH, MOM TUDIE, MRCY, MS GENIE, MYSIE, NAZZY DINERO, NECTAR WOODE, NEUMONIC, NEYMAN, NBDYKNOSBIZZY, NIA CHENNAI, NIKHIL, NINE8, NO SIGNAL, NUALOE, OLYMPIA VITALIS, ONAI, ONLYONEONLYSON, ORAKANA, P-RALLEL, PEAKY BEATS, PINTY, PRVNA, R.A.E, RAYE, RANDOM RANCE, REALLY RAZOR, REBECCA VASMANT, RECESS, REEKO, REMI TK, RICHIE, RICHARD CARTER, RONNIE LOKO, RUTI, SAADIQ T, SAHRA, SAÏNA, SAIMING, SAKAWAH BOYS, SALLY C, SANGO, SASHA KEABLE, SEY G, SHANTÉH, SHIV, SILVANA, SIMONE BAXTER, SKYE, SMICHINGTON, SONEDO, SRNLFL, SUPERLATIVE, SURYA SEN, SWINDLE, TAIIRA, TARA LILY, TASTY LOPEZ, TAYOLOXS, TEODORA, TEMI T, TEE PETERS, THE MOUSE OUTFIT, THE NARRATOR, TOBIMARY, TORA-I, TWILLZ, VC PINES, VENNA, WAV DINO, WILFY D, X1ANA, YAZ LEÓN, YIGAA, YUSSEF DAYES, ZOKA THE AUTHOR, ZUKO ROSEMEID

EDITORIAL HIGHLIGHTS: ARTIST FEATURES

APRIL 2024

- SHANTÉH – [UD LIVE ROOM SESSIONS](#) (2 Apr 2024)
- OLYMPIA VITALIS – [INTRODUCING INTERVIEW](#) (30 Apr 2024)

MAY 2024

- TEE PETERS – [MEMBERS CLUB PROFILE](#) (14 May 2024)
- SKEE – [INTRODUCING INTERVIEW](#) (20 May 2024)

JUNE 2024

- TAYOLOXS – [INTRODUCING INTERVIEW](#) (6 Jun 2024)
- ONAI – [MEMBERS CLUB PROFILE](#) (11 Jun 2024)
- ZUKO ROSEMEID – [INTRODUCING INTERVIEW](#) (25 Jun 2024)

JULY 2024

- MARACHÉ – [INTRODUCING INTERVIEW](#) (2 Jul 2024)
- J2 – [INTRODUCING INTERVIEW](#) (11 JUL 2024)
- AQUARELLE – [MEMBERS CLUB PROFILE](#) (15 Jul 2024)
- SKYE – [INTRODUCING INTERVIEW](#) (23 Jul 2024)

NOVEMBER 2024

- ORAKANA – [INTRODUCING INTERVIEW](#) (18 Nov 2024)

JANUARY 2025

- TOBIMARY – [INTRODUCING INTERVIEW](#) (7 Jan 2025)
- SMICHINGTON – [INTRODUCING INTERVIEW](#) (20 Jan 2025)

MARCH 2025

- TEMI T – [INTRODUCING... HOST/ARTIST FEATURE TIED TO POET’S PALACE OPEN MIC](#) (11 Mar 2025)

ORGANISATION

UD Music Foundation is a Black-led organisation governed by a Board of Trustees who are also directors of the company for the purposes of the Companies Act 2006. The Board provides strategic leadership, oversight of financial performance and risk, and ensures compliance with charitable and company law. Day-to-day operations are delegated to the executive team, led by the Chief Executive Officer.

TRUSTEES

The trustees bring a broad and complementary range of skills and lived experience, encompassing the Black and independent music industries, global brands, charity and social enterprise leadership, legal and governance expertise, and diversity and inclusion. The Board is chaired by Dr Anne-Marie Imafidon MBE, a technologist, CEO and author, and co-founder of Stemettes, an award-winning social initiative supporting young women into STEM careers.

Trustee expertise includes senior leadership roles across legal, financial services, music industry governance and cultural production. Trustees during the year were:



Dr Anne-Marie Imafidon MBE (Chair) - CEO & Co-Founder of Stemettes, with extensive experience in technology, education, leadership and social impact.



Danny Pamma - Head of Legal (EMEA & APAC) at Visible Alpha, with prior legal counsel experience across multiple organisations in the City.



Ella Mbaeri - EMEA Head of Compliance at Morgan Stanley, bringing senior-level regulatory and governance expertise.



Gee Davy (Company Secretary) - Chief Operating Officer and Head of Legal & Business Affairs at the Association of Independent Music (AIM), leading organisational operations and sector-wide policy work.



Joseph Henry - Designer, urbanist and curator advocating for equity in the built environment through policy and cultural production. During the year, Joseph served as Director of Cultural Planning for the City of Boston and Assistant Professor at Columbia GSAPP.



Lisa Buchan - A senior brand and partnerships specialist with over 20 years' experience in marketing, commercial partnerships, entertainment marketing, PR and event activations, working with global brands, agencies and cultural change-makers.

The Board meets regularly and operates under a formal governance framework, including reserved matters, financial controls and risk management processes. Trustees are supported by external professional advisers where required and maintain oversight of organisational performance, safeguarding, equality, diversity and inclusion, and long-term sustainability.

ORGANISATION

STRUCTURE, GOVERNANCE AND MANAGEMENT

Induction and training of new trustees
New trustees undergo an orientation day to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the decision-making process, the business plan and recent financial performance of the charity. During the induction day, they meet key employees and other trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.



STAFF AND MANAGEMENT

UD is led by a small, experienced staff team with deep sector knowledge and a strong track record in delivering complex programmes at scale.

Pamela McCormick MBE (Chief Executive Officer and Founder) co-founded UD in 2000 with the ambition of creating a leading organisation for identifying and supporting Black music talent in the UK. Pamela provides strategic leadership across artistic direction, organisational development and fundraising. Her work is underpinned by a commitment to equal opportunities, cultural relevance and sector change. Pamela has received sector recognition for her contribution to music and social impact, including Music Week Women in Music Campaigner of the Year and the Music Producers Guild Special Achievement Award.

External evaluation and organisational review by Nikki Shepperd identified UD’s core capabilities as including:

- Long-standing experience working with diverse communities, with participant cohorts typically comprising 70%+ Black young people;
- The ability to deliver complex projects at scale;
- Respected and skilled leadership, supported by an active and engaged Board;
- Lean and effective management, enabling responsive decision-making and efficient project delivery;
- Strong UK-wide industry partnerships and brand recognition among funders, industry and participants; and
- The integration of stakeholder voice throughout the project cycle.

UD continues to recruit creative experts and artist practitioners with both industry experience and teaching credentials, strengthening the quality and relevance of delivery.



UD’S APPROACH: CO-DESIGNING WITH YOUNG PEOPLE

UD’s approach to programme design and delivery is grounded in co-design with young people and is structured to optimise engagement, relevance and impact. Delivery is informed by participant need, responding to young people’s identities, experiences and interests. Programmes are led by expert practitioners, ensuring high-quality, industry-relevant work connected to professional music careers, and are supported by partnerships across the music industry and community sector to amplify reach and add value.

Delivery is anchored at Talent House, providing industry-standard facilities and resources that support professional development and raise aspirations.

UD has an established model for co-designing change that particularly benefits young people who are underrepresented or who may feel they do not have a voice. In practice, this involves listening carefully to young people’s ideas and feedback, testing how sessions and project plans can be improved, and revising delivery where possible. Where change is not feasible, constraints are explained transparently. Young people are supported to put their own ideas into practice and are encouraged to contribute to planning and delivery activity, using their experiences, creativity and imagination to shape change.

Youth voice is embedded through UD Creatives (Youth Steering Group). The group comprises six young people with high levels of participation across UD’s events and programmes and plays a structured role in informing programme evaluation and continuous improvement. UD Creatives convene monthly meetings and maintain an ongoing WhatsApp group to support discussion and contribution.



FINANCE

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
08071972 (England and Wales)

Registered Charity number
1149090

Registered office
Units 19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

Trustees
→ Lord V O Adebawale Director (appointed 6.3.25)
(resigned 16.10.25)
→ Dr A O Imafidon MBE Chair of Trustees
→ Ms G Davy
→ Ms M Mbaeri
→ Mr J Henry
→ Ms L Buchan
→ Mr H Pamma

Independent Examiner
Raffingers LLP
Chartered Certified Accountants
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

Solicitors
CMS Cameron McKenna Nabarro Olswang LLP
Cannon Place,
78 Cannon Street
London
EC4N 6AF

Bankers
Barclays Bank
Whitechapel Branch
Business Banking
Leicester LE87 2BB

INDEPENDENT EXAMINER’S REPORT TO THE TRUSTEES OF UD MUSIC FOUNDATION

Independent examiner’s report to the trustees of UD Music Foundation (‘the Company’)
I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report
As the charity’s trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 (‘the 2006 Act’).
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity’s accounts as carried out under Section 145 of the Charities Act 2011 (‘the 2011 Act’). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner’s statement
Since your charity’s gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.
I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

→ **Thurairatnam Sudarshan**
Raffingers LLP
Chartered Certified Accountants
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

→ Date: **23/12/2025**

FINANCIAL STATEMENTS

STATEMENT OF FINANCIAL ACTIVITIES for the year ended 31 March 2025

	Notes	Unrestricted Fund	Restricted Fund	2025 Total Funds	2024 Total Funds
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	9,613	-	9,613	5,711
Charitable activities					
Charitable Activities	4	688,396	64,773	753,169	809,441
Investment income	3	74	-	74	322
Total		698,083	64,773	762,856	815,474
EXPENDITURE ON					
Raising funds					
Raising donations and legacies	5	83,661	1,665	85,326	99,440
		83,661	1,665	85,326	99,440
Charitable activities					
Charitable Activities	6	683,546	50,227	733,773	785,671
Total		767,207	51,892	819,099	885,111
NET INCOME/(EXPENDITURE)		(69,124)	12,881	(56,243)	(69,637)
RECONCILIATION OF FUNDS					
Total funds brought forward		1,964,551	51,767	2,016,318	2,085,957
TOTAL FUNDS CARRIED FORWARD		1,895,427	64,648	1,960,075	2,016,318

CONTINUING OPERATIONS
All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

BALANCE SHEET 31 March 2025

	Notes	2025 £	2024 £
FIXED ASSETS			
Tangible assets	12	2,169,84	2,232,687
CURRENT ASSETS			
Debtors	13	94,126	136,000
Cash at bank		4,469	465
		98,595	136,465
CREDITORS			
Amounts falling due within one year	14	(123,789)	(141,464)
NET CURRENT ASSETS		(25,194)	(4,999)
TOTAL ASSETS LESS CURRENT LIABILITIES		2,144,655	2,227,688
CREDITORS			
Amounts falling due after more than one year	15	(184,580)	(211,370)
NET ASSETS		1,960,075	2,016,318
FUNDS			
Unrestricted funds:	18		
General fund		1,895,427	1,964,551
Restricted funds:		64,648	51,767
TOTAL FUNDS		1,960,07	2,016,318

The notes form part of these financial statements

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.
The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.
The financial statements were approved by the Board of Trustees and authorised for issue on December 23rd and were signed on its behalf by Dr A O Imafidon MBE - Trustee.

FINANCIAL STATEMENTS

CASH FLOW STATEMENT for the year ended 31 March 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	47,531	21,355
Interest paid		(10,759)	(12,454)
Net cash provided by/(used in) operating activities		36,772	8,901
Cash flows from investing activities			
Purchase of tangible fixed assets		(6,052)	8,922
Interest received		74	322
Net cash provided by/(used in) investing activities		(5,978)	9,244
Cash flows from financing activities			
Loan repayments in year		(26,790)	(27,585)
Net cash used in financing activities		(26,790)	(27,585)
Change in cash and cash equivalents in the reporting period		4,004	(9,440)
Cash and cash equivalents at the beginning of the reporting period		465	9,905
Cash and cash equivalents at the end of the reporting period		4,469	465

The notes form part of these financial statements

NOTES TO THE CASH FLOW STATEMENT for the year ended 31 March 2025

→ 1. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES			
	Notes	2025 £	2024 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)		(56,243)	(69,637)
Adjustments for:			
Depreciation charges		68,390	68,390
Interest received		(74)	(322)
Interest paid		10,759	12,454
Decrease in debtors		45,393	11,847
Decrease in creditors		(21,194)	(1,377)
Net cash provided by operations		47,531	21,355
→ 2. ANALYSIS OF CHANGES IN NET DEBT			
	At 1.4.24 £	Cash flow £	At 31.3.25 £
Net cash			
Cash at bank	465	4,004	4,469
	465	4,004	4,469
Debt			
Debts falling due after 1 year	(211,370)	26,790	(184,580)
	(211,370)	26,790	(184,580)
Total	(210,905)	30,794	(180,111)

The notes form part of these financial statements

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 andthe amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and hasbeen classified under headings that aggregate all cost related to the category. Where costs cannot be directlyattributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Governance costs
Governance costs which comprise the costs directly attributable to the governance of the charity, including audit costs and the necessary legal procedures for compliance with statutory requirements, are allocated directly to the charitable activities to which they relate.

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

Plant and machinery - 20% on cost
Fixtures and fittings - 20% on cost
Website and logo - 20% on cost
Computer equipment - 20% on cost

Assets under construction are not depreciated until the work is completed and the assets are in use by the charity.

The notes form part of these financial statements

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

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.

Debtors
Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid.

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

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

Financial instruments
The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments.
Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value except for bank loans which are subsequently measured at the carrying value plus accrued interest less repayments. The financing charge to expenditure is at a constant rate calculated using the effective interest method.

2. DONATIONS AND LEGACIES

	2025 £	2024 £
Donations	9,523	5,621
Gift aid	90	90
	9,613	5,711

3. INVESTMENT INCOME

	2025 £	2024 £
Deposit account interest	74	322

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2025 £	2024 £
Grants	Charitable Activities	378,985	329,337
Trusts and foundations	Charitable Activities	171,000	208,703
Corporates	Charitable Activities	73,897	104,948
Earned	Charitable Activities	129,287	166,453
		753,169	809,441

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

Arts Council England	359,337	329,337
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5. RAISING DONATIONS AND LEGACIES

	2025 £	2024 £
Marketing	72,177	86,466
Development and fundraising costs	13,149	12,974
	85,326	99,440

6. CHARITABLE ACTIVITIES COSTS

	Direct costs (see note 7)	Direct costs (see note 8)	Totals £
Charitable Activities	479,398	254,375	733,773

7. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2025 £	2024 £
Staff costs	260,547	265,640
Programme marketing costs	8,407	19,079
Other programme costs	33,485	27,767
Project management	58,669	43,932
Artists', tutors' and mentors' fees	118,290	184,980
	479,398	541,398

8. SUPPORT COSTS

	Management £	Finance £	Exceptional items £
Charitable Activities	225,881	11,256	(3,964)
	Other £	Governance costs £	Totals £
Charitable Activities	12,438	8,764	254,375

9. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):		
	2025 £	2024 £
Depreciation - owned assets	68,890	68,390

The notes form part of these financial statements

FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS - for the year ended 31 March 2025 (Continued)

10. 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.

	2025 £	2024 £
Trustees’ expenses		
Trustees’ expenses	376	48

11. STAFF COSTS

	2025 £	2024 £
Wages and salaries	237,330	242,767
Social security costs	19,764	20,011
Other pension costs	3,453	2,862
	260,547	265,640

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

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

	2025 £	2024 £
Charitable	10	9

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

	2025 £	2024 £
£70,001 - £80,000	1	-
£90,001 - £100,000	1	-
	2	-

The notes form part of these financial statements

12. TANGIBLE FIXED ASSETS

	Freehold property	Plant and machinery	Fixtures and fittings
Cost			
At 1 April 2024	1,967,973	238,382	76,006
Additions	-	3,552	-
At 31 March 2025	1,967,973	241,934	76,006
Depreciation			
At 1 April 2024	-	47,676	15,201
Charge for year	-	47,676	15,201
At 31 March 2025	-	95,352	30,402
Net Book Value			
At 31 March 2025	1,967,973	146,582	45,604
At 31 March 2024	1,967,973	190,706	60,805

	Website and logo	Computer equipment	Total £
Cost			
At 1 April 2024	14,750	12,816	2,309,927
Additions	2,500	-	6,052
At 31 March 2025	17,250	12,816	2,315,979
Depreciation			
At 1 April 2024	11,800	2,563	77,240
Charge for year	3,450	2,563	68,890
At 31 March 2025	15,250	5,126	146,130
Net Book Value			
At 31 March 2025	2,000	7,690	2,169,849
At 31 March 2024	2,950	10,253	2,232,687

13. DEBTORS

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	8,122	27,172
Other debtors	3,519	-
VAT	9,876	12,933
Prepayments and accrued income	69,469	92,755
	90,986	132,860
Amounts falling due after more than one year:		
Other debtors	3,140	3,140
Aggregate amounts	94,126	136,000

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	60,508	96,077
Amounts owed to group undertakings	14,536	22,088
Social security and other taxes	38,781	6,464
Pension payable	844	809
Other creditors	254	144
Net wages	5,603	-
Deferred income	867	-
Accrued expenses	2,396	15,882
	123,789	141,464

The notes form part of these financial statements

15. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2025 £	2024 £
Other loans (see note 16)	184,580	211,370

16. LOANS

An analysis of the maturity of loans is given below:

	2025 £	2024 £
Amounts falling due in more than five years:		
Repayable by instalments:		
Other loans	184,580	211,370

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2025 Total funds £	2024 Total funds £
Fixed assets	2,169,849	-	2,169,849	2,232,687
Current assets	33,947	64,648	98,595	136,465
Current liabilities	(123,789)	-	(123,789)	(141,464)
Long term liabilities	(184,580)	-	(184,580)	(211,370)
	1,895,427	64,648	1,960,075	2,016,318

FINANCIAL STATEMENTS

NOTES TO THE FINANCIAL STATEMENTS - for the year ended 31 March 2025 (Continued)

18. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds	At 31.3.25 £
Unrestricted funds			
General fund	1,964,551	(69,124)	1,895,427
Restricted funds			
Foyle Foundation	26,200	(26,200)	-
Sony Social Justice Fund	25,567	(25,567)	-
Brit Trust	-	30,000	30,000
Awards for All	-	19,648	19,648
Garfield Weston Foundation	-	15,000	15,000
	51,767	12,881	64,648
Total funds	2,016,318	(56,243)	1,960,075
Net movement in funds, included in the above are as follows:			
	Incoming resources	Resources expended	Movement in funds
Unrestricted funds			
General fund	698,083	(767,207)	(69,124)
Restricted funds			
Foyle Foundation	(1)	(26,199)	(26,200)
Sony Social Justice Fund	126	(25,693)	(25,567)
Brit Trust	30,000	-	30,000
Awards for All	19,648	-	19,648
Garfield Weston Foundation	15,000	-	15,000
	64,773	(51,892)	12,881
Total funds	762,856	(819,099)	(56,243)

Comparatives for movement in funds			
	At 1.4.24 £	Net movement in funds	At 31.3.25 £
Unrestricted funds			
General fund	2,071,44	(106,894)	1,964,551
Restricted funds			
Esmee Fairbairn	14,510	(14,510)	-
Foyle Foundation	-	26,200	26,200
Sony Social Justice Fund	-	25,567	25,567
	14,510	37,257	51,767
Total funds	2,085,955	(69,637)	2,016,318

Comparative net movement in funds, included in the above are as follows:			
	Incoming resources	Resources expended	Movement in funds
Unrestricted funds			
General fund	728,359	(835,253)	(106,894)
Restricted funds			
Esmee Fairbairn	-	(14,510)	(14,510)
Foyle Foundation	30,000	(3,800)	26,200
Sony Social Justice Fund	32,115	(6,548)	25,567
Soho House Foundation	25,000	(25,000)	-
	87,115	(49,858)	37,257
Total funds	815,474	(885,111)	(69,637)

19. 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

INCOME AND ENDOWMENTS

	2025 £	2024 £
Donations and legacies		
Donations	9,523	5,621
Gift aid	90	90
	9,613	5,711
Investment income		
Deposit account interest	74	322
Charitable activities		
Grants	378,985	329,337
Trusts and foundations	171,000	208,703
Corporates	73,897	104,948
Earned	129,287	166,453
	753,169	809,441
Total incoming resources	762,856	815,474

EXPENDITURE

	2025 £	2024 £
Raising donations and legacies		
Marketing	72,177	86,466
Development and fundraising costs	13,149	12,974
	85,326	99,440
Charitable activities		
Wages	237,330	242,767
Social security	19,764	20,011
Pensions	3,453	2,862
Programme marketing costs	8,407	19,079
Other programme costs	33,485	27,767
Project management	58,669	43,932
Artists', tutors' and mentors' fees	118,290	184,980
	479,398	541,398

	2025 £	2024 £
Support costs		
Management		
Rent, rates and servicing	122,954	98,732
Insurance	7,681	8,086
Telephone	3,820	3,698
Furniture, fixtures and equipment	2,131	6,553
Travelling	662	545
Computer expenses	16,811	28,859
Subscription and fees	2,932	828
Depreciation on fixed assets	68,890	68,390
	225,881	215,691
Finance		
Bank charges	497	702
Bank interest	10,759	12,454
	11,256	13,156
Exceptional items		
Related party loan written off	(3,964)	-
Other		
Staff welfare and Training	12,438	8,990
Governance costs		
Trustees' expenses	376	48
Accountancy	8,388	6,388
	8,764	6,436
Total resources expended	819,099	885,111
Net expenditure	(56,243)	(69,637)



FUNDERS AND PARTNERS

UD Music Foundation benefits from a wide network of UK-wide partnerships across music, education and the creative industries. The organisation has developed long-standing music education partnerships, including with local Music Hubs and the University of East London (UEL), alongside relationships with National Portfolio Organisations such as East London Dance, Create Define Release and Music for Youth. UD also works closely with major record labels, including Sony Music UK, Universal Music UK and Warner Music UK, and with UK Music members and music industry trade bodies.



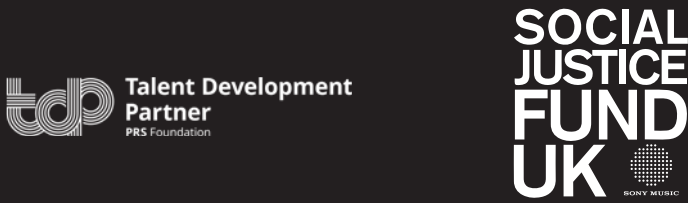
These include AIM (Association of Independent Music), BPI (British Phonographic Industry), MMF (Music Managers Forum), MPG (Music Producers Guild) and PPL (Phonographic Performance Ltd), who support UD's work through development funding, in-kind mentoring, professional expertise and work experience opportunities for underrepresented artists and workforce entrants.

UD has been a National Portfolio Organisation (NPO) of Arts Council England since 1999. In 2022, the organisation was invited to join an expanded National Youth Music Organisation (NYMO) cohort, co-funded by Arts Council England and the Department for Education, recognising UD's role as a nationally significant pipeline for nurturing Black music practitioners. UD is also a Talent Development Partner within the national network convened and funded by the PRS Foundation.

During the year, UD received support from a range of trusts, foundations and corporate partners, including:

- Arts Council England
- Awards for All
- Brit Trust
- Converse
- Esmée Fairbairn Foundation
- The Foyle Foundation
- Garfield Weston Foundation
- Paul Hamlyn Foundation
- PRS Foundation (Talent Development Partner)
- Sony Social Justice Fund

The trustees record their sincere thanks to all funders and partners for their continued financial and in-kind support, which enables UD to deliver its charitable objectives and sustain high-quality provision for young people.



Accounts

REPORT OF THE TRUSTEES AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024
FOR
UD MUSIC FOUNDATION

Raffingers LLP
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UD MUSIC FOUNDATION

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for the year ended 31 March 2024

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UD MUSIC FOUNDATION

NOTE FROM CHAIR & CEO/FOUNDER **for the year ended 31 March 2024**

Inspired by the sounds, words and rhythms of Black music culture, UD creates impact with and for young people, elevating their voices to create change for a more diverse sector. We act as a bridge between emerging talent and the music industry. UD combines business acumen with an understanding of youth culture, to create industry-led events, music education, artist development and employment support programmes in order to nurture creative talent, work readiness and entrepreneurship. We add value to existing infrastructure, supporting Black music artists and producers.

In 2022 we opened the Talent House in Newham, representing the UK's first talent development centre for Black music culture and comprising a purpose-designed building in partnership with East London Dance. In 2023 we joined an expanded National Youth Music Organisation (NYMO) cohort, co-funded by Arts Council England (ACE) / Department for Education (DfE).

In the Talent House's inaugural two-year period, we have welcomed 2,500 young people through our doors; 70 young people have benefited directly from our Talent Development Programme.

As we work towards our 25th anniversary in 2025, we are at a pivotal moment to maximise our partnerships and influence to drive sector change. We plan to use the opportunity to amplify our reach, by scaling our work as both a centre of excellence in East London and through a national network of both local and Black-led organisations to engage underrepresented young people - a lasting legacy of 25 years of relentless hard work.

To be fit-for-purpose for this mission and to sustain our work for the next 25 years, our business development goal is to be recognised as THE talent development centre and national youth music organisation for Black music, recognised by the public sector for the social and cultural impact of our work, and respected and rewarded by the private sector for the value we add to the commercial music industry.

It's no longer enough to assume that talent will simply rise to the top on its own. We need to take a more strategic and joined up approach, rather than rely on the ability of young people to hustle their way into this industry. Collaboration is vital and this necessitates increased investment in infrastructure, resources and a shared commitment to providing all young talent with the opportunities they deserve. Together, we can amplify the voices of those who may not have the platform to do so themselves.

Thank you to the team for their dedication and hard work and to our funders and supporters including: Arts Council England, Aspers, Chopstix, Converse, Esmée Fairbairn Foundation, Foundation for Future London, The Foyle Foundation, Paul Hamlyn Foundation, PRS Foundation, The Soho House Foundation, Sony Social Justice Fund, University of East London.

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 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).

The Urban Development Music Foundation (UDMF) was founded as a company limited by guarantee (company number 8071972) on 16 May 2012 and a registered charity (number 1149090) on 25 September 2012.

IMPACT STATS/OUR YEAR IN NUMBERS

Number of half-day sessions delivered	887
Number of events	29
Number of participants	724
Live audience	200k
Digital audience	3m
Online impressions	744,000
Income generated	£798,314
Numbers of young people engaged in youth advisory group and media team	24

OBJECTIVES AND ACTIVITIES

Objectives and aims

Purposes

UD is a Black-led National Youth Music Organisation, based in the London Borough of Newham, with a 25-year track record of talent development and bringing communities together around Black music culture. Since 2000, when UD was founded by Pamela McCormick and a collective of hip-hop artists, our mission has been to educate, empower and create life opportunities for young people, inspired by the sounds, words and rhythms of Black music culture, and to drive positive change for a more diverse industry by elevating the voices of underrepresented communities and acting as a bridge between emerging talent and the commercial music sector.

To date, we have supported over fifty thousand young people experiencing racial inequality (typically 70%+ Black) and socio-economic disadvantage (evidenced by postcode, income, free school meals eligibility, risk of exclusion), taking direct action to nurture talent, equipping them with skills, tools and networks needed to access and progress within the notoriously competitive music industry. Notable alumni include Labrinth, Little Simz and executive talent who have progressed to senior roles at Apple, SoundCloud and Universal.

UD makes an important contribution to Diversity, Equity and Inclusion in the music sector by breaking down barriers for young people experiencing socio-economic disadvantage and racial inequality and by giving prominence to Black music genres that are overlooked in wider music education.

In 2014/15 we delivered a large-scale action research supported by the Paul Hamlyn Foundation which led to a national pilot (2015/18) funded by Arts Council England's Ambition for Excellence programme, Esmée Fairbairn Foundation and Youth Music. We collaborated with colleague organisations Baby People (Derby), Brighter Sound (Manchester), Bristol Plays Music/ Multi-Track (Bristol) as part of the 'Ambition for Excellence' national pilot, co-delivering outreach projects based on local need, including year-round 'urban' choir and summer schools in Bristol and Derby. Comprehensive sector analysis, youth participation and external evaluation consolidated our understanding of the intersectional problems young Black people face in engaging in music education and the barriers to progressing to careers in music and related creative industries. This informed our business plan including the development of a purpose-designed building and a refreshed programme model, which aims to address the underrepresentation of Global Majority and working-class artists/executives within the music sector and the lack of relevant training that reflects their interests.

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

ACHIEVEMENT AND PERFORMANCE

Charitable activities

In 2022, UD realised its long-term vision and launched the 'Talent House', a state-of-the-art studio and rehearsal space co-created with young people and emerging artists, in partnership with East London Dance. The successful outcome of a 5-year capital project (£4.1m total, £2.1m UD) backed by strategic stakeholders including: GLA, ACE, LB Newham / LLDC, and the Foundation for Future London, Talent House provides opportunity for growth through a mixed revenue model - turnover will grow to over £1m by 31st March 2026 and the number of children and young people we work with annually will increase from 1,071 to 2,608 and audiences will increase from 1,100 to 1,700.

UD's Acceleration projects - Flames Collective and the Incubator programme - support emerging talent into sustainable careers. Our Engagement and Education projects - Industry Takeover, Talent House access programme and Level 4 courses - engage young people, develop skills and outline pathways to careers in music. Events showcase talent from/to local communities. Our Talent House offers also industry standard facilities free of charge or at low cost to local communities and artists/creatives working in Black music culture.

Although we are based in an area with high levels of deprivation, we are passionate about excellence, and the potential for excellence in every young person we encounter. We are driven by social justice and the premise that talent is everywhere, but opportunity is not. Whilst our recent work, particularly in view of the 5-year capital project, has been principally based in London, our talent development model and partnerships serve as a blueprint for music education nationally, paving the way for sectoral change.

EDUCATION PROGRAMME

Flames Collective

The Flames Collective is UD's flagship pre-vocational, pan-London creative development programme at the Talent House programme, working with young people from secondary schools who demonstrate high potential when it comes to music. Offering weekly skills development/rehearsal sessions, three annual songwriting camps, industry collaborations, performances and recording with on-going employment opportunities, Flames have had an exceptional year.

What did we deliver

- 3 auditions & 27 x weekly rehearsal sessions across 3 terms
- 31 x additional rehearsal sessions in relation to artist collaborations and brand activation as below.
- 3 x days songwriting camp
- Released 'FaceTime' EP plus 3 singles, Stay, Unfold, FaceTime
- Ongoing performances with RAYE: Royal Albert Hall, The Brits, Hilton Park Lane, Jonathan Ross show, O2 Arena, Radio 1 Big Weekend, Summertime Ball + Flames' vocals were recorded on her RAYE's new single Genesis
- Corporate sponsorship from Food & Beverages brand Chopstix to enable the writing and recording of a new song and the filming of 3 tracks for Red Box Sessions and to facilitate performances in the local community, including Stratford Shopping Centre and the O2 mall, as well the Chopstix sales conference at Alton Towers
- Collaboration with other artists: Jake Bugg - performance Liverpool Olympia, Kojey Radical - launch of London College of Fashion at East Bank, Tyler for MUZO/MNEK - recording session for social media content, Debbie - filming 1 of her songs for social media content, performance with Grace Carter at Koko, Ruti - filming 2 of her songs for social media
- 6+ participants have been identified for individual artist development
- Flames performances: SEUK Awards at Roundhouse, Newham Civic Awards at Stratford Old Town Hall, Glasgow Caledonian University, Camp Kindling Festival
- 17 shows overall with estimated physical audience of 200k and digital audience of £3m+

What did we achieve

Access

	Target	Actual	Difference	Met
Participants	30	53	23	Y
14-19 year olds	30	30	0	Y
Global Majority	70%	86%	+14%	Y
Female, Trans, Non-Binary	50%	88%	+38%	Y
Free School Meals/Pupil Premium	51%	25%	-26%	N
Postcode/POLAR decile 1 - 3		57%		Y

REPORT OF THE TRUSTEES
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Quality

End of project anonymous survey based on sample of 26 responses (72%).

- 85% of participants who completed the survey their experience as excellent or good vs target of 75%.
- 81% of participants who completed the survey responded 8 or above when asked how likely they would be to recommend Flames Collective to a friend, student or family member.

Progression

In-project/skills development

In-project/skills development were measured across 6 types of impacts: Vocal technique, Songwriting & composition; Performance; Communication & collaboration; Industry knowledge & experience; Career development.

100% participants achieved recorded outcome - register improved skills and increased confidence/ aspiration - vs a target of 75%. Based on average scores, there was clear progress in every metric measured. Highest scores were attributed to vocal technique and performance impacts.

Beyond project progression & case studies

- 5 participants have applied to the Incubator programme from September 2024 and 2 additional participants have been identified for individual artist development via the Accelerator programme from October 2024.
- 30+ participants have been involved with RAYE and other performances in 2023/24 and have earned £85k collectively over the past 12 months.
- Alumna Amie Blu signed to 0207 Def Jam.
- Current member Nayana AB won Dr Marten's Alternative Platform talent search
- Current member Dia Day releases independently

Izzy Withers

Flames Collective vocalist, Izzy Withers, 18, one of the newest members of the group, reports back on sharing the stage with RAYE and The Heritage Orchestra at the sold-out 02 show...

<https://www.udmusic.org/blog/flames-collective/ud-low-down-raye-x-the-heritage-orchestra-x-flames-collective-o2-london/>

Nayana Brathwaite

<https://www.udmusic.org/blog/artists/introducing-nayana/>

Following a recommendation from a friend, Nayana joined Flames Collective in 2018. Crediting her time in Flames as the catalyst for kick-starting her own artist career, Nayana has seized every opportunity UD has to offer to further her skills, knowledge and artistry.

During her time with UD, Nayana has taken part in the Incubator Programme, hosts our Open Mic nights, curates events for partner projects (a memorable achievement being working with the wider team on the Timberland x UD Open Mic at Village Underground) and led the youth crew in the event delivery of Industry Takeover 2023 (20+ events over 7 days).

Now studying for a Masters, Nayana (or Nayana.AB as she's now known in musical circles), has more recently joined the media team and moved into a new role as UD's Programme Associate, aligning with her passion for highlighting and supporting new talent and creatives.

Having performed as part of Flames Collective with RAYE at The Royal Albert Hall & Glastonbury, along with BVs for Jake Bugg at Liverpool Olympia, Nayana continues to grow vocally. From releasing her first single, 'AMP' in 2020, to realising her sonic direction in 2023 (as evidenced on her 'Intrusive Thoughts EP'), her smoky vocals weave magic over any given backdrop (as regulars at Orii Jam and Steamdown will have heard, live and direct). Recently winning a competition with Dr. Martens, we were very proud of Nayana who joined Ezra Collective, P-Rallel and Chi Virgo for her first London headline show on 21st October.

Incubator Programme

The Incubator Programme was created for independent artists with exceptional talent to help facilitate the transition from an educational or vocational training environment towards the commercial market or professional workplace.

REPORT OF THE TRUSTEES
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Over six months, 10 high-reaching artists are offered life-changing skills development, one-to-one mentoring and access to investment, you'll also receive specialist input on your repertoire, brand and learn about routes to the market from industry professionals. We equip participants to succeed in the music industry both in the UK & overseas.

The pilot project started In December 2022, concluding in July 2023 with a Showcase at Talent House from participants AE, Chrissy Day, David GotSound, Emiko, Arinola, Saiming & Dan Dannah.

We delivered 56 sessions vs 44 planned half day sessions

Group sessions:

5-day Industry Bootcamp, Monday 30th January - Friday 3rd February 2023

Industry guest speakers included: Chris Cooke, CMU, Nick Eziefula, lawyer (partner) Simkins, Whitney Boateng, live agent WME, Tia Johnson, marketing Atlantic Records UK, Taneisha Jackson, Grammy nominated songwriter, Callum Hay, Head of Label Services, Ditto.

4-day Songwriting Camp, 14th, 15th, 21st, 22nd April 2023

Songwriting Technique with Taneisha Jackson and producer Skripture, Lyricism and Storytelling with Debris Stevenson, Writing with Musicians, delivered by Renell Shaw and the house band, Music Production and Songwriting with TSB.

One-to-one support:

Participants were given one hours coaching per month with specialist creative coach, Nell Jordan-Gent (Founder of Creatives in Coaching). Individual monthly mentoring sessions were used to develop and track individual plans (A&R stocktake, marketing & audience engagement campaigns, strategy for self-releasing artists, live show strategy, fundraising).

Mentors included Andrew Mikkelson, A&R Warner Records, Alex Sayers, A&R Polydor, Tia Johnson, Marketing Manager Atlantic Records, Nicole Otero, International Marketing Coordinator at Secretly Group, Josh Mason, Somewhere Soul, Nike Durosaro, Manager and board member Music Managers Forum, Alex Ampofo, live music promoter Live Nation, Mori Abdul, Creative Director, ShezAr, Funding with Mina.

Showcasing:

The Great Escape - UD returned in 2023 with David GotSound, Nayana.AB, Emiko, AE, Mar!k, Chrissy Day & Saiming taking to the Zahara Nightclub stage on Friday 12th May.

UD Live sessions - A new series, cinematically shot at Talent House spotlighting both our new HQ and the artists on our radar. Our first three sessions feature Chrissy Day, AE and Saiming.

Press shots & biographies - To conclude the project, UD commissioned celebrated Black music photographer, Vincent Dolman, to shoot new press shots for the 2023 participants with UD's Chantelle Fiddy delivering new biographies.

What did we achieve?

Access

Age: 100% under 25 years and under

Ethnicity: 100% were identified as Black, Asian or minority ethnic vs target of 70%

Gender: 40% identified as female & non-binary vs target of 50%

Employment status: 40% are working full-time; 20% part-time; 10% student and 10% other

Disability: 10% described themselves as D/deaf or disabled or neurodiverse or experiencing from mental illness.

Quality

100% participants rated their experience as excellent or good vs target of 70%, recommendation rating was 9.1 out of 10.

"I have grown so much as an artist in this week alone - both business and creative-wises. I can't wait to see the collabs that come out of this." **Anonymous after survey following bootcamp, January 2023**

"It was very insightful and informative working with different songwriters and their unique approach. The activities we were given really challenged me and as a result increased my confidence in songwriting." **Anonymous after survey following songwriting camp, April 2023 Industry feedback**

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"...I thought he (Sai-Ming) was v talented, we had a great chat and have been keeping an eye. Will definitely check him out at the showcase too! What excites me most about Chrissy is that I think her songwriting is potentially competitive in the US R&B landscape, which is pretty rare for a UK artist - very exciting stuff." **Andrew Mikkelsen, A&R Manager at Atlantic Records**

"There are many barriers to entry when becoming an artist, one being having the facilities and a safe environment to create in. From my experience working with UD, they ensure that artists have this space and the facilities to do so, as well as providing mentorship to help them excel in their careers. Many of the artists I have mentored are already going on to do great things, a few whom I spotted at this years' Great Escape Festival as performers!" **Tia Johnson, Marketing Manager at Atlantic Records**

Case studies

Chrissy Day

Chrissy Day is an R&B artist and songwriter. She has been part of our Incubator Programme since December 2022 and joined specifically seeking guidance and support after a previous negative experience with artist management. She has since harnessed the programme's support to explore her artistry and songwriting and make contacts through networking and the mentoring provided to go on to write with artists like Kojey Radical and emerging pop groups. Chrissy was also given the opportunity to perform at The Great Escape Festival in Brighton, which enabled her to widen her reach as an artist and solidify her industry contacts.

'This incubator programme has been truly insightful and informative. Learning about the ins and outs of the music industry to ensure I understand how to run my business as an artist has been a clarifying experience. In regard to the workshops, I was able to expand upon my skills and add to my capabilities within my craft when it comes to songwriting and creating music around different concepts, genres, and collaboration. THE GREAT ESCAPE WAS ONE OF THE BEST EXPERIENCES! My first ever festival courtesy of the UD Incubator Programme! It was such an honour to be able to grace the TGE stage with my fellow Incubator artist mates. I've learnt so much throughout this incubator programme most importantly expanding my horizons as an artist, singer/songwriter and stepping into industry spaces with more confidence and knowledge of how to get the best out of any and every situation.'

Sai-Ming

Sai-Ming is an artist rapper. He joined our incubator programme following the release of his single 'WOOF MEOW' - he was doing well on streaming (now over 2 million streams on Spotify) and he wanted to capitalise on the audience he had built up off the back of the single's reach. Since taking part in the Incubator, Sai-Ming has collaborated with artists on the programme and worked on this live strategy, taking on a live agent and performing at festivals like The Great Escape and on mainstage at Project 6 in Brockwell park.

'My experience on the programme has been really nice... I've met some talented and driven artists and staff at UD and I'm collaborating with them more as time goes on. I learned a lot during the first week from the guests and I've found the coaching sessions particularly helpful with achieving my goals and getting specific advice on what to do and tracking my progress. Performing at TGE was really good and I think it was beneficial for a few reasons. I know some people from the industry were in the crowd and having the team from UD there including the other artists performing helped directly with the atmosphere in the crowd and helping me feel more comfortable to perform in that setting. I'm grateful for being given the opportunity.'

Industry Takeover

Inspired by our new state-of-the-art home, we initiated a bold move for Industry Takeover 2023; A massive increase in scale saw us growing from an All Dayer to a week-long series of events at Talent House between Monday 27th March to Sunday 2nd April 2023. 1 House. 7 days. 20+ events.

The programme comprised 13 panel/masterclass sessions featuring 48 industry speakers, 4 live events, 3-day songwriting camp and Free Yard (2 days of complimentary studio time) & DJs, allowing us to exceed our targets substantively.

The event was co-curated with our Youth Steering Group with leading Black music culture industry partners including PRS and PPL, Warner, TikTok, King Apparel, TRENCH, Complex UK, GUAP, 0207 Def Jam and the Rio Ferdinand Foundation.

Monday 27th March The A&R Reality Check: What does success look like in 2023? 0207 Def Jam presents In Conversation with Alec & Alex Boateng

REPORT OF THE TRUSTEES
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Tuesday 28th March	Down to Business with PRS, PPL & moreMMF x Finesse Foreva Q&A
Wednesday 29th March	TikTok video & content MasterclassProduction masterclass with TSB powered by The Flight ClubSpit Game - Live Cypher
Thursday 30th March	TRENCH presents The Knowledge Exchange - Ray BLK x Jacqueline SpringerOpen Mic powered by Complex UK
Friday 31st March	The Rio Ferdinand Foundation x Warner x Music Against RacismThe Rio Ferdinand Foundation x Warner x Music Against RacismGUAP Live Night
Saturday 1st April	Elijah masterclassGame ChangersDropping Gems: Branding x Merchandising Masterclass powered by KING
Sunday 2nd April	Decoded Brunch: Nadine White In Conversation with Athian AkecIntroducing Orii Jam - Live

What did we achieve?

The Industry Takeover series is highly effective in connecting young Londoners interested in the music industry, directly to industry professionals. Events are relevant, credible and high quality. They prepare delegates, who are likely to be DIY musicians or aspiring for executive roles, for the realities of working in the music industry and becoming financial sustainable.

We engaged 528 participants vs our target of 300 and showcased 37 artists vs our target of 10. 82% of the audience rated the event as excellent or good. The overall rating was 8 out of 10.

When it came to online, we gained +750 followers with #IT2023 used 2,255 times during the event campaign. We generated an additional 13,000 organic video views, 5.5k engagements, 205k impressions.

As well as delivering the event on budget, we secured key press support from TRENCH, Complex UK, GUAP, Music Week, Headliner Magazine and the Music Ally podcast (who interviewed Pamela McCormick and UD Chair, Dr Anne-Marie Imafidon MBE).

In conclusion, Industry Takeover is a learning model that is highly accessible thanks to our free admission policy. It's intended to be a credible community engagement/ recruitment channel into more sustained learning opportunities in UD, such the Level 4 courses and Incubator programme, as well as the Elevator Membership Programme and potential studio users. Participants concluded they feel more equipped, skilled, confident and networked. They also enable the contributing music industry to be more connected to the needs and interest of young London and beyond.

Access/demographics

Age: 46% under aged 25 vs target of 100% (82% under 35)

Ethnicity: 78% were identified as Black, Asian or minority ethnic vs target of 70%

Gender: 42% identified as female & non-binary vs target of 50%

Disability: 1% described themselves as D/deaf or disabled or neurodiverse or experiencing from mental illness, although 36% of those surveyed 'preferred not to say'.

Progression

In exit surveys, participants were asked to score how effective the event was in developing skills in the following areas. The following graph shows the % of participants who responded, 'very effective' or 'effective'.

Quality

82% of the audience rated the event as excellent or good. Overall rating was 8 out of 10.

What did people say - testimonials/quotes

"Just wanted to say a massive thanks for organising and help put on all of these events. I am 19 now and have been pursuing music for 4-ish years and after the talks on Tuesday it feels like my eyes were opened and that I am finally understanding how the industry work. It is people like you and events like this which keep dreams like mine going forward!"

Repeat attendee, Industry Takeover, March 2023

"I think what UD's doing is super important. Connecting people with the industry experts, giving people the opportunity to learn [is] something that UD do and always have done and do really, really well. So, I'm really proud to be involved."
Alex Boateng, Co-President at 0207 Def Jam.

REPORT OF THE TRUSTEES
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"Just wanted to say a HUGE thank you from TeamTok for having us down yesterday. We had SUCH a good time, with a full house and fully engaged young people. Also, big thank you to Sarah and Michael who were amazing at hosting us. Massive thank you to Saffah who was ever the professional and Saiming for giving the artist perspective so eloquently."
Parris OH, Artist Partnerships at TikTok

"UD have been extremely accommodating, providing us with a space for our work that is both welcoming and sets the high professional standards that our young people aspire to. The resources are exceptional and reflect industry standards. UD has consistently provided additional support wherever we have needed it, regularly going above and beyond and providing further opportunities for us as an organisation and our young people. They have played a key role in sustaining and building our projects and have been an invaluable resource and network to us." **Ben Turner, Managing Director at Rap Club Productions (The Spit Game)**

Talent House

In 2022, UD and East London Dance came together under one roof to offer even more opportunities for young people. Welcome to Talent House, a pioneering music and dance hub, designed by award-winning architect Katy Marks. Boasting professional facilities, including digital broadcast capability throughout, we aim to lift the aspirations of all who use the House.

With five music recording studios, a live room, two vocal booths, a large flexible rehearsal space, a Mac and tech lab (with 20 workstations for music education), two dance studios, a flexible space for seminars, a shared area for members (including a canteen and hot-desking space), Talent House is THE cultural hub for emerging talent. To top it all off, the central atrium is our main reception and can be used for informal gigs and dance jams.

Community Engagement & Elevator Membership

Community is at the heart of our ethos. From UD's monthly Open Mic nights and Industry Takeover events to complimentary studio sessions via our Free Yard initiative and our new and improved funded Elevator Membership Programme, we pride ourselves on providing zero cost opportunities to the young people who need it most.

What did we deliver

- 10 Open Mic events
- Free Yard studio sessions - half-day complimentary sessions for 25 emerging and 12 days to residencies including Spit Game, Ruff Squad, OTB and Power Up.
- 3 x Industry Takeover masterclass/workshop sessions during March as part of the engagement and recruitment process for the Elevator membership programme - see below
- Refreshed membership programme benefits and recruitment/selection strategy.
- Recruited/selected 51 members vs target of 50

Date	Activity - business	Activity - creative
6th March	Records A&R panel	Vocal workshop
13th March	Management panel	Production workshop
20th March	Publishing panel	Songwriting workshop

Industry Takeover series

UD blog Industry Takeover series 6th March

UD blog Industry Takeover series 13th March

UD blog Industry Takeover series 20th March

Elevator membership details

Member profile Lee Peters

LIVE ROOM SESSIONS

Saiming

Angel

Nayana AB

D Wills

Shanteh

REPORT OF THE TRUSTEES
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What did we achieve

Access

- 414 people attended 10 Open Mic events and engaged 1,500 additional audience in external community engagement events including V&A Lates x GUAP, Emerge East at Barking Riverside, the North Face and Timberland stores and Westfield Stratford.
- 32 emerging artists engaged in Free Yard/member studio sessions + 3 residencies (Ruff Squad, OTB, Spit Game)
- 51 emerging artists/professionals recruited to Elevator membership programme vs target of 50 -- 4 musicians, 5 DJs, 14 artists, 5 photographers/videographers, 2 music producers, 1 manager, 2 referrals from Girls I Rate, 18 alumni from UD's programme across Flames, Incubator and Level 4.

School outreach and youth access

What did we deliver

- Record Label Projects (songwriting) in 6 secondary schools in Hackney (Haggerston School and Urswick School), Newham (Chobham Academy and Little Ilford School) and Tower Hamlets (Bow School and Mulberry School for Girls).
- Delivered by Grammy nominated songwriter Taneisha Jackson, singer songwriter Dion Howell and producers Cameron Douglas and Drew Archie.
- 27 tracks were written and recorded across the 6 schools.
- 2 x entry-level access courses - Singing & Performance Saturdays (November 11th - December 16th), Production 101 (November 13th - December 11th)
- Studio access project in partnership with Barking & Dagenham Music Service (March 27th - April 19th)

What did we achieve

Access

- 121 participants across 6 schools for the year vs target of 120
- 51 participants engaged via 2 youth access courses & summer school vs target of 68
- 67% female or non-binary vs target of 50%, 82% Global Majority vs target of 70%

ACCELERATION

CERTHE (LEVEL 4 COURSES) VALIDATED BY THE UNIVERSITY OF EAST LONDON

At UD, we have the backs of the young people we serve. We are passionate about excellence, and the potential for excellence in every young person we encounter. While it can be difficult to progress with so many barriers in place, entry into music and the music industry shouldn't be a privilege or reserved for the few.

Recognising gaps in the further education space, UD created two bespoke Level 4 Courses. In association with our accreditation partner the University of East London (UEL), we put a specific focus on Black music genres, via performance and production pathways.

Launched as a pilot in 2022, we welcomed 11 students on to our CertHe Music Performance & Production and CertHe Music Technology and Production courses.

What did we deliver

- 2 x semesters x 12 weeks x 2 days of teaching + ½ day provision for one-to-ones with students
- Delivered by Course Leaders singer songwriter Vanessa Sylvester and producer Rxwntree and Industry Project Leader TK (Finesse Foreva) + industry guests + supported by Quality Assurance Lead/UEL Link Tutor Tony Nwachukwu
- End of year sharing.

What did we achieve?

Access

- 11 students less 1 early leaver
- 100% Global Majority vs target of 70%, 100% under 25 as per target, 10 men (90%) and 1 woman (9%) vs 50% gender balance
- 4 of 11 (36%) students disclosed access needs (neurodiversity/mental health/other health concerns) and 1 (9%) additional student left the course due to mental health

Progression

In-project/skills development

- 10 students completed the course (11 starts and 1 early leaver) and achieved the qualification.

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- Self-assessment end of project survey based on sample of 8 responses (80%). 63% of respondents cited confidence as the reason the course has developed them professionally and as a person. Their assessment of their biggest success on the course ranged from new/improved skills in songwriting and mixing, recording release, networking and personal growth.

Beyond project progression

- 4 students (40%) continuing to Elevator memberships
- 4 students have progressed to the Level 5 at the University of East London.

Quality

- 90% attendance.
- 75% of students who completed the anonymous survey (80% of the cohort) scored their overall experience as excellent or good; 63% strongly agree or agree the course had met their expectations

Case study

Jedz

<https://www.udmusic.org/blog/talent-house/level-4/introducing-jedz/>

Blog and Social Media

As the Talent House came to life in July 2022, so did the UD editorial. Following an initial warm-up phase where we focused on skills-based content, our 'How To... Guides' proved popular, covering an array of subjects including 'Writing a press release', 'Getting booked as a DJ', 'Recording in Logic', 'Developing Instagram content' and 'Making a podcast'.

UD's now 20-person strong media team, built from our emerging creative networks, work on ideas generation, with an editorial agenda committed to highlighting both the comings and goings of Talent House and introducing new talent, putting a spotlight on fellow Black music communities, featuring opportunities for both personal and career development. While looking forward, we also pay homage to the past.

Alongside monthly music reviews, artists interviewed for the blog include Kwaku Asante, Ariez Baby, Digital Mozart, Likkle Jay, VC Pines, Tyson, TSB, Ester Durin and Ray BLK. Gig coverage encompassed Koffee, Knucks, Jeshi, Murkage Dave, Kojey Radical, Children of Zeus and Loyle Carner, among others.

We also commissioned a series of 'Long Reads', allowing for deep dives on topics like 'Caring for your mental health as a creative', 'Who are PPL and how to get paid', 'Where to find funding for your music project' and the 'Demonisation of Drill.'

Building a solid visual identity via our media team photographers, our blog content was developed to be translated to social media with ease. Focusing on Instagram, we've developed a visual symmetry that represents the UD brand and objectives, allowing for cohesive audience building. In a similar fashion, our videography team (trained and mentored by Base Productions, a youth-led production company), have delivered engaging content from our Open Mic nights, songwriting camps, Showcases and UD Live Sessions. Via a collaborative approach with media partners, we've benefitted from further uplift via our work with GUAP, TRENCH, Complex UK and Spit Game.

What did we achieve?

01/04/23 - 31/03/24

Website:

Website - total visitors 27k

Website - website views 56k

Website - event count 170k

Artists supported via editorial - 500+

Website - top 5 landing pages > Homepage, Flames Collective, What's the structure at a major label (blog), Blog, Talent House

Social media:

Social posts 3,776

Social audience - 20,800

Social impressions - 745,000

Social engagements - 24,000

Average engagement rate - 3.3%

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

Video views - 144,000
Messages sent - 6,000

What did people say - testimonials/quotes
Jess Iszatt, BBC R1 "VIBES! Thanks for the write up!"
Eerf Evil, Silhouettes "Love it gang!"
VC Pines "Big love!"
Riahy.Tiff "The talent sheesh! Look fwd to hearing more!"
Ariez Baby "Great catch up!"
Tropical Sun Foods "Doing BIG things! Much love to @UDmusicLDN"
Horton.g "This is something else!"
Timberland_EU "Thanks for your participation, good vibes and boldness!"

Dres Lenses (photographer) "It's crazy how much my life has changed in these 2 years since starting this camera journey - UD's been an integral part to it and I'm forever grateful."

Saadiq T (photographer) "Yesterday was so lit, thank you for the opportunity... The future's looking bright and I have to give my props to UD for that..."

Artists supported via editorial

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

DJ Pogo, Ghetts, Loyle Carner, Lil Silva, Mr Jukes & Barney Artist, Ojerime, George Riley, Akemi Foxx, Burna Boy & J Hus, Camilla George, Melle Brown, MELONYX, J.A.R.J, Amindi, Shy One, 30/70 Collective, Adi Oasis, Greentea Peng, Asha Gold, NiNE8, Ezra Collective & Sampa the Great, Jelani Blackman with Moonchild Sanelly, Trillary Banks, Kokoroko, A8ility, Macelino, Lil Hav, 2biz, Kenzie, Otilefty, Belinda Kapinga, Nicole, Marzena, Nathan Brown-Bennett, Disco B, Nairobi, NDI, Radar, Tevvy iixv, A2, ROZZQWEEN, Kenzie TTH, Mansur Brown, Manny Norté, FLO, Stormzy, Pip Millet, Greentea Peng, Santino Le Saint Jaz Karis, Digital Mozart, Maria Hanlon, Prod284, Jojo Jones, DJ Scotty, DJ XHNWAV, Ahmed, K-Star, Frankie Stew, Harvey Gunn, Jeshi, The Silhouettes Project. DJ Shaxx, Max McKenzie, Humble Shaun, Molly Elizabeth, Malaika, Scuti, Emiko, Joshua Alexander, Nualoe, D Wills, Arinola, Saiming, Ariez Baby, Nayana.AB, Little Simz, Enny, Kieron Boothe, Hope Tala, Stormzy, Olivia Dean, Loyle Carner, Murkage Dave, Isha, Meron T, Jaydonclover, Kofi Stone, Eva Gadd. Blue Lab Beats, Shola Ama, Ray BLK, Promise, TL music, Saadiq, Nick Silver, Young Jay, Nathan Psalms, Ginka, Love Itoya, Lex Jones, Marik, Katya Sounds, Donso Pedro, Ashley Tragic, Anarii, Ability, Aario, Kojey Radical, Elijah, Children of Zeus, Wesley Joseph, DEJA, Jordan Stephens, Stormzy, Mac Wetha, Biig Piig, Lord Apex, Tamera, Jelani Blackman, Kojey Radical, SAULT, Sam Wise, Yazmin Lacey, EVA, ViVi, Anarii, Tstarnay, Skye, Tolu, Elusade, Mar!k, Reptile B, Knap, Kofi, UCHE BW, Claudia, Promise, Katya, Lil Trubz, Rashad, Likkle Jay, Kwaku Asante, Blue Lab Beats, Max McKenzie, The Mouse Outfit & Misha B, SBTRKT & LEILAH, Asha Gold, Little Simz, Debbie & BERWYN, Sam Wise, Asher Kosher, Mafro, Natty Wylah, Headie One, Bib Sama, Spit Game, JiggyJigh, Reepman, Ayo Fred, Milli-Rose, Abby Asabea, William, Blaize, Don Kevo, Tumi, Damélola, Aija, Nomadic Libaax, Rosa, Joshua-Alexander, Krimzz, A8ility, Leon Maddy, Arlo Parks, Mac Wetha, Rachel Chinouriri, VC Pines, Lucy Tun, Finn Foxell, Yazmin Lacey, ISHA, Victoria Port & The Nasty Poet, Fdluxx, Verbz & B-ahwe, TYSON, Coby Sey, Juls, Saiming, Arinola, Max McKenzie, Dan Dannah, Chrissy Day, David GotSound, Emiko, AE, BASE-ment J, A8ilty, 3Dee, Silvana, Straight Bernz, K.Kay, Jay Krimzz, Ayo Fred, Cherralyn, Iris, Thaxxter, King Jelz, David GotSound, Saiming, Nic Hanson, Loose, Aker, Promise, Michael, Dayo Bello, Ivan Ave, Children of Zeus, KYE, Louis VI, Mick Jenkins, Q, p-rallel, KAM BU, BXKS, Juls, Loie, Vibbar, JME, BaggE, Orii Jam, Aaron P'Reach, Swaggalyricalassassin, Chayz3r, Jsmine Sophia, Ayomide, Ukpong, Kadi, Quinn, Krys, Briz, Asriel, KayzTheGreat, BsMnTJ, Kesensa, J AHMALE, Meridian, Malaika, Augustus, Yesha, Chowerman & Velli, Tim Duzit, KHAOS KHAYY, Tyson, TSB, VC Pines, Kay Young, Ego Ella May, Yazmin Lacey, nineteen97, Murkage Dave, BUSHROD, Illa J, Harleigh Blu, JGrrey, ROZZQWEEN, Kamal., Nia Archives, Loyle Carner, Tumi, Saint CJ, Hillarynx, Zuko Rosemeid, Valerie Njenga, Allyson, YESHA, David GotSound, J2, D Wills, Ashley Tragic, BsMnT J, MALAIKA, Humble Shaun, ESTHER DURIN, ArloParks, SBTRKT, Sampha, George Riley, TOTEK, Amie Blu, Bone Slim, Catching Cairo, Turno, p-rallel, Tamera, Toddla T, DEJA, JB Made It, Knap, Krys, Peaky, Narko, Thierryna, Flekka, 3Ree, Yesha, Chayzer, Sweep, Mandi, A Mills, Lexxicon, Davidia, CEO Brave, Lamar Waves, Eddie, Arnold, Conducta, Mysie, Footsie, Sir Spyro, Meron T, Damian Raush, Mungo's Hi Fi, Prince Alla, KAYTRAMINÉ, KAYTRANADA, Aminé, Pharrell Williams, Arlo Parks, Phoebe Bridgers, Safiyyah, Sam Binga, Bakey,Redders, RADA, Tony Nwachukwu, Rxwntree, Zola Marcelle, ShezAr, Atlas Azure, Khalil Madovi, Bina, Dessiree, Lesia, Isaiah St Jean, DJ Stay Wavey, Raye, Amie Blu, Humble the Great, Barney Artist, Yiigaa, Josie Man, Stormzy, Fredo, TYSON, Albertina, dialE, Mercy's Cartel, Gabriels, Dréya Mac, Danny Sanchez, Nubya Garcia, Kaiya, Outlaw The Artist, Yiigaa, Yussef Dayes, Masego, Genesis Owusu, Berhana, Jianbo, p-rallel, Ella More, Katus Myles, Nix Northwest, Hilts, Black Magic Woman, Mimi Rich, DJ Ay, Ester Durin, Jaz Karis, Juls, Berwyn, Etta Bond, Scuti, VC Pines, Bakar, Summer-Pearl, Liam Bailey, MANIK MC, Eliza Imperilee, Denyah, AJRadico, Junior Simba, Pixie Cola, Rio Rainz, Finn Foxell, Casnova, KAM-BU, Bawo, Lucy Tun, Star.One, Ashaine White, Skye, D Wills, Anicah, Zion x Siobhan, Deacon, Shanteh, Devante Vaughan.

FINANCIAL REVIEW

Financial position

The Statement of Financial Activities on page 18 shows net expenditure of £69,637 (2023 - net income of £2,054,658).

This is primarily made up of depreciation of the Talent House capital asset (£68,390) and a small net negative balance of £1,247.

The cash flow statement indicates a break-even cash position. The main difference in donations is due to the transfer of the asset which was a one-off.

Reserves policy

The trustees have examined the requirement for free reserves i.e those unrestricted funds not invested in tangible fixed assets, designated for specific purposes or otherwise committed. The trustees consider that, given the nature of the charitable company's work, the level of reserves should be equal to approximately three months of expenditure.

The trustees are actively pursuing sources of funding in order to ensure that there are sufficient reserves to provide to financial stability and flexibility.

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

SUSTAINABILITY

The trustees continue to support the Executive team in pursuing a diverse range of funding sources to ensure that there are sufficient reserves to provide financial stability and flexibility for the charity.

In Spring 2022, we successfully delivered and took up occupancy in our new building, the Talent House - an asset that will enable a sustainable business model for investing in talent and supporting continued growth. Key development targets are growth in turnover; diversification of income based on an equitable split across public, contributed and earned; and growth of reserves.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation

UD is Black-led. Our trustees are respected senior leaders/public figures, founders/entrepreneurs: their skills and experience encompass Black/independent music industry, global brand, charity/social enterprise, legal/governance and diversity expertise including our Chair - technologist, CEO, author, Dr Anne-Marie Imafidon MBE.

Board

- Dr Anne-Marie Imafidon MBE (Chair) is Co-Founder of the Stemettes, an award-winning social initiative dedicated to inspiring and promoting the next generation of young women in the STEM sectors.
- Danny Pamma is Head of Legal (EMEA & APAC) at Visible Alpha - a fintech - having previously held legal counsel roles at a number of organisations across the City.
- Ella Mbaeri is EMEA Head, Compliance, Morgan Stanley.
- Gee Davy is Chief Operating Officer and Head of Legal & Business Affairs at AIM (Association of Independent Music), leading all aspects of the organisation's operations.
- Joseph Henry a designer, urbanist and curator whose practice advocates for a more equitable built environment through policy and cultural production. Currently Director of Cultural Planning, City of Boston/ Assistant Professor Columbia GSAPP/ Designer & Public Servant, his unique multi-disciplinary practice works between public service and art. He has written for Dezeen, Casabella, and the Architectural Review.
- Lisa Buchan brings over 20 years' experience in brand marketing, commercial brand partnerships, entertainment marketing, PR, and event activations, Lisa has worked with global lifestyle brands and agencies as well as a list of talent and change makers building authentic culturally relevant marketing campaigns.
- Lord Victor O Adebawale of Thornes CBE (Honorary President) is a non-Executive Director of the Co-Operative Group, Collaborate CIC, Nuffield Health, Visionable and Leadership in Mind. He is also Chair of Social. Enterprise UK and the NHS Confederation.

STAFF

Pamela McCormick (CEO) co-founded UD in 2000, looking to create the premier agency for spotting and supporting Black music talent in the UK. Her vision for social and cultural change is the force behind the organisation while the foundation of her beliefs include a passion for equal opportunities, a deep appreciation for music and phenomenal ability to fundraise. Pamela was awarded the Music Week Women in Music Awards Campaigner of the Year 2017 and Music Producers Guild Special Achievement Award 2020. Read Pamela's most recent Op Ed in Music Week here.

Selina Wedderburn joined as General Manager. An alumna of the first ever POWER UP programme, Selina brings ten years' experience in senior operations roles across the music business at PPL, Your Army and Rehegoo, as well as artist management and live music events for emerging talent.

Based on insight/data from external evaluation, UD's capabilities were identified as:

- UD works with diverse communities as a matter of course. Participant profiles are typically 70%+ Black communities.
- UD is used to dealing with complex projects of scale.
- Respected and skilled leadership, an active and engaged board. Lean & effective management. Decision-making is fast and project management efficient. Continued trend in recruiting artist practitioners with industry AND teaching credentials/qualifications.
- UK-wide industry partnerships. Good brand recognition amongst the commercial music industry, funders and participants.
- UD's various stakeholder voices are integral to every part of the project cycle.

UD'S APPROACH, CO-DESIGNING WITH YOUNG PEOPLE

Our methodology is carefully designed to optimise our engagement with young people:

- Informed by participant need, responding to their identities, experiences and interests;
- Led by expert practitioners, ensuring relevant, high-quality work connected to the music industry;
- Supported by partnerships (music industry / community), ensuring we both amplify our reach and add value to existing opportunities and services;
- Delivered in the Talent House, representing industry level facilities and resources to lift aspirations.

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Our established model for co-designing change, benefits young people who are underrepresented or who feel they do not have a voice:

- We listen to young people, weighing up ideas to see how sessions/project plans can be improved;
- We will revise projects, incorporating young people's ideas - if change is not possible, we explain why;
- Young people put their own ideas into practice with UD support;
- Young people are enthusiastic about planning/management, using experiences, creativity and imagination to make change.

UD Creatives (Youth Steering Group), informs our work, comprising 6 young people who represent high levels of participation in, and engagement with, UD's events and programmes. Nayana Brathwaite leads the group; a Flames Collective senior member, and member of UD's staff team. UD Creatives convene bi-monthly meetings and facilitate a WhatsApp group to frame contributions; their self-defined purpose is to evaluate UD's programme.

FUNDERS AND PARTNERS

UD enjoys UK-wide industry partnerships in music and beyond. In summary, we have developed broad music education partnerships including with Music Hubs and the University of East London (UEL); National Portfolio Organisations including East London Dance and Music for Youth; major record labels (Sony, Universal and Warner) and UK Music Members and music industry trade bodies such as AIM (Association of Independent Music), BPI (British Phonographic Industry), MMF (The Music Managers Forum), MPG (Music Producers Guild), PPL (Phonographic Performance Ltd) who provide us with development funding and in-kind mentoring support and work experience for underrepresented artists and workforce.

We have been an Arts Council England (ACE) National Portfolio Organisation (NPO) since 1999. We were invited in 2022 to join an expanded National Youth Music Organisation (NYMO) cohort, co-funded by ACE and the Department for Education (DfE), recognising the influence of UD's work as the go-to pipeline for nurturing nationally significant Black music practitioners. We are part of the national Talent Development Partner network convened and funded by the PRS Foundation.

Current funders include:

Arts Council England
Aspers
Chopstix
Converse
Esmée Fairbairn Foundation
Foundation for Future London
The Foyle Foundation
Paul Hamlyn Foundation
PRS Foundation Talent Development Partner
The Soho House Foundation
Sony Social Justice Fund
University of East London

Induction and training of new trustees

New trustees undergo an orientation day to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the decision-making process, the business plan and recent financial performance of the charity. During the induction day, they meet key employees and other trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Related parties

Urban Development Limited provided services that were essential to the delivery of the projects and activities that UDMF requires to effectively pursue its stated purposes. These resources and services included Urban Development Limited's property, music studios and equipment and staff and a development of a property that was taken over by UDMF. The services were provided on a cost recovery basis or in-kind.

During the year, all the assets, liabilities and activities were transferred from Urban Development to UDMF and Urban Development will become dormant.

REPORT OF THE TRUSTEES
for the year ended 31 March 2024

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

08071972 (England and Wales)

Registered Charity number

1149090

Registered office

Units 19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

Trustees

Dr A O Imafidon MBE Chair of Trustees
Mr A C Daboh (resigned 28.2.24)
Ms G Davy
Ms M Mbaeri
MR A D M Missingham (resigned 28.2.24)
Mr J Henry
Ms L Buchan (appointed 28.2.24)
Mr H Pamma (appointed 28.2.24)

Independent Examiner

Raffingers LLP
Chartered Certified Accountants
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

Solicitors

CMS Cameron McKenna Nabarro Olswang LLP
Cannon Place,
78 Cannon Street
London
EC4N 6AF

Bankers

Barclays Bank
Whitechapel Branch
Business Banking
Leicester LE87 2BB

Approved by order of the board of trustees on 23 December 2024 and signed on its behalf by:

Dr A O Imafidon MBE - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
UD MUSIC FOUNDATION

Independent examiner's report to the trustees of UD Music Foundation ('the Company')

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Thuraiaratnam Sudarshan

Raffingers LLP
Chartered Certified Accountants
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

23 December 2024

UD MUSIC FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 March 2024

	Notes	Unrestricted fund £	Restricted funds £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	5,711	-	5,711	2,107,525
Charitable activities	4				
Charitable Activities		722,326	87,115	809,441	443,049
Investment income	3	322	-	322	11
Total		<u>728,359</u>	<u>87,115</u>	<u>815,474</u>	<u>2,550,585</u>
EXPENDITURE ON					
Raising funds					
Raising donations and legacies	5	98,640	800	99,440	106,268
		<u>98,640</u>	<u>800</u>	<u>99,440</u>	<u>106,268</u>
Charitable activities	6				
Charitable Activities		736,613	49,058	785,671	389,659
Total		<u>835,253</u>	<u>49,858</u>	<u>885,111</u>	<u>495,927</u>
NET INCOME/(EXPENDITURE)		(106,894)	37,257	(69,637)	2,054,658
RECONCILIATION OF FUNDS					
Total funds brought forward		2,071,445	14,510	2,085,955	31,297
TOTAL FUNDS CARRIED FORWARD		<u><u>1,964,551</u></u>	<u><u>51,767</u></u>	<u><u>2,016,318</u></u>	<u><u>2,085,955</u></u>

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

BALANCE SHEET

31 March 2024

	Notes	2024 £	2023 £
FIXED ASSETS			
Tangible assets	12	2,232,687	2,309,999
CURRENT ASSETS			
Debtors	13	136,000	147,847
Cash at bank		465	9,905
		<u>136,465</u>	<u>157,752</u>
CREDITORS			
Amounts falling due within one year	14	(141,464)	(142,841)
NET CURRENT ASSETS		<u>(4,999)</u>	<u>14,911</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		2,227,688	2,324,910
CREDITORS			
Amounts falling due after more than one year	15	(211,370)	(238,955)
NET ASSETS		<u>2,016,318</u>	<u>2,085,955</u>
FUNDS	18		
Unrestricted funds:			
General fund		1,964,551	2,071,445
Restricted funds		51,767	14,510
TOTAL FUNDS		<u>2,016,318</u>	<u>2,085,955</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

BALANCE SHEET - continued

31 March 2024

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

The financial statements were approved by the Board of Trustees and authorised for issue on 23 December 2024 and were signed on its behalf by:

Dr A O Imafidon MBE - Trustee

UD MUSIC FOUNDATION

CASH FLOW STATEMENT
for the year ended 31 March 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Cash generated from operations	1	21,355	(15,076)
Interest paid		(12,454)	-
Net cash provided by/(used in) operating activities		8,901	(15,076)
Cash flows from investing activities			
Purchase of tangible fixed assets		8,922	(27,534)
Interest received		322	11
Net cash provided by/(used in) investing activities		9,244	(27,523)
Cash flows from financing activities			
Loan repayments in year		(27,585)	(11,045)
Net cash used in financing activities		(27,585)	(11,045)
Change in cash and cash equivalents in the reporting period		(9,440)	(53,644)
Cash and cash equivalents at the beginning of the reporting period		9,905	63,549
Cash and cash equivalents at the end of the reporting period		465	9,905

The notes form part of these financial statements

UD MUSIC FOUNDATION

NOTES TO THE CASH FLOW STATEMENT
for the year ended 31 March 2024

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

	2024 £	2023 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(69,637)	2,054,658
Adjustments for:		
Depreciation charges	68,390	2,950
Interest received	(322)	(11)
Interest paid	12,454	-
Transfer of assets	-	(2,100,496)
Decrease in debtors	11,847	171,158
Decrease in creditors	(1,377)	(143,335)
Net cash provided by/(used in) operations	<u>21,355</u>	<u>(15,076)</u>

2. ANALYSIS OF CHANGES IN NET DEBT

	At 1.4.23 £	Cash flow £	At 31.3.24 £
Net cash			
Cash at bank	9,905	(9,440)	465
	<u>9,905</u>	<u>(9,440)</u>	<u>465</u>
Debt			
Debts falling due after 1 year	(238,955)	27,585	(211,370)
	<u>(238,955)</u>	<u>27,585</u>	<u>(211,370)</u>
Total	<u>(229,050)</u>	<u>18,145</u>	<u>(210,905)</u>

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.

Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Website and logo	- 20% on cost
Computer equipment	- 20% on cost

Assets under construction are not depreciated until the work is completed and the assets are in use by the charity.

Taxation

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

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.

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid.

Cash at bank and in hand

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2024

1. ACCOUNTING POLICIES - continued

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

Creditors and provisions

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

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments.

Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value except for bank loans which are subsequently measured at the carrying value plus accrued interest less repayments. The financing charge to expenditure is at a constant rate calculated using the effective interest method.

2. DONATIONS AND LEGACIES

	2024	2023
	£	£
Donations	5,621	6,664
Gift aid	90	365
Assets and liabilities transferred from Urban Development	-	2,100,496
	<u>5,711</u>	<u>2,107,525</u>

3. INVESTMENT INCOME

	2024	2023
	£	£
Deposit account interest	<u>322</u>	<u>11</u>

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2024	2023
		£	£
Grants	Charitable Activities	329,337	125,660
Trusts and foundations	Charitable Activities	208,703	106,413
Corporates	Charitable Activities	104,948	109,035
Earned	Charitable Activities	166,453	34,781
Other income	Charitable Activities	-	67,160
		<u>809,441</u>	<u>443,049</u>

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

	2024	2023
	£	£
Arts Council England	<u>329,337</u>	<u>117,011</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2024

5. RAISING DONATIONS AND LEGACIES

	2024	2023
	£	£
Marketing	86,466	77,903
Development and fundraising costs	12,974	28,365
	<u>99,440</u>	<u>106,268</u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 7) £	Support costs (see note 8) £	Totals £
Charitable Activities	<u>541,398</u>	<u>244,273</u>	<u>785,671</u>

7. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2024	2023
	£	£
Staff costs	265,640	141,350
Programme marketing costs	19,079	3,211
Other programme costs	27,767	9,757
Project management	43,932	23,035
Artists', tutors' and mentors' fees	184,980	50,563
	<u>541,398</u>	<u>227,916</u>

8. SUPPORT COSTS

	Management £	Finance £	Other £	Totals £
Charitable Activities	<u>215,691</u>	<u>19,544</u>	<u>9,038</u>	<u>244,273</u>

9. NET INCOME/(EXPENDITURE)

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

	2024	2023
	£	£
Depreciation - owned assets	<u>68,390</u>	<u>2,950</u>

10. 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.

There were no trustees' expenses paid 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.

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2024

11. STAFF COSTS

	2024	2023
	£	£
Wages and salaries	242,767	131,089
Social security costs	20,011	7,692
Other pension costs	2,862	2,569
	<u>265,640</u>	<u>141,350</u>

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

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

	2024	2023
	9	7
Charitable	<u>9</u>	<u>7</u>

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

12. TANGIBLE FIXED ASSETS

	Freehold property £	Plant and machinery £	Fixtures and fittings £
COST			
At 1 April 2023	1,978,390	237,803	76,006
Additions	(10,417)	579	-
At 31 March 2024	<u>1,967,973</u>	<u>238,382</u>	<u>76,006</u>
DEPRECIATION			
At 1 April 2023	-	-	-
Charge for year	-	47,676	15,201
At 31 March 2024	<u>-</u>	<u>47,676</u>	<u>15,201</u>
NET BOOK VALUE			
At 31 March 2024	<u>1,967,973</u>	<u>190,706</u>	<u>60,805</u>
At 31 March 2023	<u>1,978,390</u>	<u>237,803</u>	<u>76,006</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2024

12. TANGIBLE FIXED ASSETS - continued

	Website and logo £	Computer equipment £	Totals £
COST			
At 1 April 2023	14,750	11,900	2,318,849
Additions	-	916	(8,922)
At 31 March 2024	14,750	12,816	2,309,927
DEPRECIATION			
At 1 April 2023	8,850	-	8,850
Charge for year	2,950	2,563	68,390
At 31 March 2024	11,800	2,563	77,240
NET BOOK VALUE			
At 31 March 2024	2,950	10,253	2,232,687
At 31 March 2023	5,900	11,900	2,309,999

13. DEBTORS

	2024 £	2023 £
Amounts falling due within one year:		
Trade debtors	27,172	9,998
VAT	12,933	12,385
Prepayments and accrued income	92,755	112,725
	132,860	135,108
Amounts falling due after more than one year:		
Other debtors	3,140	12,739
Aggregate amounts	136,000	147,847

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade creditors	96,077	65,878
Amounts owed to group undertakings	22,088	40,445
Social security and other taxes	6,464	2,190
Pension payable	809	417
Other creditors	144	1,397
Deferred income	-	1,073
Accrued expenses	15,882	31,441
	141,464	142,841

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2024

15. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2024	2023
	£	£
Other loans (see note 16)	<u>211,370</u>	<u>238,955</u>

16. LOANS

An analysis of the maturity of loans is given below:

	2024	2023
	£	£
Amounts falling due in more than five years:		
Repayable by instalments:		
Other loans	211,370	238,955

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2024 Total funds	2023 Total funds
	£	£	£	£
Fixed assets	2,232,687	-	2,232,687	2,309,999
Current assets	84,698	51,767	136,465	157,752
Current liabilities	(141,464)	-	(141,464)	(142,841)
Long term liabilities	(211,370)	-	(211,370)	(238,955)
	<u>1,964,551</u>	<u>51,767</u>	<u>2,016,318</u>	<u>2,085,955</u>

18. MOVEMENT IN FUNDS

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	2,071,445	(106,894)	1,964,551
Restricted funds			
Esmee Fairbairn	14,510	(14,510)	-
Foyle Foundation	-	26,200	26,200
Sony Social Justice Fund	-	25,567	25,567
	<u>14,510</u>	<u>37,257</u>	<u>51,767</u>
TOTAL FUNDS	<u>2,085,955</u>	<u>(69,637)</u>	<u>2,016,318</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2024

18. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	728,359	(835,253)	(106,894)
Restricted funds			
Esmee Fairbairn	-	(14,510)	(14,510)
Foyle Foundation	30,000	(3,800)	26,200
Sony Social Justice Fund	32,115	(6,548)	25,567
Soho House Foundation	25,000	(25,000)	-
	<u>87,115</u>	<u>(49,858)</u>	<u>37,257</u>
TOTAL FUNDS	<u><u>815,474</u></u>	<u><u>(885,111)</u></u>	<u><u>(69,637)</u></u>

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	At 31.3.23 £
Unrestricted funds			
General fund	15,797	2,055,648	2,071,445
Restricted funds			
Esmee Fairbairn	15,500	(990)	14,510
	<u>31,297</u>	<u>2,054,658</u>	<u>2,085,955</u>
TOTAL FUNDS	<u><u>31,297</u></u>	<u><u>2,054,658</u></u>	<u><u>2,085,955</u></u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	2,481,587	(425,939)	2,055,648
Restricted funds			
Youth Music	2,998	(2,998)	-
Esmee Fairbairn	66,000	(66,990)	(990)
	<u>68,998</u>	<u>(69,988)</u>	<u>(990)</u>
TOTAL FUNDS	<u><u>2,550,585</u></u>	<u><u>(495,927)</u></u>	<u><u>2,054,658</u></u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2024

19. RELATED PARTY DISCLOSURES

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

Accounts

REGISTERED COMPANY NUMBER: 08071972 (England and Wales)
REGISTERED CHARITY NUMBER: 1149090

REPORT OF THE TRUSTEES AND
AUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

FOR
UD MUSIC FOUNDATION

Raffingers LLP, Statutory Auditor
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

UD MUSIC FOUNDATION

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for the year ended 31 March 2023

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UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 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).

The Urban Development Music Foundation (UDMF) was founded as a company limited by guarantee (company number 8071972) on 16 May 2012 and a registered charity (number 1149090) on 25 September 2012.

OBJECTIVES AND ACTIVITIES

Objectives and aims

Purposes

UD's vision is to be THE talent development centre and national youth music organisation for commercial and Black music - recognised by the public sector for the social and cultural impact of our work and respected and rewarded by the private sector for the value we add to the commercial music industry. With over 20 years of experience in nurturing and supporting Black and culturally diverse artists when they need it most, UD acts as a bridge between burgeoning talent and the music industry.

We are passionate about excellence, and the potential for excellence in every young person we encounter. Aligning professionalism and business acumen with an understanding of youth and subculture, we run industry-led events, artist development and employment support programmes to support young people and emerging artists/professionals to access, and progress within, the highly competitive music industry.

We have produced transformational personal, social and creative outcomes for participants (14 - 25-year-olds, 70% Black Asian and Minority Ethnic and those from communities facing socio-economic disadvantage). Artists we've worked with in their early careers are now commercial household names. Young people and emerging professionals we've supported now work at major industry institutions.

We are now positioned to 'fast forward' our organisational development, sector impact, and growth trajectory - to scale up. Our building, Talent House is inspired by the need to ensure our young people benefit from the legacy of the London Olympic Games. Following a 7-year process of business development and evaluation, we have set out a vision for a new National Youth Music Organisation (NYMO), a progression pathway rooted in east London with satellite regional projects, to mirror that of the existing (predominantly Western classical) music education sector.

UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

ACHIEVEMENT AND PERFORMANCE

Charitable activities

We realised our long-term vision of a purpose-designed building - Talent House - in Newham in partnership with East London Dance with fully operational studio and education spaces, following completion of a soft launch period. We delivered a successful launch event on 5th July, attended by 112 VIP guests including the Mayor of London and artist Ghetts. As planned, the asset was gifted and transferred to the balance sheet of the UD Music Foundation in the 2022/23 accounts.

The charity delivered well against targets in this period - across a wide Education programme, small set of Acceleration activity for young artists and a comprehensive programme of events in and around our brand new Talent House space. We engaged 1,038 participants and audiences of 1,228 overall. Our programme continues to offer a ladder of progression for C&YP age 14-25, 70%+ Global Majority, 50:50 gender balance, majority facing socio-economic disadvantage (POLAR quintile definition, free school meals). The key programme highlights are set out below.

We were successful in securing Arts Council England (ACE) National Portfolio Organisation funding for a further term (April 2023-March 2026) and we achieved an uplift to bring our annual ACE investment to £329,337. In view of the planned expansion to national touring and satellite regional projects in 2025/26, we were invited by ACE to join an expanded NYMO (National Youth Music Organisation) cohort.

EDUCATION PROGRAMME

Flames Collective

UD's flagship pre-vocational creative development programme for young people aged 16-19 (KS4/5) demonstrating high potential.

In 2022/23, we delivered 27 x half-day core sessions and 2 songwriting camps (Easter and Summer 2022). 5 songs written and produced for new EP. 17 core participants overall since April (plus 6 returning alumni). In addition, Flames performed at 7 high profile shows including: the Talent House launch; a collaboration with artist FaceSoul at the Barbican 6th June; a Queen's Jubilee celebration in collaboration at the Royal Docks on 30th June; the Great Get Together Ten Years On (Olympic Park anniversary) at Queen Elizabeth Olympic Park 23rd July; Black History Month at City Hall 6th October; and the launch of Black Culture and Creativity in London, at the behest of the Mayor of London 28th November; a live recorded session was broadcast on BBC Radio 4 Today show on New Year's Eve as part of Anne-Marie Imafidon's guest edit. The collective also collaborated with Jake Bugg in support of the Teenage Cancer Trust at the Royal Albert Hall in March 2023.

School outreach and youth access

We delivered 4 projects - 2 in Newham supported by Aspers and 2 in Tower Hamlets supported by the music education hub. We engaged 78 school children aged 13 to 15 and worked with them to write 20 new tracks.

We worked in partnership with East London Dance to deliver a week-long summer school and create a song to a commission brief for the London College of Fashion's Dystopia to Utopia event at East Bank on 21st September. 8 young people were involved in the collaboration; four in devising a new piece of music and 8 in the video and live performance with ELD's youth company for Ray BLK's My Hood, which was the culmination of the commission.

We offered free community access during August 2022, supporting 27 emerging artists through 24 sessions. We provided 1 day of free studio time per month to 13 Talent House members.

Industry Takeover employment support

Intro to the music industry seminars and annual conference with keynote talks by Black music leaders, Decoded panels debating politics predicting trends, 'How to Steal My Job' break-out workshops, 121 'Ask the Expert' surgeries, showcases featuring cutting-edge underground talent, industry marketplace & networking.

We delivered a series of 5 talks and networking events in April - July 2022 as part of the 'soft landings' period of Talent House.

UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

We exceeded our targets for the All Dayer substantively as we increased the scale of the event to a week-long series of events at Talent House between Monday 27th March to Sunday 2nd April. The programme comprised 13 panel/masterclass sessions featuring 48 industry speakers, 4 live events, 3-day songwriting camp and Free Yard (2 days of studio time) + DJs. The event was co-curated with our Youth Steering Group with leading Black music culture industry partners including PRS and PPL, Warner Music UK, TikTok, King Apparel, Trench, Complex, GUAP, 0207 Def Jam and the Rio Ferdinand Foundation.

We engaged 674 participants and showcased 37 artists, 80% were identified as Black, Asian or minority ethnic. 82% of the audience rated the event as excellent or good. Overall rating was 8 out of 10.

The Industry Takeover series is judged to be highly effective in connecting young Londoners interested in the music industry, directly to industry professionals. Events are relevant, credible and high quality. They prepare delegates, who are likely to be DIY musicians or aspiring for executive roles, for the realities of working in the music industry and becoming financial sustainable. In exit surveys, participants were asked to score how effective the event was in developing skills in the following areas. The following shows the % of participants who responded, 'very effective' or 'effective'.

- Insight into the business & enterprise skills I need: 70% scored very effective/effective
- Insight into the creative skills I need: 73% scored very effective/effective
- Confidence in setting up/developing an enterprise: 65% scored very effective/effective
- Identifying new opportunities: 66%
- Networking and meeting useful industry contacts: 72%
- Keeping my knowledge relevant and up to date: 77%
- Identifying the career pathways to work within the creative industries: 66%
- Increasing my confidence about having a career

"Just wanted to say a massive thanks for organising and help put on all of these events. I am 19 now and have been pursuing music for 4-ish years and after the talks on Tuesday it feels like my eyes were opened and that I am finally understanding how the industry work. It is people like you and events like this which keep dreams like mine going forward!" Repeat attendee, Industry Takeover, March 2023.

"I think what UD's doing is super important. Connecting people with the industry experts, giving people the opportunity to learn [is] something that UD do and always have done and do really, really well. So, I'm really proud to be involved!" Alex Boateng, Co-President at 0207 Def Jam.

"Just wanted to say a HUGE thank you from TeamTok for having us down yesterday. We had SUCH a good time, with a full house and fully engaged young people. Also, big thank you to Sarah and Michael who were amazing at hosting us. Massive thank you to Saffah who was ever the professional and Saiming for giving the artist perspective so eloquently!. Parris OH, Artist Partnerships at TikTok

ACCELERATION

CertHE Music Performance & Production and Music Technology & Production Level 4 courses.

New post-18 vocational courses designed to meet the needs of target participants and the skills & knowledge required by the music industry - collaboration, music technology, production, public project, mental wealth.

In 2022/23 we completed the validation process in partnership with the University of East London for delivery from October 2023. The prospectus can be viewed [here](#).

UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

Incubator programme

Intensive group programme for 10 early-career artists piloted in 2020/21 through consultation with music industry experts and individual packages reflecting in-depth needs assessment & offering long-term 'advanced level' development typically unavailable to emerging artist producers.

In 2022/23, we supported 10 self-releasing artists (2 are a duo) vs a target of 10 - AE, Arinola, Chrissy Day, Dan Dannah, David Got Sound, Emiko, Max McKenzie, Marik, Sai-Ming,

100% under 25 years and under, 100% were identified as Black, Asian or minority ethnic vs target of 70%, 40% identified as female & non-binary 10% described themselves as D/deaf or disabled or neurodiverse or experiencing from mental illness.

Based on self-assessment in before and after questionnaires they recorded progression across 4 programme areas: music industry knowledge; marketing skills; career development; creative skills. 100% of participants (10) gained technical/sector-specific and/or creative skills; grew their networks and awareness of local opportunities and gained in their confidence in their potential and self-initiative. Destination tracking will be undertaken in March 2024 to evidence progress towards the increased employability of participants (long-term outcome).

Case study: Chrissy Day

Chrissy Day is an R&B artist and songwriter. She has been part of our Incubator Programme since December 2022 and joined specifically seeking guidance and support after a previous negative experience with artist management. She has since harnessed the programme's support to explore her artistry and songwriting and make contacts through networking and the mentoring provided to go on to write with artists like Kojey Radical and emerging pop groups. Chrissy was also given the opportunity to perform at The Great Escape Festival in Brighton, which enabled her to widen her reach as an artist and solidify her industry contacts.

<https://www.udmusic.org/blog/featured/introducing-chrissy-day/>

'This incubator programme has been truly insightful and informative. Learning about the ins and outs of the music industry to ensure I understand how to run my business as an artist has been a clarifying experience. In regard to the workshops, I was able to expand upon my skills and add to my capabilities within my craft when it comes to songwriting and creating music around different concepts, genres, and collaboration. THE GREAT ESCAPE WAS ONE OF THE BEST EXPERIENCES! My first ever festival courtesy of the UD Incubator Programme! It was such an honour to be able to grace the TGE stage with my fellow Incubator artist mates. I've learnt so much throughout this incubator programme most importantly expanding my horizons as an artist, singer/songwriter and stepping into industry spaces with more confidence and knowledge of how to get the best out of any and every situation.'

Showcasing

Regular showcases at Talent House and beyond to encourage community engagement and develop a ladder of progression for live music including a new series of Open Mics at Talent House.

We delivered 16 events, reaching audiences of 1,228; showcased 172 artists (all of which received editorial/social media uplift) and an additional 250 artists via online profile/support; we. This includes showcase at The Great Escape Festival, profiling 4 artists - Ami Blu, Molly Elizabeth, Scuti and Sarah Isabella; 8 new 'Open Mic' community engagement events at the Talent House; a showcase at Village Underground in partnership with Timberland in October 2022, In addition, we participated in 8 high profile events at City Hall, the Barbican and the Royal Albert Hall featuring Flames and Incubator artists and co-delivered 4 showcase events with Spit Game as well as 3 partner-led showcases during Industry Takeover (Spit Game Live, GUAP Live and Orie Jam).

FINANCIAL REVIEW

Reserves policy

The trustees have examined the requirement for free reserves i.e those unrestricted funds not invested in tangible fixed assets, designated for specific purposes or otherwise committed. The trustees consider that, given the nature of the charitable company's work, the level of reserves should be equal to approximately three months of expenditure.

The trustees are actively pursuing sources of funding in order to ensure that there are sufficient reserves to provide to financial stability and flexibility.

UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

FINANCIAL REVIEW

Results for the year

The Statement of Financial Activities on page 13 shows net income of £2,054,658 (2022 - £16,326). The increase in net income is due to the transfer of assets and liabilities from Urban Development amounting to £2,100,496. At the year end charity had reserves of £2,085,955 (2021 - £31,297).

SUSTAINABILITY

The trustees continue to support the Executive team in pursuing a diverse range of funding sources to ensure that there are sufficient reserves to provide financial stability and flexibility for the charity.

In Spring 2022, we successfully delivered and took up occupancy in our new building, the Talent House - an asset that will enable a sustainable business model for investing in talent and supporting continued growth. Key development targets are growth in turnover; diversification of income based on an equitable split across public, contributed and earned; and growth of reserves.

By 31st March 2024, we expect our unrestricted reserves to be £34,888 and by 31st March 2025, we expect to have increased this figure to £63,839.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation

To reflect our mission, UD is, and always has been, Black-led. The demographic make-up of our Board/Senior Leadership is 63% People from Ethnic Minority Backgrounds and 63% female. We will improve board diversity further by 31/3/23 from 63% to 70%: we will fill vacant posts identified through the skills audit whilst ensuring we increase representation from People from Ethnic Minority Backgrounds (to reflect our participant demographic via targeted recruitment).

Board

Our longstanding chair Lord Victor Adebawale was in post until 31 March 2023. A transition phase saw smooth handover to longstanding trustee Dr Anne-Marie Imafidon as chair. She stepped in from 1 April 2023.

- Dr Anne-Marie Imafidon MBE is Co-Founder of the Stemettes, an award-winning social initiative dedicated to inspiring and promoting the next generation of young women & nonbinary people in the STEM & STEAM sectors. 2022-2023 President of the British Science Association.
- Austin Daboh is the Executive Vice President of Atlantic Records.
- Gee Davy is Chief Operating Officer and Head of Legal & Business Affairs at AIM (Association of Independent Music), leading all aspects of the organisation's operations.
- Ella Mbaeri is EMEA Head, Compliance, Morgan Stanley
- Andrew Missingham is Executive Director of Consumer Insights at AKQA and was previously Co-Founder of management consultancy B+A, working with global C-Suite executives from clients as diverse as Nike, Lego and Beats by Dre to build stronger, more representative and inclusive teams.
- Joseph Henry, 2024 Loeb/Artlab Fellow at Harvard University GSD, designer & urbanist working closely with institutions to be more progressive in how they shape our urban environment.

Senior Management

Pamela McCormick, CEO (and former Trustee), co-founded Urban Development in 2000 and the UD Music Foundation in 2012, with the vision to create the premier agency for spotting and supporting Black music talent in the UK. With an international career spanning 30+ years in music, Pamela has been recognised for her outstanding work in supporting and educating the next generation of diverse musical talent. She was awarded Campaigner of the Year at the prestigious Music Week Women in Music Awards 2017 and honoured by the UK Music Producers Guild with the Special Recognition Award in 2020. The CEO is still supported by Head of Operations, Hazel Durrant, who has worked within the arts, social impact and not-for-profit sector for 20+ years, primarily in fundraising, business development, building management and project management.

We have robust and well-established governance and project management systems:

- " Quarterly board meetings: review management accounts, fundraising, business plan, risk
- " AGM: approve accounts, set the budget and review policies. Monthly project board meetings: review project timelines, budgets, data capture/analysis, evaluation
- " In-house and commissioned evaluation reports

Monitoring and evaluation requirements from funding agreements and project delivery Key Performance Indicators, aligned with our evaluation framework/toolkit, are tracked/reviewed in monthly Project Board Meetings, led by the Head of Operations. Progress is summarised in Board papers.

The Memorandum and Articles make provision for managing Directors' interests and conflict of interest. Any Director who becomes a conflicted Director must: declare the nature and extent of any interest; withdraw from the meeting for that item after providing any information requested by the Directors; not be counted in the quorum for that part of the meeting; and be absent during the vote and have no vote on the matter. Conflicts of interest are on the agenda of every board meeting.

Trustees are selected based on their skills in relation to our regular skills audit, standing as a person and belief in our charitable objects. They go through a rigorous interview and vetting process, are nominated and then invited to join as a Director if a majority of Directors agree on their selection.

UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

STRUCTURE, GOVERNANCE AND MANAGEMENT

New trustees undergo an orientation day to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the decision-making process, the business plan and recent financial performance of the charity. During the induction day, they meet key employees and other trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Induction and training of new trustees

New trustees undergo an orientation day to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the decision-making process, the business plan and recent financial performance of the charity. During the induction day, they meet key employees and other trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Related parties

Urban Development Limited provided services that were essential to the delivery of the projects and activities that UDMF requires to effectively pursue its stated purposes. These resources and services included Urban Development Limited's property, music studios and equipment and staff and a development of a property that was taken over by UDMF. The services were provided on a cost recovery basis or in-kind.

During the year, all the assets, liabilities and activities were transferred from Urban Development to UDMF and Urban Development will become dormant.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

08071972 (England and Wales)

Registered Charity number

1149090

Registered office

Units 19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

Trustees

Lord V O Adebowale (resigned 31.3.23)
Dr A O Imafidon MBE
Ms P E McCormick (resigned 16.3.23)
Mr A C Daboh
Ms G Davy
Ms M Mbaeri
MR A D M Missingham
Mr J Henry (appointed 17.3.23)

Auditors

Raffingers LLP, Statutory Auditor
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

UD MUSIC FOUNDATION

REPORT OF THE TRUSTEES **for the year ended 31 March 2023**

REFERENCE AND ADMINISTRATIVE DETAILS

Solicitors

CMS Cameron McKenna Nabarro Olswang LLP
Cannon Place,
78 Cannon Street
London
EC4N 6AF

Bankers

Barclays Bank
Whitechapel Branch
Business Banking
Leicester LE87 2BB

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of UD Music Foundation 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; and
- 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, Raffingers LLP, Statutory Auditor, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by order of the board of trustees on and signed on its behalf by:

.....
Dr A O Imafidon MBE - Trustee

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF **UD MUSIC FOUNDATION**

Opinion

We have audited the financial statements of UD Music Foundation (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement 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.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
UD MUSIC FOUNDATION

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; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

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.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF **UD MUSIC FOUNDATION**

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:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the charitable company through discussions with management and from our commercial knowledge and experience of the charity sector;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the association, including the Companies Act 2006, Charities Act 2011, Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102) (effective 1 January 2019), Trustees Act, Bribery Act, Health and safety legislation and data protection;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence if available; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the charity's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations, including the ones that ensure that the grants are used for intended purposes.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested donations received and grant paid for accuracy and completeness;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

To address the risk that revenue could be misstated due to fraud, we:

- we obtained an understanding of the company's revenue recognition policies and compared these to the accounting standard;
- performed a walkthrough to confirm our understanding of the processes and controls through which the business initiates, records, processes and reports revenue transactions;
- tested a sample of revenue transactions to supporting evidence; and
- tested, on a sample basis, revenue related balances in the balance sheet.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
UD MUSIC FOUNDATION

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.

Other matter

In the previous accounting period, the trustees of the company took advantage of audit exemption under s477 of the Companies Act. Therefore, the prior period financial statements were not subject to audit.

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.

Suda Ratnam FCCA (Senior Statutory Auditor)
for and on behalf of Raffingers LLP, Statutory Auditor
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

Date:

UD MUSIC FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 March 2023

	Notes	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	2,107,528	-	2,107,528	5,486
Charitable activities	4				
Charitable Activities		374,051	68,998	443,049	315,975
Investment income	3	8	-	8	14
Total		<u>2,481,587</u>	<u>68,998</u>	<u>2,550,585</u>	<u>321,475</u>
EXPENDITURE ON					
Raising funds					
Raising donations and legacies	5	97,268	9,000	106,268	64,380
		<u>97,268</u>	<u>9,000</u>	<u>106,268</u>	<u>64,380</u>
Charitable activities	6				
Charitable Activities		328,671	60,988	389,659	240,769
Total		<u>425,939</u>	<u>69,988</u>	<u>495,927</u>	<u>305,149</u>
NET INCOME/(EXPENDITURE)		2,055,648	(990)	2,054,658	16,326
RECONCILIATION OF FUNDS					
Total funds brought forward		15,797	15,500	31,297	14,971
TOTAL FUNDS CARRIED FORWARD		<u><u>2,071,445</u></u>	<u><u>14,510</u></u>	<u><u>2,085,955</u></u>	<u><u>31,297</u></u>

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

UD MUSIC FOUNDATION

BALANCE SHEET
31 March 2023

	Notes	2023 £	2022 £
FIXED ASSETS			
Tangible assets	12	2,309,999	436,379
CURRENT ASSETS			
Debtors	13	147,847	319,005
Cash at bank		9,905	63,549
		157,752	382,554
CREDITORS			
Amounts falling due within one year	14	(142,841)	(787,636)
NET CURRENT ASSETS		14,911	(405,082)
TOTAL ASSETS LESS CURRENT LIABILITIES		2,324,910	31,297
CREDITORS			
Amounts falling due after more than one year	15	(238,955)	-
NET ASSETS/(LIABILITIES)		2,085,955	31,297
FUNDS	18		
Unrestricted funds:			
General fund		2,071,445	15,797
Restricted funds:			
Esmee Fairbairn		14,510	15,500
TOTAL FUNDS		2,085,955	31,297

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

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

.....
Dr A O Imafidon MBE - Trustee

The notes form part of these financial statements

UD MUSIC FOUNDATION

CASH FLOW STATEMENT
for the year ended 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities			
Cash generated from operations	1	(15,073)	432,242
Net cash (used in)/provided by operating activities		(15,073)	432,242
Cash flows from investing activities			
Purchase of tangible fixed assets		(27,534)	(427,529)
Interest received		8	14
Net cash used in investing activities		(27,526)	(427,515)
Cash flows from financing activities			
Loan repayments in year		(11,045)	-
Net cash (used in)/provided by financing activities		(11,045)	-
Change in cash and cash equivalents in the reporting period		(53,644)	4,727
Cash and cash equivalents at the beginning of the reporting period		63,549	58,822
Cash and cash equivalents at the end of the reporting period		9,905	63,549

The notes form part of these financial statements

UD MUSIC FOUNDATION

NOTES TO THE CASH FLOW STATEMENT
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)	2,054,658	16,326
Adjustments for:		
Depreciation charges	2,950	2,950
Interest received	(8)	(14)
Transfer of assets	(2,100,496)	-
Decrease/(increase) in debtors	171,158	(279,191)
(Decrease)/increase in creditors	(685,240)	692,171
Difference between pension charge and cash contributions	541,905	-
Net cash (used in)/provided by operations	<u>(15,073)</u>	<u>432,242</u>

2. ANALYSIS OF CHANGES IN NET FUNDS/(DEBT)

	At 1.4.22	Cash flow	At 31.3.23
	£	£	£
Net cash			
Cash at bank and in hand	63,549	(53,644)	9,905
	<u>63,549</u>	<u>(53,644)</u>	<u>9,905</u>
Debt			
Debts falling due after 1 year	-	(238,955)	(238,955)
	<u>-</u>	<u>(238,955)</u>	<u>(238,955)</u>
Total	<u>63,549</u>	<u>(292,599)</u>	<u>(229,050)</u>

The notes form part of these financial statements

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS **for the year ended 31 March 2023**

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.

Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Website and logo	- 20% on cost
Computer equipment	- 20% on cost

Assets under construction are not depreciated until the work is completed and the assets are in use by the charity.

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.

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid.

Cash at bank and in hand

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

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2023

1. ACCOUNTING POLICIES - continued

Creditors and provisions

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

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments.

Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value except for bank loans which are subsequently measured at the carrying value plus accrued interest less repayments. The financing charge to expenditure is at a constant rate calculated using the effective interest method.

2. DONATIONS AND LEGACIES

	2023	2022
	£	£
Donations	6,667	5,396
Gift aid	365	90
Assets and liabilities transferred from Urban Development	2,100,496	-
	<u>2,107,528</u>	<u>5,486</u>

3. INVESTMENT INCOME

	2023	2022
	£	£
Deposit account interest	8	14
	<u>8</u>	<u>14</u>

4. INCOME FROM CHARITABLE ACTIVITIES

	Activity	2023	2022
		£	£
Grants	Charitable Activities	125,660	151,356
Trusts and foundations	Charitable Activities	106,413	121,743
Corporates	Charitable Activities	109,035	36,215
Earned	Charitable Activities	34,781	6,661
Other income	Charitable Activities	67,160	-
		<u>443,049</u>	<u>315,975</u>

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

	2023	2022
	£	£
Arts Council England	<u>117,011</u>	<u>151,356</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2023

5. RAISING DONATIONS AND LEGACIES

	2023	2022
	£	£
Marketing	77,903	59,805
Development and fundraising costs	28,365	4,575
	<u>106,268</u>	<u>64,380</u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 7) £	Support costs (see note 8) £	Totals £
Charitable Activities	<u>227,916</u>	<u>161,743</u>	<u>389,659</u>

7. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2023	2022
	£	£
Staff costs	141,350	108,301
Programme marketing costs	3,211	10,886
Other programme costs	9,757	18,201
Project management	23,035	15,263
Artists', tutors' and mentors' fees	50,563	34,837
	<u>227,916</u>	<u>187,488</u>

8. SUPPORT COSTS

	Management £	Finance £	Other £	Totals £
Charitable Activities	<u>136,544</u>	<u>15,147</u>	<u>10,052</u>	<u>161,743</u>

9. NET INCOME/(EXPENDITURE)

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

	2023	2022
	£	£
Depreciation - owned assets	<u>2,950</u>	<u>2,950</u>

10. 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.

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2023

11. STAFF COSTS

	2023	2022
	£	£
Wages and salaries	131,089	96,514
Social security costs	7,692	9,983
Other pension costs	2,569	1,804
	<u>141,350</u>	<u>108,301</u>

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

	2023	2022
	7	6
Charitable	<u>7</u>	<u>6</u>

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

12. TANGIBLE FIXED ASSETS

	Freehold property £	Plant and machinery £	Fixtures and fittings £
COST			
At 1 April 2022	122,268	219,556	73,996
Additions	13,659	12,870	1,005
Assets under construction reclassified	(122,268)	(219,556)	(73,996)
Assets transferred from Urban Development	1,964,731	224,933	75,001
	<u>1,978,390</u>	<u>237,803</u>	<u>76,006</u>
At 31 March 2023	<u>1,978,390</u>	<u>237,803</u>	<u>76,006</u>
DEPRECIATION			
At 1 April 2022	-	-	-
Charge for year	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>
At 31 March 2023	<u>-</u>	<u>-</u>	<u>-</u>
NET BOOK VALUE			
At 31 March 2023	<u>1,978,390</u>	<u>237,803</u>	<u>76,006</u>
At 31 March 2022	<u>122,268</u>	<u>219,556</u>	<u>73,996</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2023

12. TANGIBLE FIXED ASSETS - continued

	Website and logo £	Computer equipment £	Totals £
COST			
At 1 April 2022	14,750	11,709	442,279
Additions	-	-	27,534
Assets under construction reclassified	-	(11,709)	(427,529)
Assets transferred from Urban Development	-	11,900	2,276,565
At 31 March 2023	14,750	11,900	2,318,849
DEPRECIATION			
At 1 April 2022	5,900	-	5,900
Charge for year	2,950	-	2,950
At 31 March 2023	8,850	-	8,850
NET BOOK VALUE			
At 31 March 2023	5,900	11,900	2,309,999
At 31 March 2022	8,850	11,709	436,379

The assets transferred from Urban Development are not being depreciated as the assets were transferred on the last day of the financial year.

13. DEBTORS

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	9,998	4,156
Other debtors	-	25,560
VAT	12,385	168,132
Prepayments and accrued income	112,725	108,568
	135,108	306,416
Amounts falling due after more than one year:		
Other debtors	12,739	12,589
Aggregate amounts	147,847	319,005

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2023

14. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	65,878	693,163
Amounts owed to group undertakings	40,445	-
Social security and other taxes	2,190	4,211
Pension payable	417	642
Other creditors	1,397	-
Deferred income	1,073	61,501
Accrued expenses	31,441	28,119
	<u>142,841</u>	<u>787,636</u>

15. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2023	2022
	£	£
Other loans (see note 16)	<u>238,955</u>	<u>-</u>

16. LOANS

An analysis of the maturity of loans is given below:

	2023	2022
	£	£
Amounts falling due in more than five years:		
Repayable by instalments:		
Other loans	238,955	-

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds £
Fixed assets	2,309,999	-	2,309,999	436,379
Current assets	157,752	-	157,752	382,554
Current liabilities	(157,351)	14,510	(142,841)	(787,636)
Long term liabilities	(238,955)	-	(238,955)	-
	<u>2,071,445</u>	<u>14,510</u>	<u>2,085,955</u>	<u>31,297</u>

18. MOVEMENT IN FUNDS

	At 1.4.22 £	Net movement in funds £	At 31.3.23 £
Unrestricted funds			
General fund	15,797	2,055,648	2,071,445
Restricted funds			
Esmee Fairbairn	15,500	(990)	14,510
TOTAL FUNDS	<u>31,297</u>	<u>2,054,658</u>	<u>2,085,955</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2023

18. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	2,481,587	(425,939)	2,055,648
Restricted funds			
Youth Music	2,998	(2,998)	-
Esmee Fairbairn	66,000	(66,990)	(990)
	<u>68,998</u>	<u>(69,988)</u>	<u>(990)</u>
TOTAL FUNDS	<u><u>2,550,585</u></u>	<u><u>(495,927)</u></u>	<u><u>2,054,658</u></u>

Comparatives for movement in funds

	At 1.4.21 £	Net movement in funds £	At 31.3.22 £
Unrestricted funds			
General fund	14,971	826	15,797
Restricted funds			
Esmee Fairbairn	-	15,500	15,500
	<u>-</u>	<u>15,500</u>	<u>15,500</u>
TOTAL FUNDS	<u><u>14,971</u></u>	<u><u>16,326</u></u>	<u><u>31,297</u></u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	201,082	(200,256)	826
Restricted funds			
Youth Music	14,969	(14,969)	-
Help Musicians UK	20,176	(20,176)	-
Esmee Fairbairn	85,248	(69,748)	15,500
	<u>120,393</u>	<u>(104,893)</u>	<u>15,500</u>
TOTAL FUNDS	<u><u>321,475</u></u>	<u><u>(305,149)</u></u>	<u><u>16,326</u></u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2023

19. RELATED PARTY DISCLOSURES

During the year, all the assets, liabilities and activities were transferred from Urban Development to the charity. Urban Development is related by virtue of being under common control.

UD MUSIC FOUNDATION

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 March 2023

	2023 £	2022 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	6,667	5,396
Gift aid	365	90
Assets and liabilities transferred from Urban Development	2,100,496	-
	2,107,528	5,486
Investment income		
Deposit account interest	8	14
Charitable activities		
Grants	125,660	151,356
Trusts and foundations	106,413	121,743
Corporates	109,035	36,215
Earned	34,781	6,661
Other income	67,160	-
	443,049	315,975
Total incoming resources	2,550,585	321,475
EXPENDITURE		
Raising donations and legacies		
Marketing	77,903	59,805
Development and fundraising costs	28,365	4,575
	106,268	64,380
Charitable activities		
Wages	131,089	96,514
Social security	7,692	9,983
Pensions	2,569	1,804
Programme marketing costs	3,211	10,886
Other programme costs	9,757	18,201
Project management	23,035	15,263
Artists', tutors' and mentors' fees	50,563	34,837
	227,916	187,488
Support costs		
Management		
Rent, rates and servicing	117,905	24,729
Insurance	6,605	5,250
Telephone	2,628	802
Furniture, fixtures and equipment	1,540	1,751
Carried forward	128,678	32,532

This page does not form part of the statutory financial statements

UD MUSIC FOUNDATION

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 March 2023

	2023 £	2022 £
Management		
Brought forward	128,678	32,532
Travelling	315	-
Computer expenses	4,116	373
Subscription and fees	485	1,371
Depreciation on computer equipment	2,950	2,950
	136,544	37,226
Finance		
Bank charges	480	93
Accountancy	14,667	7,350
	15,147	7,443
Other		
Staff welfare and Training	10,052	8,433
Board and governance	-	179
	10,052	8,612
Total resources expended	495,927	305,149
Net income	2,054,658	16,326

This page does not form part of the statutory financial statements

Accounts

REGISTERED COMPANY NUMBER: 08071972 (England and Wales)
REGISTERED CHARITY NUMBER: 1149090

REPORT OF THE TRUSTEES AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022
FOR
UD MUSIC FOUNDATION

Raffingers LLP
Chartered Certified Accountants
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

UD MUSIC FOUNDATION

CONTENTS OF THE FINANCIAL STATEMENTS
for the year ended 31 March 2022

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REPORT OF THE TRUSTEES
for the year ended 31 March 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 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).

The Urban Development Music Foundation (UDMF) was founded as a company limited by guarantee (company number 8071972) on 16 May 2012 and a registered charity (number 1149090) on 25 September 2012.

OBJECTIVES AND ACTIVITIES

Objectives and aims

Overview

UD is a Black-led youth music charity, based in the London Borough of Newham, a Levelling Up for Culture Priority Place. We have a 20+ year track record of talent development focusing on Black music, bringing communities together around Black music culture. Our work stands at the crossroads where the creativity of underground music meets the industry, combining business acumen with an understanding of youth culture. An Arts Council England (ACE) National Portfolio Organisation (NPO) since 1999, UD enjoys UK-wide industry partnerships in music and beyond. We have developed broad music education partnerships including with Music Education Hubs, National Portfolio Organisations including East London Dance with whom we codeveloped the Talent House, UK Music Members and music industry trade bodies such as AIM (Association of Independent Music), BPI (British Phonographic Industry), MMF (The Music Managers Forum), MPG (Music Producers Guild), PPL (Phonographic Performance Ltd), and major funders, including the Esmée Fairbairn Foundation, Help Musicians UK, Paul Hamlyn Foundation, PRS Foundation and Youth Music.

Our work seeks to address the needs of our target audience, identified via sector analysis and external evaluation over 8 years following an action research project in 2014/2015 and a national pilot from 2015 to 2018 which have consolidated our understanding of the intersectional problems young Black people, in particular, face in engaging in music education and talent development programmes and the barriers to progressing towards careers in the music and related creative industries:

- East Londoners are left behind by rapid regeneration.
- The specific training needs demanded by Black music are not met by the progression routes in music education as the core repertoire is Western classical music and this is not inclusive of Black music nor recognises its value.
- There is a lack of strategic talent development in Black music - many artists will not achieve public profile/support to develop sustainable careers without subsidised intervention.
- Whilst Black music has never been more commercially successful in the UK, only a small % of the workforce is from communities experiencing racial inequality or barriers to social mobility.

Although we are based in an area with high levels of deprivation, we are passionate about excellence, and the potential for excellence in every young person we encounter. Talent is everywhere, opportunity is not. 50% Newham children live in households in poverty v 37% London average (Trust for London). Unemployment in Newham is 14%, double that of London (Newham.gov.uk). Youth unemployment is 7% v 6.4% in Inner London v 5.1% for England (newhamscop.org.uk). Young people we engage would not acquire knowledge or networks to develop their talent or progress in the creative industries without UD. Our model is a sustained response, offering a pathway of engagement from school to professional career.

To date, we have supported over fifty thousand young people experiencing racial inequality and socio-economic disadvantage, taking direct action to develop talent, equipping them with skills, tools and networks needed to access and progress within the notoriously competitive music industry.

Our ambition is to create THE talent development centre and national youth music organisation for Black music, recognised by the public sector for the social and cultural impact of our work, and respected and rewarded by the private sector for the value we add to the commercial music industry.

REPORT OF THE TRUSTEES
for the year ended 31 March 2022

OBJECTIVES AND ACTIVITIES

Public Benefit

Access, diversity and representation - talent is everywhere, opportunity is not

UD brings communities together around Black music culture. We work for a world where young people who make and love Black music, are recognised as equal to any excellent creative individuals, and are celebrated and supported as such. The young people we engage are: 70% Black; 50% female; 5% disabled and 50% minimum experiencing socio-economic disadvantage (re postcode, income, free school meals eligibility, risk of exclusion).

Our work centres on addressing the underrepresentation of Black and working-class artists/executives within the music sector, lack of relevant training that reflects their interests/lived experience and providing pathways into sustainable music careers. Our expanded programme at the new Talent House will enable us to engage more (double) high-potential young people from our communities, whilst retaining the diversity of participants, supporting them to progress from education into enterprise/employment in the creative industries, particularly pertinent in the context of the Black Lives Matter movement.

Case studies

Flames Collective: Born in 2016, from a series of after-school projects and song writing camps, Flames Collective is UD's flagship programme, working with young people from inner-city secondary schools who demonstrate high potential in singing or rapping. Flames gives 20+ young people talent, recruited via school outreach projects, an entry into the world of the professional music industry. Participants benefit from year-round weekly sessions and weekend or holiday camps offering expertise in vocal technique, song writing, performance skills and the opportunity to record and perform at live gigs. They have performed on stage with artists signed to major record companies including Jake Bugg, Miraa May and Ray BLK. "They are amazing!!! Thank you so much for sharing. Would love to see their next performance - they are so talent! WE ARE OBSESSED WITH THEM!" Grace Ladoja, Skepta Manager. My Hood video performed and recorded by Flames Collective featuring Y.O.U Collective.

Nayana Braithwaite, aka NAYANA, is a 19-year-old singer-songwriter from North London who joined UD's Flames Collective programme in 2018. While Nayana was academically minded at school and had considered pursuing a career as a philosophy lecturer, she decided singing was her future. She had little to no writing experience, but UD helped her to turn phrases and ideas into fully formed songs. Nayana has roots in Trinidad, and she says the storytelling and emotive traditions of the Caribbean have influenced her impressive onstage presence. "Through UD Flames Collective, I grew and started to feel a little more comfortable in the creative industries and the creative scene altogether... UD's programmes taught us everything. All the behind-the-scenes stuff, copyrights, PRS, legal stuff - I was like, this is everything that I need." Nayana has progressed from the Flames Collective to the Incubator Programme and now is employed part-time as Programme & Marketing Assistant. Upon completion of her degree at BIMM in summer 2023, she will commence full-time employment with UD as a valued staff member. Blog feature on [UD Music website](#).

REPORT OF THE TRUSTEES
for the year ended 31 March 2022

ACHIEVEMENT AND PERFORMANCE

Charitable activities

Progress in 2021/22

We achieved a great deal during 2021/22 although still impacted by COVID restrictions for a large part of the year.

Talent House

We realised our long-term vision of a purpose-designed building in Newham in partnership with East London Dance - the successful outcome of a 5-year capital project (£4.1m total, £2.1m UD) backed by strategic stakeholders GLA, ACE, LB Newham/LLDC and FFL. Co-created with young people and emerging artists, who informed building designs and programme plans, the capital project was led by Urban Development, the organisation co-founded by Pamela McCormick who is a trustee of UD Music Foundation, building on our track record of working with target beneficiaries over 20+ years.

Raising the remaining capital funding, completing the fit-out and preparing for occupancy have represented a significant and critical element of our work during 2021/22. Practical completion of one part of the building (the 'warehouse' shared with East London Dance) took place in December 2021 and the remaining part (the UD demise in the 'annexe') in February 2022. The 'annexe' was delayed due to water ingress in July 2021 following a flash flood.

The Talent House will be gifted to the UD Music Foundation during 2022/23 upon expiry of the defects period. It is expected that this state-of-the-art studio and rehearsal space will provide opportunity for growth through a mixed revenue model - turnover will grow (£1m+) and the number of C&YP we engage/support will double (6k pa). The learning acquired from a capital project has embedded robust systems/processes - to develop as the organisation grows.

As of 31st March 2022, we are moving towards completion of the wiring and installation of the recording studios in the UD demise and preparing for a 'soft landing' period ahead of the official public launch in July 2022.

Programme

Our programme offers a ladder of progression for young people aged 14-25, with over 70% of participants from Ethnic Minority Backgrounds, and with an equal gender balance. The majority of our participants face socio-economic disadvantage (POLAR quintile definition, free school meals).

The programme includes:

1. Our new building (Talent House) will offer industry standard facilities free of charge or at low cost to local communities and artists/creatives working in Black music culture.
2. UD Education and Engagement projects engage young people, develop skills and outline pathways to careers in music.
3. Our Acceleration projects support emerging talent into sustainable careers. Events showcase talent from/to local communities and signpost careers.

We educate, empower and create life opportunities for young people inspired by the sounds, words and rhythms of Black music culture. With our roots in the vibrant Black music scenes that have emerged from East London, UD combines business acumen with an up-to-the-minute understanding of youth culture and stands at the crossroads where the creativity of emerging Black Music meets the music industry. UD is passionate about excellence, and the potential for excellence in every young person we encounter.

In 2021/22, we worked with fewer beneficiaries than our projected level given reduced delivery due to cancellation of events and school activity following COVID restrictions and the deferment of programmes caused by the building delay.

Education and Engagement

- We delivered 2 projects in 2 secondary schools in Tower Hamlets in partnership with music education hub THAMES and worked with 43 young people attending Bishops Challoner School and George Green's School and a summer school project and showcase at Spotlight. Planned taster sessions delivered in school assemblies were not possible due to COVID restrictions.

- Flames Collective. We worked with 24 young people via sustained delivery throughout the year. In-person sessions resumed at Spotlight in June following a period of online delivery. Highlights included collaborations with Jake Bugg (Chris Evans Show and live performance at The One Hundred) and a showcase at Standon Calling Festival. We will trial a songwriting camp with the Flames Collective during the Easter break as part of the Talent House 'soft landing' period.

REPORT OF THE TRUSTEES
for the year ended 31 March 2022

- Industry Takeover. We delivered a scaled-back All Dayer event (given COVID restrictions) at Protein Studios on 4th September attended by 165 people. Guest speakers included representatives from major record companies (Universal and Warner Music UK), PPL and TRENCH,

Acceleration

- Level 4 Courses. We completed the business development process with the University of East London for the validation of our new CertHE Level 4 courses (1st year of a degree) to be delivered from September 2023.

- Incubator. We completed the pilot Incubator programme supported by Help Musicians UK. 7 participants from an original cohort of 10 completed the project and 1 young person was provided with additional development funding to support her career through the release of a recording and launch event. The evaluation has informed further development of the programme to be delivered from January 2023. Showcases.

- Showcase events continued to be affected by COVID restrictions during the year (The Great Escape did not take place in person). We are planning a regular series of open mics and jams to engage the local community at Talent House and a return to The Great Escpae in 2022/23.

FINANCIAL REVIEW

Reserves policy

The trustees have examined the requirement for free reserves i.e those unrestricted funds not invested in tangible fixed assets, designated for specific purposes or otherwise committed. The trustees consider that, given the nature of the charitable company's work, the level of reserves should be equal to approximately three months of expenditure.

The trustees are actively pursuing sources of funding in order to ensure that there are sufficient reserves to provide to financial stability and flexibility.

Results for the year

The Statement of Financial Activities on page 12 shows net income of £16,326 (2021 - £12,301). At the year end charity had reserves of £31,297 (2021 - £14,971).

REPORT OF THE TRUSTEES
for the year ended 31 March 2022

STRATEGIC AND FORWARD PLANNING

A 4-year business plan has been developed for 2022/23 - 2025/26 encompassing the new programme at Talent House. The plan sets out a projected model and road map to create THE talent development centre and national youth music organisation for Black music - recognised by the public sector for our social and cultural impact; respected and rewarded by the commercial industry for the value we add. On this basis, we have secured an uplift in Arts Council England National Portfolio Organisation for 3 years from April 2023.

Ambition for excellence

UD is a youth music charity delivering exemplar skills and talent development opportunities for emerging music artists/producers, achieving national cultural significance. Whilst our work is principally focused on London, based in a Levelling Up area, it serves as a blueprint for music education nationally. We make a significant contribution to the Access, Diversity and Representation in the music sector by breaking down barriers for diverse and disadvantaged young people and giving prominence to Black music genres that are overlooked in wider music teaching.

Our development goals:

- Diversify the music sector through equipping more high-potential young people in London with the necessary skills to access a sustainable career.
- Develop a model of best practice to be replicated outside London. After consolidation of the Talent House programme and R&D to secure appropriate partners and a sustainable scaling-up model, look to develop regional satellite projects, building on the 2016/19 pilot.
- Raise our profile to attract new partners and the support of key policymakers to benefit thousands more young people.
- Develop new audiences for the Talent House from the local community in a Levelling Up Area
- Improve the join-up between schools/referral partners and develop effective recruitment channels and access for high-potential musicians from challenging circumstances into a pathway of sustained development.

Organisational development

Based on a Theory of Change approach, we will:

Quality & Ambition

Ensure the board and staff team have the skills and tools to drive and monitor quality and ambition through training and support programmes;

Dynamism

Ensure financial sustainability of the organisation, driving a mixed funding model of public, voluntary and commercial support with staff and Board working together to optimise income generation;

Inclusivity & relevance

Ensure governance and staffing continue even further its representation of the communities we serve with the aim of the board being 70% global majority by 31st March 2023;

Environmental responsibility

Deliver a new flagship carbon neutral building and operation in the Talent House.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

REPORT OF THE TRUSTEES
for the year ended 31 March 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation

To reflect our mission, UD is, and always has been, Black-led. The demographic make-up of our Board/Senior Leadership is 63% People from Ethnic Minority Backgrounds and 63% female. We will improve board diversity further by 31/3/23 from 63% to 70%: we will fill vacant posts identified through the skills audit whilst ensuring we increase representation from People from Ethnic Minority Backgrounds (to reflect our participant demographic via targeted recruitment).

Board

Our trustees are respected senior leaders/public figures, founders/entrepreneurs: their skills and experience encompass Black/independent music industry, global brand, charity/social enterprise, legal/governance and diversity expertise:

- Lord Victor O Adebawale of Thornes CBE (Chair) is a non-Executive Director of the Co-Operative Group, Collaborate CIC, Nuffield Health, Visionable and Leadership in Mind. He is also Chair of Social Enterprise UK and the NHS Confederation.
- Austin Daboh is the Executive Vice President of Atlantic Records. He also sits on the board of the Warner Music Group Blavatnik Family Foundation Social Justice Fund that manages its \$100m anti-racism fund.
- Gee Davy is Chief Operating Officer and Head of Legal & Business Affairs at AIM (Association of Independent Music), leading all aspects of the organisation's operations.
- Dr Anne-Marie Imafidon MBE is Co-Founder of the Stemettes, an award-winning social initiative dedicated to inspiring and promoting the next generation of young women in the STEM sectors.
- Ella Mbaeri is EMEA Head, Compliance, Morgan Stanley
- Andrew Missingham is Co-Founder of management consultancy B+A, working with global C-Suite executives from clients as diverse as Nike, Lego and Beats by Dre to build stronger, more representative and inclusive teams.

Senior Management

Pamela McCormick, Trustee and acting CEO, co-founded Urban Development in 2000 and the UD Music Foundation in 2012, with the vision to create the premier agency for spotting and supporting Black music talent in the UK. With an international career spanning 30+ years in music, Pamela has been recognised for her outstanding work in supporting and educating the next generation of diverse musical talent. She was awarded Campaigner of the Year at the prestigious Music Week Women in Music Awards 2017 and honoured by the UK Music Producers Guild with the Special Recognition Award in 2020. The CEO is supported by Head of Operations, Hazel Durrant, who has worked within the arts, social impact and not-for-profit sector for 20+ years, primarily in fundraising, business development and project management.

Capabilities

Based on insight and data from internal teams, external stakeholders and a comprehensive external evaluation, UD's identified capabilities were identified as:

- UD works with diverse communities as a matter of course. Participant profiles are typically 70%+ Black communities.
- Respected and skilled leadership and an active and engaged board. Lean & effective management. Bureaucracy and cost are kept at a minimum. Decision-making is fast and project management efficient. Continued trend in recruiting artist practitioners with industry as well as teaching credentials and qualifications.
- UK wide industry partnerships (labels, publishers, promoters, agents, lawyers, bookers, managers & media partners) and broad music education partnerships (schools and music education hubs, further/higher education sector, large national portfolio organisations e.g. Barbican music sector organisations with education interests (Musicians Union, UK Music), major funders (ACE, Esmée Fairbairn Foundation, PRS for Music Foundation).
- Good brand recognition amongst the commercial music industry, funders and participants. Strong alumni of artists and music industry management.
- Strong track record in public sector and trust & foundation fundraising.
- UD's various stakeholder voices are integral to every part of the project cycle. Young people's active participation in the process is identified as particularly important.

Governance processes

UD's CEO is closely supported by Trustees to manage financial risk; they review the risk register together on a monthly basis. Our accountant reviews management accounts monthly and attends board meetings periodically, pending the recruitment of a Treasurer, which we aim to complete in 2023. We minimise our income and expenditure gap through enhanced, stringent financial tracking, weekly SMT meetings and regular budget reviews.

REPORT OF THE TRUSTEES
for the year ended 31 March 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

We have robust and well-established governance and project management systems:

Quarterly board meetings: review management accounts, fundraising, business plan, risk

AGM: approve accounts, set the budget and review policies.

Monthly project board meetings: review project timelines, budgets, data capture/analysis, evaluation

Monthly project team meetings: review/reflect on project delivery including qualitative and quantitative evaluation

Half-yearly staff reviews and monthly supervision meeting with line manager

In-house and commissioned evaluation reports

Monitoring and evaluation requirements from funding agreements and project delivery Key Performance Indicators, aligned with our evaluation framework/toolkit, are tracked/reviewed in monthly Project Board Meetings, led by the Head of Operations. Progress is summarised in Board papers.

The Memorandum and Articles make provision for managing Directors' interests and conflict of interest. Any Director who becomes a conflicted Director must: declare the nature and extent of any interest; withdraw from the meeting for that item after providing any information requested by the Directors; not be counted in the quorum for that part of the meeting; and be absent during the vote and have no vote on the matter. Conflicts of interest are on the agenda of every board meeting.

Induction and training of new trustees

New trustees undergo an orientation day to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, content of the Memorandum and Articles of Association, the decision-making process, the business plan and recent financial performance of the charity. During the induction day, they meet key employees and other trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Related parties

Urban Development Limited provides services that are essential to the delivery of the projects and activities that UDMF requires to effectively pursue its stated purposes. These resources include Urban Development Limited's property, music studios and equipment and staff. The services are provided on a cost recovery basis or in-kind.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

08071972 (England and Wales)

Registered Charity number

1149090

Registered office

Units 19-20 Bourne Court

Southend Road

Woodford Green

Essex

IG8 8HD

Trustees

Lord V O Adebawale

Ms A O Imafidon

Ms P E McCormick

Mr A C Daboh

Ms G Davy (appointed 24.3.22)

Ms M Mbaeri (appointed 21.1.22)

MR A D M Missingham

REPORT OF THE TRUSTEES
for the year ended 31 March 2022

REFERENCE AND ADMINISTRATIVE DETAILS

Independent Examiner

Raffingers LLP
Chartered Certified Accountants
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

Solicitors

CMS Cameron McKenna Nabarro Olswang LLP
Cannon Place,
78 Cannon Street
London
EC4N 6AF

Bankers

Barclays Bank
Whitechapel Branch
Business Banking
Leicester LE87 2BB

Approved by order of the board of trustees on 11 January 2023 and signed on its behalf by:

Ms P E McCormick - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
UD MUSIC FOUNDATION

Independent examiner's report to the trustees of UD Music Foundation ('the Company')

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

Responsibilities and basis of report

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

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

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of FCCA which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Thurairatnam Sudarshan
FCCA
Raffingers LLP
Chartered Certified Accountants
19-20 Bourne Court
Southend Road
Woodford Green
Essex
IG8 8HD

13 January 2023

UD MUSIC FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 March 2022

	Notes	Unrestricted fund £	Restricted funds £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		5,486	-	5,486	7,048
Charitable activities					
Charitable Activities		195,582	120,393	315,975	109,730
Investment income	2	14	-	14	19
Total		<u>201,082</u>	<u>120,393</u>	<u>321,475</u>	<u>116,797</u>
EXPENDITURE ON					
Raising funds		47,692	16,688	64,380	18,970
Charitable activities					
Charitable Activities	3	152,564	88,205	240,769	85,526
Total		<u>200,256</u>	<u>104,893</u>	<u>305,149</u>	<u>104,496</u>
NET INCOME		826	15,500	16,326	12,301
RECONCILIATION OF FUNDS					
Total funds brought forward		14,971	-	14,971	2,670
TOTAL FUNDS CARRIED FORWARD		<u>15,797</u>	<u>15,500</u>	<u>31,297</u>	<u>14,971</u>

The notes form part of these financial statements

UD MUSIC FOUNDATION (REGISTERED NUMBER: 08071972)

BALANCE SHEET
31 March 2022

	Notes	Unrestricted fund £	Restricted funds £	2022 Total funds £	2021 Total funds £
FIXED ASSETS					
Tangible assets	8	436,379	-	436,379	11,800
CURRENT ASSETS					
Debtors	9	319,005	-	319,005	39,814
Cash at bank and in hand		48,049	15,500	63,549	58,822
		<u>367,054</u>	<u>15,500</u>	<u>382,554</u>	<u>98,636</u>
CREDITORS					
Amounts falling due within one year	10	(787,636)	-	(787,636)	(95,465)
NET CURRENT ASSETS		<u>(420,582)</u>	<u>15,500</u>	<u>(405,082)</u>	<u>3,171</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		15,797	15,500	31,297	14,971
NET ASSETS		<u>15,797</u>	<u>15,500</u>	<u>31,297</u>	<u>14,971</u>
FUNDS	11				
Unrestricted funds				15,797	14,971
Restricted funds				15,500	-
TOTAL FUNDS				<u>31,297</u>	<u>14,971</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 11 January 2023 and were signed on its behalf by:

Ms P E McCormick - Trustee

The notes form part of these financial statements

UD MUSIC FOUNDATION

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.

Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Computer equipment	- 20% on cost

Bulk of the additions to tangible fixed assets are not being depreciated as the charity only started using these assets after the end of the year.

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.

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid.

Cash at bank and in hand

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

Creditors and provisions

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2022

1. ACCOUNTING POLICIES - continued

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

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments.

Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value except for bank loans which are subsequently measured at the carrying value plus accrued interest less repayments. The financing charge to expenditure is at a constant rate calculated using the effective interest method.

2. INVESTMENT INCOME

	2022 £	2021 £
Deposit account interest	14	19
	<u>14</u>	<u>19</u>

3. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 4) £	Support costs £	Totals £
Charitable Activities	187,488	53,281	240,769
	<u>187,488</u>	<u>53,281</u>	<u>240,769</u>

4. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2022 £	2021 £
Staff costs	108,301	40,169
Advertising	10,886	2,684
Other education costs	18,201	2,058
Project management	15,263	7,277
Tutors' and mentors' fees	34,837	16,725
	<u>187,488</u>	<u>68,913</u>

5. NET INCOME/(EXPENDITURE)

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

	2022 £	2021 £
Depreciation - owned assets	2,950	2,950
	<u>2,950</u>	<u>2,950</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2022

6. 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.

7. STAFF COSTS

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

	2022	2021
Charitable	6	-
	<u>6</u>	<u>-</u>

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

8. TANGIBLE FIXED ASSETS

	Freehold property £	Plant and machinery £	Fixtures and fittings £
COST			
At 1 April 2021	-	-	-
Additions	122,268	219,556	73,996
	<u>122,268</u>	<u>219,556</u>	<u>73,996</u>
At 31 March 2022	122,268	219,556	73,996
	<u>122,268</u>	<u>219,556</u>	<u>73,996</u>
DEPRECIATION			
At 1 April 2021	-	-	-
Charge for year	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>
At 31 March 2022	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>
NET BOOK VALUE			
At 31 March 2022	122,268	219,556	73,996
	<u>122,268</u>	<u>219,556</u>	<u>73,996</u>
At 31 March 2021	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2022

8. TANGIBLE FIXED ASSETS - continued

	Website and logo £	Computer equipment £	Totals £
COST			
At 1 April 2021	14,750	-	14,750
Additions	-	11,709	427,529
At 31 March 2022	14,750	11,709	442,279
DEPRECIATION			
At 1 April 2021	2,950	-	2,950
Charge for year	2,950	-	2,950
At 31 March 2022	5,900	-	5,900
NET BOOK VALUE			
At 31 March 2022	8,850	11,709	436,379
At 31 March 2021	11,800	-	11,800

9. DEBTORS

	2022 £	2021 £
Amounts falling due within one year:		
Trade debtors	4,156	1,050
Amounts owed by group undertakings	-	19,750
Other debtors	25,560	-
VAT	168,132	6,300
Prepayments and accrued income	108,568	125
	306,416	27,225
Amounts falling due after more than one year:		
Other debtors	12,589	12,589
Aggregate amounts	319,005	39,814

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2022

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	693,163	28,959
Social security and other taxes	4,211	1,467
Pension payable	642	1,459
Deferred income	61,501	62,380
Accrued expenses	28,119	1,200
	<u>787,636</u>	<u>95,465</u>

11. MOVEMENT IN FUNDS

	At 1.4.21	Net movement in funds	At 31.3.22
	£	£	£
Unrestricted funds			
General fund	14,971	826	15,797
Restricted funds			
Esmee Fairbairn	-	15,500	15,500
	<u>14,971</u>	<u>16,326</u>	<u>31,297</u>

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	201,082	(200,256)	826
Restricted funds			
Youth Music	14,969	(14,969)	-
Help Musicians UK	20,176	(20,176)	-
Esmee Fairbairn	85,248	(69,748)	15,500
	<u>120,393</u>	<u>(104,893)</u>	<u>15,500</u>
TOTAL FUNDS	<u>321,475</u>	<u>(305,149)</u>	<u>16,326</u>

Comparatives for movement in funds

	At 1.4.20	Net movement in funds	At 31.3.21
	£	£	£
Unrestricted funds			
General fund	2,670	12,301	14,971
	<u>2,670</u>	<u>12,301</u>	<u>14,971</u>

UD MUSIC FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued
for the year ended 31 March 2022

11. 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			
General fund	98,423	(86,122)	12,301
Restricted funds			
Youth Music	9,700	(9,700)	-
Help Musicians UK	8,674	(8,674)	-
	<u>18,374</u>	<u>(18,374)</u>	<u>-</u>
TOTAL FUNDS	<u>116,797</u>	<u>(104,496)</u>	<u>12,301</u>

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2022 or 31 March 2021.

Accounts

Charity number: 1149090

Company number: 08071972

(England and Wales)

Urban Development Music Foundation

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2021

Urban Development Music Foundation
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For the year ended 31 March 2021

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Urban Development Music Foundation
Report of the Trustees
For the year ended 31 March 2021

The Trustees, who are also directors for the purposes of company law, have pleasure in presenting their report and the financial statements for the charitable company 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

CHAIR'S REPORT

INTRODUCTION

UD is a national youth music organisation delivering exemplar skills and talent development opportunities for emerging music artists and producers.

Prioritising young people aged 14-25 experiencing racial inequality and facing economic disadvantage, we improve equality of access and support participants to progress and succeed in the music industry. Through structured, accredited learning focused on individual creativity, technical excellence, and industry know-how, we strengthen young peoples' musical and business skills and experience to access music industry networks and opportunities.

Operating in the country's poorest and most diverse boroughs, our aims are to advance education; support young people by developing their skills; improve opportunities for those in need due to socio-economic circumstances; and relieve unemployment. UD takes direct action to equip the young people who are trying to break through into notoriously competitive creative environments, with the tools they need: Excellence, skills, structure, confidence, opportunity and networks.

Our ambition is to create THE talent development centre for Black music, recognised by the public sector for the social and cultural impact of our work, and respected and rewarded by the private sector for the value we add to the commercial music industry.

IMPACT OF COVID-19

COVID resulted in cancellation of events and school activity and commensurate loss of earned income. In addition, the closure of trusts and foundations in response to emergency relief impacted on revenue fundraising prospects. Urban Development applied successfully to the ACE Emergency Recovery Fund (£17k to cover the projected deficit for 1/3/20 - 30/9/20 due to loss of earned and fundraising income intended to contribute towards core costs) and ACE CRF round 1 (£56,475k towards core costs and business development to support with recovery). A proportion of this funding was allocated to the Urban Development Music Foundation.

Our recently confirmed grant from Esmée Fairbairn Foundation (£60k p.a. x 3 years) funds a full-time Head of Operations (from 1st October 2020), which will support our ambition and income generation 'runway' at this crucial stage of our development. However, this additional capacity is unlikely to bear fruit before the 21/22 financial year given typical lead-times. With the support of funders, we developed an online delivery model for Urban Flames (Youth Music) and industry seminars (Vivendi) and deferred our incubator programme (HMUK) to October. Whilst not ideal, this approach enabled us to deliver elements of our talent development pipeline programme, to continue to nurture relationships with the young people that we serve and to support greater resilience for those dealing with mental ill health due to the pandemic or racial inequality.

Urban Development Music Foundation
Report of the Trustees Continued
For the year ended 31 March 2021

OBJECTIVES AND ACTIVITIES

UD educates, empowers and creates life opportunities for young people inspired by the sounds, words and rhythms of Black music culture. With our roots in the vibrant Black music scenes that have emerged from east London, UD combines business acumen with an up-to-the-minute understanding of youth culture and stands at the crossroads where the creativity of emerging Black Music meets the music industry. UD is passionate about excellence, and the potential for excellence in every young person we encounter.

The UD programme is made up of 4 activity strands - education, talent development, events and the Talent House. Securing the remaining capital funding and completing the fit-out of a new building has represented a significant and critical element of our business plan during 2020/21 - securing premises and an uplift in earnings potential for the long-term.

Our talent development pathway comprises:

- School projects and outreach programmes for 11 to 16 years old
- Youth access courses and community engagement events such as our Industry Takeover seminars and annual conference
- Pre-vocational training and education for 14 - 17+ years old (Flames Collective weekly rehearsal sessions, Saturday School, Summer School)
- Post-18 training and education in partnership with further and higher education institutions, offering accredited foundation courses (first year of a degree equivalent)
- Creative development, employment support and business incubation including access to workspace, studios and investment, mentoring and showcasing

As of 31st March 2021, we are operating online and, prior to recent restrictions, in person. We have:

- Restarted weekly sessions for our youth vocal group Flames Collective, firstly at youth centre then online, released Rumours 5-track EP via Ingrooves
- Delivered 2 online Industry Takeover seminars, our programme of professional development, education and networking opportunities
- Piloted online version of our Incubator Programme, comprising mentorship, industry masterclasses, song writing/A&R sessions and promotional support

During the period, our own experience and that of other youth and music services have shown that numbers of young people engaging online are down and managing larger groups online can be difficult due to digital poverty and, in some case, a lack of quiet space at home to perform music for recording. Therefore, we will revert to in-person provision as soon as possible, focusing on working with smaller cohorts, enabling targeted professional development and emerging artist opportunities. We will continue to review the positioning of schools' work with these trends in mind.

BRAND AND AUDIENCE DEVELOPMENT

As well as COVID-19, we were impacted by a further unforeseen event. In the wake of the George Floyd murder, the word 'urban' as a catch-all for music of black origin is now verboten in music industry parlance. Effecting this change became a symbol for the Black Lives Matter campaign and has now been dropped by major record companies. Although the 'urban' in the name of Urban Development means inner-city underground youth culture, pre-dating (1996) the current definition, we made the decision to change our name, necessitating a re-brand, to ensure the continuing goodwill of our music executive friends and supporters.

In March 2021, we completed the rebrand to UD as well as a new website and social media assets, led by Templo. The rebrand campaign, followed by a community engagement strategy for the Talent House, is being led by communication experts, Canoe Inc. A new in-house Marketing Manager, Klara Niklewicz, was appointed in March 2021 and will complement the work of Canoe by managing 'always on' social media and communications and will drive the participant recruitment and audience development campaigns throughout the Autumn 2021 leading to the public opening of the Talent House in 2022.

ORGANISATION

We pride ourselves on being a diverse team that takes direct action to equip the young people who are trying to break through into notoriously competitive creative environments, with the tools they need: Excellence, structure, confidence, opportunity, and networks. With our roots in the vibrant Black music scenes that have emerged from east London, UD combines business acumen with an up-to-the-minute understanding of youth culture and stands at the crossroads where the creativity of emerging Black music meets the music industry. Staff, tutors, board and participants continue to represent the communities they live and work in. We are passionate that the London of the future is found in our organisation today.

BOARD

We are, and always have been, Black-led. The demographic profile of our board is 60% Black and 40% female. We have recently strengthened board membership through the appointment of Austin Daboh and Andrew Missingham following David Krap's resignation in June 2020 after 8 years of service. In 2021/22, we will expand the board to include two new members and increase diversity still further: board membership of 6 people, 67% Black and 50% female as a minimum.

TEAM

At the end of 2020/21, we are operating with a small core team of 3 FTE PAYE staff, alongside a pool of project freelancers and outsourced operations. The demographic profile of our workforce is 50% Black and 100% female for PAYE staff and 57% Black and 43% female for freelance roles.

To scale up for occupancy of the Talent House in 2022, we are in the process of recruiting 3 new members of staff, including 2 newly created roles: Project Administrator/Coordinator (vacant since the start of the COVID pandemic), Studio & Community Manager and Head Engineer/Technician. Our goal is to increase staff diversity still further.

Urban Development Music Foundation
Report of the Trustees Continued
For the year ended 31 March 2021

ACHIEVEMENTS AND PERFORMANCE

During 2020/21, we have been focusing on developing and broadening relationships with existing key partners in each activity strand rather than using a 'scatter gun' approach with multiple superficial relationships. As well as ongoing support as a National Portfolio Organisation, Urban Development has been successful with securing additional COVID recovery funds from Arts Council England. We have also developed broad music education partnerships including schools and music education hubs, other National Portfolio Organisations, music sector organisations with education and workforce development interests (UK Music, Universal Music UK) and major arts/music funders (Esmée Fairbairn Foundation, Help Musicians UK, PRS for Music Foundation, Youth Music). We continue to enjoy UK-wide industry partnerships in music and beyond - relationships with labels, publishers, promoters, agents, lawyers, managers & media partners. A major development over the past 12 months has been to work towards a Higher Education partnership with the University of East London for delivery of a suite of Level 4 courses at the Talent House: at the end of March 2021, the Business Case is complete, and we are working towards Institutional Approval via a due diligence process.

Our goal is to further diversify our partnership base including commercial and funded sectors: build relationships with commercial music industry for public and private sector partnership on talent development and to enable the progression of our target beneficiaries; and to broaden the range of subsidised sector partnerships to enable programme expansion and organisational growth.

RESILIENCE

Despite our relatively low level of core funding and the impact of COVID-19, our long-term prospects for growth and resilience are strong.

Following an action research project (2014-15), UD delivered a major 'Ambition for Excellence' organisational change programme (2016-19). Based on sector-wide needs analysis, consultation and external evaluation, a strategic plan to develop a nationally recognised talent development centre for popular/urban music is now in place. We are currently undergoing a major capital programme and fundraising campaign to create the Talent House, a centre for excellence for Black music culture, in partnership with East London Dance. Together, we have raised c.£3.8 million (93% of the fundraising target of £4.1k). Partners secured include Arts Council England, the Greater London Authority/Mayor of London, Foundation for Future London, Nesta Arts Impact Fund, London Legacy Development Corporation/LB Newham via section 106 funding from developer, Vastint.

Commenting on sector impact in the AfE programme evaluation report, External Evaluator Nikki Shepherd said: Whilst currently engaging relatively small absolute numbers of participants these organisations are a microcosm of what a future music model for learning could be. They need far more help to grow and flourish, at least initially. Organisations like Tomorrow's Warriors and UD are two exceptional London based providers who still inexplicably struggle for funding and expansion.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	Urban Development Music Foundation
Charity registration number	1149090
Company registration number	08071972
Principal address	303 The Pill Box 115 Coventry Road London England E2 6GH

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Mr Andrew David Miguel Missingham
Mr Austin Christopher Daboh
Mr David Krap
Mr Lord Victor Olufemi Adebawale
Ms Anne-Marie Osamwenze Imafidon
Ms Pamela Elizabeth McCormick

Independent examiner	WIM Consulting Limited Office Suite 1 12b High View Parade Ilford Essex England IG4 5EP
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Urban Development Music Foundation
Report of the Trustees Continued
For the year ended 31 March 2021

Solicitors

Sheridans
76 Wardour Street
London
W1F 0UR

Approved by the Board of Trustees and signed on its behalf by

30 November 2021

Ms. Pamela Elizabeth McCormick.....

Urban Development Music Foundation
Independent Examiners Report to the Trustees
For the year ended 31 March 2021

Independent examiner's report to the trustees of Urban Development Music Foundation ('the Company') I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2021.

Responsibilities and basis of report

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

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

Independent examiners statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ACCA which is one of the listed bodies

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Naveed Ikhtlaq FCCA

WIM Consulting Limited
Office Suite 1
12b High View Parade
Ilford Essex
England
IG4 5EP

15 December 2021

Urban Development Music Foundation
Statement of Financial Activities (including Income and Expenditure Account)
For the year ended 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 £	2020 £
Income and endowments from:					
Donations and legacies	2	92,760	18,374	111,134	44,077
Charitable activities	4				
Education fees		760	-	760	1,140
Fund raising events		-	-	-	10,760
Membership subscriptions		292	-	292	-
Performance fees		4,592	-	4,592	-
Investments	5				
Bank interest receivable		19	-	19	10
Total		98,423	18,374	116,797	59,987
Expenditure on:					
Raising funds					
Costs of charitable activities		(50,554)	(18,374)	(68,928)	(696)
Cost of fund raising and marketing costs		(18,970)	-	(18,970)	(210)
Support costs	6/7/8				
Total support costs		(16,598)		(16,568)	(57,272)
Total		(86,122)	(18,374)	(104,496)	(58,178)
Net income/expenditure		12,301	-	12,301	1,809
Reconciliation of funds					
Total funds brought forward		2,670	-	2,670	862
Total funds carried forward		14,971	-	14,971	2,671

Urban Development Music Foundation
Statement of Financial Position
As at 31 March 2021

	Notes	2021 £	2020 £
Fixed assets			
Tangible assets	10	11,800	-
		11,800	-
Current assets			
Debtors: amounts falling due within one year	11	21,175	13,145
Debtors: amounts falling due after more than one year	11	12,589	2,000
Cash at bank and in hand		58,822	30,597
		92,586	45,742
Creditors: amounts falling due within one year	12	(89,415)	(37,471)
Net current assets		3,171	8,271
Total assets less current liabilities		14,971	8,271
Creditors: amounts falling due after more than one year	13	-	(5,600)
Net assets		14,971	2,671
The funds of the charity			
Restricted income funds	14	-	1,249
Unrestricted income funds	14	14,971	1,422
Total funds		14,971	2,671

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

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476,

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

.....
Ms. Pamela Elizabeth McCormick
Trustee

30 November 2021

Urban Development Music Foundation
Notes to the Financial Statements
For the year ended 31 March 2021

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and 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 (FRS 102), and the Companies Act 2006.

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

Funds

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.

Taxation

The charity is exempt from corporation tax on its charitable activities

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid.

Cash at bank and in hand

Cash at bank and in hand

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

Creditors and provisions

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

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments.

Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value except for bank loans which are subsequently measured at the carrying value plus accrued interest less repayments. The financing charge to expenditure is at a constant rate calculated using the effective interest method.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	7,048		7,048	20,550
Grants received	46,698		46,698	-
Trusts and foundations	35,652	18,374	54,026	
CSR Funding	3,362	-	3,362	14,397
		-		
	92,760	18,374	111,134	34,947

Urban Development Music Foundation
Notes to the Financial Statements Continued
For the year ended 31 March 2021

3. Income from other activities

2021
£ **2020**
£

Unrestricted funds

4. Income from charitable activities

2021
£ **2020**
£

Unrestricted funds

Education fees	760	
Performance fees	4,592	10,760
Membership subscriptions	292	-
	-	-
	<u>5,644</u>	<u>10,760</u>

5. Investment income

2021
£ **2020**
£

Unrestricted funds

Bank interest receivable	19	10
	<u>19</u>	<u>10</u>

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Delivery staffs and other delivery costs	4,474	13,475	17,949	38,876
Project marketing and management costs	5,912	4,899	10,811	18,396
	<u>10,386</u>	<u>18,374</u>	<u>28,760</u>	<u>57,272</u>

7. Costs of fundraising, marketing, and support costs

	Fund raising and marketing costs	Support costs	2021	2020
	£	£	£	£
Total costs	18,970	13,648	32,618	57,272

Urban Development Music Foundation
Notes to the Financial Statements Continued
For the year ended 31 March 2021

8. Staff costs and emoluments

Total staff costs for the year ended 31 March 2021 were:

	2021	2020
	£	£
Salaries and wages	35,689	12,373
Social security costs	3,094	
Pension costs	1,386	147
	40,169	12,520

	2021	2020
	£	£
Charitable	0	0
	0	0

10. Tangible fixed assets

	Website costs
Cost or valuation	£
Additions	14,750
At 31 March 2021	14,750
Depreciation	
Charge for year	2,950
At 31 March 2021	2,950
Net book values	
At 31 March 2021	11,800

Urban Development Music Foundation
Notes to the Financial Statements Continued
For the year ended 31 March 2021

11. Debtors

	2021	2020
	£	£
Amounts due within one year:		
Trade debtors	21,050	9,000
Prepayments and accrued income	-	1,800
Other debtors	125	2,345
	<u>21,175</u>	<u>13,145</u>
Amounts due after more than one year:		
Prepayments and accrued income	-	2,000
Other debtors	12,589	-
	<u>12,589</u>	<u>2,000</u>

12. Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	29,209	12,285
Other creditors	(3,374)	(15)
Accruals and deferred income	63,580	25,201
	<u>89,415</u>	<u>37,471</u>

13. Creditors: amounts falling due after more than one year

	2021	2020
	£	£
Accruals and deferred income	-	5,600
	<u>-</u>	<u>5,600</u>

14. Movement in funds

Unrestricted Funds

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£	£
<i>General</i>				
General	2,670	98,423	(86,122)	14,971
	<u>2,670</u>	<u>98,423</u>	<u>(86,122)</u>	<u>14,971</u>

Urban Development Music Foundation
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Unrestricted Funds - Previous year

	Balance at 01/04/2019	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£	£
<i>General</i>				
General	862	48,587	(48,027)	1,422
	<u>862</u>	<u>48,587</u>	<u>(48,027)</u>	<u>1,422</u>

Purpose of unrestricted Funds

General

The purpose of the fund is to use the funds for talent development centre for popular/urban music.

Restricted Funds

	Incoming resources	Outgoing resources	Balance at 31/03/2021
	£	£	£
HMUK	8,674	(8,674)	-
Youth Music	9,700	(9,700)	-
	<u>18,374</u>	<u>(18,374)</u>	<u>-</u>

Restricted Funds - Previous year

	Incoming resources	Outgoing resources	Balance at 31/03/2020
	£	£	£
HMUK	9,001	(9,001)	-
Incubator	-	(1,150)	(1,150)
Youth Music	2,399	-	2,399
	<u>11,400</u>	<u>(10,151)</u>	<u>1,249</u>

Urban Development Music Foundation
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Purpose of restricted funds

Youth Music

The purpose of the fund is to support the Urban Flames Vocal Collective through a high-level artistic and professional development programme and tour schools in East London to recruit new collective members and identify alternative progression routes for the next generation of urban music stars/producers.

HMUK Incubator

The purpose of the grant is to test a new delivery model for the Urban Artist School inspired by the current Level 4 Creative Practitioner Extended Diploma accredited programme- a shorter/accelerated version that identifies participants who are investment ready.

Urban Development Music Foundation
Detailed Statement of Financial Activities
For the year ended 31 March 2021

	2021	2020
	£	£
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	7,048	20,550
Trusts & Foundations	54,026	-
CSR Funding	3,362	14,397
Grants received	46,698	6,785
		2,345
	111,134	44,077
Charitable activities		
Education Fees	760	1,140
	760	1,140
Charitable activities		
Performance Fees	4,592	10,760
Membership subscriptions	292	4,000
Sponsorships		-
		-
	4,884	14,760
Investments		
Bank Interest Receivable	19	10
	19	10
Total incoming resources	116,797	59,987
EXPENDITURE		
Marketing	(5,500)	(150)
Design	(500)	-
	(6,000)	(150)
Performance Fees	-	(210)
	-	(210)
Freelance Fundraising and music consultancy	(3,875)	(8,586)
Wages	(35,689)	-
Staff Costs - Social Security Costs	(3,094)	-
Staff Costs - Pension Contributions	(1,386)	(147)
Project Management	(9,375)	(4,968)
Tutors' And Mentors' Fees	(15,475)	(16,108)
Participant's Expenses	(1,613)	(1,567)
Depreciation - Owned Assets	(2,950)	-
Outsourced Fundraising Expenses	(8,700)	-
Advertising	(67)	-
Freelance project manager	(400)	(7,500)
	(82,624)	(38,876)

Urban Development Music Foundation
Detailed Statement of Financial Activities Continued
For the year ended 31 March 2021

Management	(400)	(400)
Equipment Hire	-	(510)
	(400)	(910)
Bank Charges	(145)	(87)
Accountancy	(5,682)	(4,013)
	(5,827)	(4,100)
Project website costs	(1,252)	(462)
	(1,252)	(462)
Postage And Stationery	-	(342)
Staff Welfare and Training	(4,734)	(240)
Board And Governance	-	(310)
	(4,734)	(892)
Online resources	(112)	(146)
Premises Service Charge	(3,049)	-
Wages And Salaries	-	(4,873)
Legal Fees	(6)	-
Rehearsal and workshop room hire	(445)	(6,743)
Motor And Travel Expenses	-	(355)
Other Office Costs	(47)	(238)
Bad Debts	-	(223)
	(3,659)	(12,578)
Total resources expended	(104,496)	(58,178)
Net Income	12,301	1,809