

**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**

	<b>Page</b>
<b>Report of the Trustees</b>	1 to 8
<b>Independent Examiner's Report</b>	9
<b>Statement of Financial Activities</b>	10
<b>Balance Sheet</b>	11
<b>Notes to the Financial Statements</b>	12 to 17

**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 (newhamscp.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 Adebowale

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 £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies		5,486	-	5,486	7,048
<b>Charitable activities</b>					
Charitable Activities		195,582	120,393	315,975	109,730
Investment income	2	14	-	14	19
<b>Total</b>		<u>201,082</u>	<u>120,393</u>	<u>321,475</u>	<u>116,797</u>
<b>EXPENDITURE ON</b>					
Raising funds		47,692	16,688	64,380	18,970
<b>Charitable activities</b>					
Charitable Activities	3	<u>152,564</u>	<u>88,205</u>	<u>240,769</u>	<u>85,526</u>
<b>Total</b>		<u>200,256</u>	<u>104,893</u>	<u>305,149</u>	<u>104,496</u>
<b>NET INCOME</b>		826	15,500	16,326	12,301
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		14,971	-	14,971	2,670
<b>TOTAL FUNDS CARRIED FORWARD</b>		<u><u>15,797</u></u>	<u><u>15,500</u></u>	<u><u>31,297</u></u>	<u><u>14,971</u></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 £
<b>FIXED ASSETS</b>					
Tangible assets	8	436,379	-	436,379	11,800
<b>CURRENT ASSETS</b>					
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>
<b>CREDITORS</b>					
Amounts falling due within one year	10	(787,636)	-	(787,636)	(95,465)
<b>NET CURRENT ASSETS</b>		<u>(420,582)</u>	<u>15,500</u>	<u>(405,082)</u>	<u>3,171</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>15,797</u>	<u>15,500</u>	<u>31,297</u>	<u>14,971</u>
<b>NET ASSETS</b>		<u>15,797</u>	<u>15,500</u>	<u>31,297</u>	<u>14,971</u>
<b>FUNDS</b>	11				
Unrestricted funds				15,797	14,971
Restricted funds				15,500	-
<b>TOTAL FUNDS</b>				<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 £
<b>COST</b>			
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>
<b>DEPRECIATION</b>			
At 1 April 2021	-	-	-
Charge for year	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>
At 31 March 2022	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>
<b>NET BOOK VALUE</b>			
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 £
<b>COST</b>			
At 1 April 2021	14,750	-	14,750
Additions	-	11,709	427,529
	<hr/>	<hr/>	<hr/>
At 31 March 2022	14,750	11,709	442,279
	<hr/>	<hr/>	<hr/>
<b>DEPRECIATION</b>			
At 1 April 2021	2,950	-	2,950
Charge for year	2,950	-	2,950
	<hr/>	<hr/>	<hr/>
At 31 March 2022	5,900	-	5,900
	<hr/>	<hr/>	<hr/>
<b>NET BOOK VALUE</b>			
At 31 March 2022	8,850	11,709	436,379
	<hr/>	<hr/>	<hr/>
At 31 March 2021	11,800	-	11,800
	<hr/>	<hr/>	<hr/>

**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
	<hr/>	<hr/>
	306,416	27,225
	<hr/>	<hr/>
Amounts falling due after more than one year:		
Other debtors	12,589	12,589
	<hr/>	<hr/>
Aggregate amounts	319,005	39,814
	<hr/>	<hr/>

**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
	£	£	£
<b>Unrestricted funds</b>			
General fund	14,971	826	15,797
<b>Restricted funds</b>			
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
	£	£	£
<b>Unrestricted funds</b>			
General fund	201,082	(200,256)	826
<b>Restricted funds</b>			
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>
<b>TOTAL FUNDS</b>	<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
	£	£	£
<b>Unrestricted funds</b>			
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 £
<b>Unrestricted funds</b>			
General fund	98,423	(86,122)	12,301
<b>Restricted funds</b>			
Youth Music	9,700	(9,700)	-
Help Musicians UK	8,674	(8,674)	-
	<u>18,374</u>	<u>(18,374)</u>	<u>-</u>
<b>TOTAL FUNDS</b>	<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.