

EQTY IN MUSIC

England & Wales · Charity number 1158781

Details

Other names	ABRAM WILSON FOUNDATION FOR CREATIVE ARTS
Status	Registered
Legal form	Charitable company
Company number	08313916
Registered	2014-10-06
Register	View on the Charity Commission register

Contact

Address
The Piccadilly Business Centre
Unit C
Aldow Enterprise Park
Blackett Street
Manchester
M12 6AE

Phone 07411762619

Email info@eqtyinmusic.org.uk

Website www.eqtyinmusic.org.uk

Activities

Objects: TO ADVANCE THE EDUCATION AND TRAINING OF THE PUBLIC BY PROMOTING, FOSTERING AND ENCOURAGING THE KNOWLEDGE, UNDERSTANDING, PERFORMANCE AND APPRECIATION OF THE ARTS AND IN PARTICULAR THE ART OF MUSIC IN ALL ITS FORMS.

Activities: We inspire, connect and open doors to the music industry so that young people (YP) from disadvantaged and diverse backgrounds have an equal chance to realise their creative potential. We promote inclusivity and equity in music; share our knowledge, skills and networks; encourage YP to find and use their creative voice; and are champions of untapped, undiscovered and unrealised talent.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-12-31	£141,039	£189,885	-	-
2024-12-31	£202,579	£181,467	-	-
2023-12-31	£204,280	£227,302	-	-
2022-12-31	£259,369	£255,776	-	-
2021-12-31	£229,032	£191,085	-	-
2020-12-31	£148,782	£131,487	-	-

Trustees

Name	Role	Appointed
Collette Jamie Philip	Chair	2021-05-01
James Nicholas Emtage		2022-06-07
Nana-Efua Lawson		2021-05-01
SHARAN JASWAL		2015-10-21
Simon James Marlow		2024-02-19

EQTY IN MUSIC

England & Wales - Charity number 1158781

Accounts

Company registration number: 08313916
Charity registration number: 1158781

**EQTY IN MUSIC LTD
TRUSTEES' REPORT AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2025**

Spicer & Co UK Limited
Chartered Accountants
Staple House
5 Eleanors Cross
Dunstable
Bedfordshire
LU6 1SU

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Eqty In Music Ltd
Company No. 08313916
Trustees' Report For The Year Ended 31 December 2025

The trustees present their report and the financial statements for the year ended 31 December 2025.

Change of Charity Name

On 1 April 2026 the charitable company changed its name from The Abram Wilson Foundation for Creative Arts to Eqty In Music Ltd.

Objectives and Activities

Aims and Objectives

Our purpose and activities

Our purpose is to bring together young people and musicians minoritised by race and/or class to unleash talent, ignite lifelong engagement with music and carve equitable space in the UK music industry. We advance the education and training of the public by promoting, fostering and encouraging the knowledge, understanding, performance and appreciation of music and the arts in all their forms.

We design and deliver our programmes to level the playing field for aspiring musicians from minoritised backgrounds to build a sustainable career in the music industry. We build lasting pathways and tear down barriers so people from minoritised backgrounds can access, shape, belong and thrive in the music industry. We have geographical focus in North England and London, and we make progress towards our mission through two core programmes:

- Future Sound: our award-winning, artist-led schools programme, which places racially minoritised and working-class musicians at the heart of school music-making, providing them with creative employment while improving access to music for minoritised young people from marginalised communities.
- Career Development Programme: for emerging, jazz-inspired musicians from racially minoritised and/or working-class backgrounds, helping them build sustainable careers through skills, knowledge, and networks.

Key Achievements and Performance

2025 was a year of significant growth and consolidation for the organisation. In February we welcomed Olwen Sisupalan as Executive Director and Joint-CEO, who worked in dynamic partnership with Creative Director and Joint-CEO Mercy Welbeck to drive the charity's mission forward until Olwen's departure to a new role in October. Together they oversaw a landmark expansion of our Future Sound programme, which grew to reach 12 secondary schools in the Co-op Academies Trust alongside continued delivery in the London Borough of Newham. Future Sound engaged over 3,000 young people through assemblies, skills workshops, play days and in-depth experience projects.

Impact data from across both locations showed 76% of participants improved at least one musical skill, with particularly strong results at Co-op Academy Stoke-on-Trent, where two years of Future Sound delivery contributed to a 125% increase in Key Stage 3 music uptake. In April we launched our inaugural Artistic Board, comprising 13 musicians, educators and cultural leaders from minoritised backgrounds, embedding artist voices at a strategic level. The board subsequently co-designed our new career development programme, Beyond the Mix, which is set to launch in Autumn 2026 and will address the financial barriers that are driving racially minoritised and working class musicians out of the industry.

House of Jazz

In March we delivered our third and most ambitious House of Jazz event, transforming South London's Forest Road Brewery into a live music venue. The night featured performances by Artistic Board member Ashley Henry; career development alumna Naima Adams; all female ensemble She's Got Brass and closing the night with DJ Dan Dans. We received generous sponsorship from Curation Music, Trullo and hosted by Forest Road Brewery. We were pleased to achieve an 83% turnout rate with over 100 people in attendance.

Programme Delivery

Future Sound

This year our Future Sound programme expanded significantly.

- We reached over 2819 participants aged 11–16 through in-school workshops and live performances.
- We partnered with 12 secondary schools in Manchester, Leeds, Bradford, Oldham, Wirral, Stoke-on-Trent and London.
- In London we delivered 2 Play workshops in Plashet School and Brompton Manor School.
- In the North of England we delivered 12 Assemblies, 48 Skills workshops, 8 Play day workshops and 12 days of Experience workshops.
- 2025 was the third year of a multi-year partnership with the Co-op Academies Trust and we are on target to deliver the Future Sound programme to 13 Co-op schools by the end of 2026.

We have evaluated impact through a range of surveys and feedback questionnaires with young people and teachers, and workshop leader observations. At the end of each Skills, Play and Experience workshop, we asked young people to assess their improvements across a range of music and soft skills. They reported the following:

- 76% improved at least one musical skill

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Eqty In Music Ltd
Trustees' Report (continued)
For The Year Ended 31 December 2025

Aims and Objectives - continued

- 71% feel more confident expressing themselves in music
- 81% enjoyed working as a team with their classmates
- 82% would like to do more music activity in school

Case Study: Co-op Academy Stoke-on-Trent

We're delighted that as a result of our intervention over two years, Co-op Academy Stoke-on-Trent has seen a 125% increase in Key Stage 3 music uptake, rising from 8 to 18 pupils; and music tuition uptake has increased by 55%, from 36 to 56 pupils. We first visited the school in autumn term 2024 to deliver assemblies and workshops. Teachers and pupils were overwhelmingly positive about their Future Sound experience.

Teachers noted increased engagement in lessons and more interest from participants in signing up for instrumental lessons. The table below, with feedback collected from young people, demonstrates the improved outcomes as a result of our adapted approach.

Future Sound Outcomes at Stoke-on-Trent Academy	2024	2025
Pupil improved at least one musical skill	63%	100%
Pupil said they would like to do more music in school	56%	100%
Pupil said they would like to do more music outside of school	17%	82%

Career Development Activity

In 2025, we supported 56 artists and Musicians through:

- Paid performance slots at our annual showcase at We Out Here Festival. Mica Sefia, Nadav Schneerson and Akin Soul were the chosen winners from our open call competition, selected by our newly appointed Artistic Board.
- Paid performance slots at our Jazz Inspired Family Sunday at King's Cross Summer Sounds Festival. In collaboration with Voices Radio we platformed Xambi, Isobella Burnham and Nathanael Coke to perform alongside the afrobeat legend Dele Sosimi. This event drew an audience of over 3,000.
- Performance slots at our House of Jazz event
- One- to-one mentoring support for artistic board members
- Paid Future Sound training day for 5 London-based musicians

Outcomes for our Career Development Activity are:

1. Increased understanding of how to develop and manage their career
2. Increased confidence in their ability and upskilling as music educators
3. Increased access to industry opportunities (e.g. paid gigs, networks)

Fundraising and Financial Review

We are especially grateful to our funders for supporting our work during this year where fundraising continues to be competitive across the sector. Our heartfelt thanks go to:

- Arts Council England
- John Thaw Foundation
- Postcode Neighbourhood Trust
- The Shears Foundation
- Garfield Weston Foundation
- The Foyle Foundation
- The Childhood Trust
- The Camelia Trust
- The Duchy of Lancaster Benevolent Fund
- Scops Arts Trust
- M&G Community Fund
- The D'Oyly Carte Charitable Trust
- 29th May 1961 Charitable Trust
- Worshipful Company of Saddlers
- Big Give
- Trullo Ltd
- Garrick Charitable Trust
- The Childhood Trust
- ShareGift
- Youth Music Trailblazer Fund
- Youth Music Recharge Fund

Income generation additionally included earned income from the Co-op Academies Trust and individual donations from our pool of wonderful and committed supporters. Thank you.

Financial review

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Eqty In Music Ltd
Trustees' Report (continued)
For The Year Ended 31 December 2025

Aims and Objectives - continued

Our financial year closed with a deficit of £48,846 (2024 £21,112 surplus) and reserves of £31,606, of which £12,497 is restricted grant income to be spent through on projects in 2026. This is inline with our 4 month reserve policy and we aim to grow our reserves over the next year. 2025 was a more challenging year for fundraising in general, though the organisation was focussed on delivering its core projects, spending through prior year grant monies, whilst also consolidating new management structures and designing and fundraising towards new projects for 2026.

We ended the year with £8,809 received income in advance grants for 2026, plus pledges received of £15,500 in January 2026 and committed fee income from the Co-op Academies Trust for Future Sound 2026, plus a second installment due on core grant from Garfield Weston. So despite a significant in-year deficit, the organisation is starting 2026 in a strong financial position, having used the latter half of 2025 to fundraise for the future.

Governance and Structure

EQTY in Music is a registered charity and company limited by guarantee. Our board of trustees meets quarterly, providing oversight on finance, risk and programme strategy. We are governed by a memorandum and articles of association.

In April 2025 we launched our inaugural Artistic Board comprising 13 musicians, educators, artists and cultural leaders including Donae'O and Jamz Supernova. This functions as an advisory board influencing programmatic decision-making and co-designing our work with the Creative Director. The Artistic Board is intentionally representative of our participants, with the majority from racially minoritised and/or working-class backgrounds and two under 25 members. This enables us to embed the voices of artists and creatives at a strategic level in the organisation. In 2025 the Artistic Board's key impact was the re-design of Beyond The Mix, co-created with the Artistic Board and patron Nitin Sawhney.

We implemented a co-leadership structure, with the recruitment of Olwen Sisupalan Executive Director & Joint-CEO. Until moving on to a new role in October, Olwen worked alongside Creative Director Mercy in a dynamic partnership, using her extensive experience across the charitable sector to drive our mission forward, and we are grateful for her diligent work during her tenure. The Trustees have worked closely with the Creative Director to mitigate key risks monitored in 2025 including income diversification, programme delivery capacity and leadership transitions.

Our Partners

We continue to benefit from a network of professional musicians, venue partners, festivals and school partners who share our mission and make our programmes possible. In the North of England our Future Sound Programme is now delivered across 12 Co-op Academy Trust secondary schools, and in London through our ongoing partnership with Newham Music Service. We are also exploring a new partnership with Camden Music Service, subject to funding which would extend our London reach further.

Our career development work is strengthened by relationships with key event and festival partners, including Arts Trust, Kings Cross Group, Voices Radio and We Out Here festival, where we have presented an artist showcase for four consecutive years. House of Jazz continues to grow in attendance thanks to the support of this year's venue partner Forest Road Brewery and generous sponsors Trullo and Curation Music.

In 2026, we will de-prioritise some of this activity in order to carefully manage our resources, as we prepare to rebrand the charity and launch Beyond The Mix. We will actively seek to establish three new partnerships with venues, promoters and music organisations who share our commitment to supporting minoritised emerging artists. These partnerships will be key to delivering the On Stage component of the programme.

Communications and Public Profile

Following the implementation of a new communications strategy, our follower base increased between 4 - 8% on key platforms (Instagram and LinkedIn). This was also helped by a number of high-profile collaborative posts including: The BRIT Trust announcement of our funding award, the Arts Trust for Kings Cross Summer Sounds, and the individual artists we platformed at our We Out Here takeover. During 2025, we also maintained two stable mailing list audiences on Mailchimp, one for our monthly community newsletter and the other for the artists' mailings, sent approximately quarterly.

Starting in mid 2025, and completed by the end of the year, we undertook a strategic rebrand to better reflect the evolution of our work and the mission that drives it. Working with Brand By Me, we polled our key stakeholders and created a dedicated working group, redefining our purpose, values and mission, and created a bold new visual identity ready for launch in spring 2026.

Plans for the Future

We look ahead to 2026 with great anticipation. We are focused on sustaining and deepening the impact of Future Sound, launching our new career development programme Beyond the Mix, and establishing a new organisational identity through a rebrand that better reflects the breadth and ambition of our work. We remain committed to equitable access to music for young people and emerging musicians from minoritised backgrounds, while building a more financially resilient and sustainably resourced organisation. Our priorities include:

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Eqty In Music Ltd
Trustees' Report (continued)
For The Year Ended 31 December 2025

Aims and Objectives - continued

- Launch a new organisational name, brand and website to better communicate our mission and reach new audiences, partners and funders.
- Strengthen financial sustainability by developing a robust trusts and foundations strategy for 2026, growing corporate and earned income through new partnerships, and achieving individual giving targets through our public fundraising campaigns.
- Invest in our monitoring and evaluation framework to more rigorously evidence our long-term impact and better demonstrate the case for sustained investment in equitable music provision.
- Grow Future Sound's reach and introduce new programme strands, including the Festival strand which offers young people a live performance experience at a notable venue — and dedicated SEND workshops, ensuring pupils with special educational needs have equitable access to high-quality music participation. We will also explore expanding our London presence through a new partnership with Camden Music Service, subject to funding.
- Launch Beyond the Mix, our new modular career development programme for jazz-inspired artists and musicians aged 18+ who are minoritised by race and/or class. The programme will include an On Stage strand connecting emerging artists to support slots with established artists in partnership with venues, promoters and our Artistic Board, and a Coaching strand offering six monthly online sessions focused on artistic purpose and income generation.
- Co-design The Bridge, a new strand for 16–18 year olds which will be developed directly with Future Sound Experience participants in Spring 2026, ensuring programme design is rooted in the voices and lived experiences of the young people we serve.

We are setting intentional participation targets in line with our mission and values. Future Sound participants will continue to be at least 50% minoritised by race or class, and we will continue to collect data on the intersection of these characteristics. Our target cohort for the Beyond the Mix pilot will be 8–12 musicians, 100% minoritised by race or class, with 75% racially minoritised and 25% minoritised by both race and class.

Reference

EQTY in Music (Formerly Abram Wilson Foundation For Creative Arts)
Piccadilly Business Centre
Unit C Aldow Enterprise Park
Blackett Street
Manchester
M12 6AE

Registered in England as a charity (No. 1158781) and company limited by guarantee (No. 08313916)

Public Benefit

Eqty in Music Ltd meets the definition of a public benefit entity under FRS 102. The Financial Statements have been prepared under the historical cost convention, and in compliance with United Kingdom Accounting Standards, including FRS 102 (The Financial Reporting Standard applicable in the United Kingdom and the Republic of Ireland) effective from 1 January 2019, the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The trustees confirm that they have complied with the requirements of Section 17 of the Charities Act 2011 to have due regard to the Charity Commission's guidance on public benefit.

Reference and Administrative Details

Trustees

Ms Collette Philip - Chair
Miss Sharan Jaswal
Mr Federico Bolza (resigned 02/04/2026)
Mr James Emtage
Miss Nana-Efua Lawson
Mr Simon Marlow

Charity Number

1158781

Eqty In Music Ltd
Trustees' Report (continued)
For The Year Ended 31 December 2025

Company Number

08313916

Principal Address

Piccadilly Business Centre
Unit C Aldow Enterprise Park
Blackett Street
Manchester
M12 6AE

Registered Office

Piccadilly Business Centre
Unit C Aldow Enterprise Park
Blackett Street
Manchester
M12 6AE

Independent Examiner

Suzanne Spicer FCA
Spicer & Co UK Limited
Chartered Accountants
Staple House
5 Eleanors Cross
Dunstable
Bedfordshire
LU6 1SU

Bankers

Barclays Bank UK PLC
18 Islington Green
London
N1 8EH

Eqty In Music Ltd
Trustees' Report (continued)
For The Year Ended 31 December 2025

Small Company Rules

This report has been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The trustees' report was approved by the board of trustees and signed on its behalf by:



Ms Collette Philip

Trustee

04/06/2026

Eqty In Music Ltd
Independent Examiner's Report to the Trustees of Eqty In Music Ltd
For The Year Ended 31 December 2025

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 December 2025.

Responsibilities and Basis of Report

As the charity 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

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.

Suzanne Spicer

Suzanne Spicer FCA
04/06/2026
Spicer & Co UK Limited
Chartered Accountants
Staple House
5 Eleanors Cross
Dunstable
Bedfordshire
LU6 1SU

Eqty In Music Ltd
Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 December 2025

				2025	2024
		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	£	£	£	£
INCOME AND ENDOWMENTS FROM:					
Donations and legacies	3	30,971	69,097	100,068	166,456
Other trading activities	4	40,971	-	40,971	36,123
		<u>71,942</u>	<u>69,097</u>	<u>141,039</u>	<u>202,579</u>
EXPENDITURE ON:					
Charitable activities:	5				
Governance costs		(2,624)	(5,202)	(7,826)	(6,688)
Charitable activities		(6,337)	(54,082)	(60,419)	(74,951)
Other trading activities		(7,768)	(2,000)	(9,768)	(7,397)
Management costs		(77,990)	2,044	(75,946)	(67,835)
Raising donations and legacies		(20,754)	(15,172)	(35,926)	(24,596)
		<u>(115,473)</u>	<u>(74,412)</u>	<u>(189,885)</u>	<u>(181,467)</u>
NET (EXPENDITURE)/INCOME		<u>(43,531)</u>	<u>(5,315)</u>	<u>(48,846)</u>	<u>21,112</u>
NET MOVEMENT IN FUNDS		<u>(43,531)</u>	<u>(5,315)</u>	<u>(48,846)</u>	<u>21,112</u>
RECONCILIATION OF FUNDS:					
Total funds brought forward		62,640	17,812	80,452	59,340
TOTAL FUNDS CARRIED FORWARD	13	<u>19,109</u>	<u>12,497</u>	<u>31,606</u>	<u>80,452</u>

The notes on pages 11 to 15 form part of these financial statements.

Eqty In Music Ltd
Comparative Statement of Financial Activities (including Income and Expenditure
Account)
For The Year Ended 31 December 2025

		Unrestricted funds	Restricted funds	2024 Total funds
	Notes	£	£	£
INCOME AND ENDOWMENTS FROM:				
Donations and legacies	3	90,868	75,588	166,456
Other trading activities	4	31,123	5,000	36,123
		<u>121,991</u>	<u>80,588</u>	<u>202,579</u>
EXPENDITURE ON:				
Charitable activities:	5			
Governance costs		(6,173)	(515)	(6,688)
Charitable activities		(13,977)	(60,974)	(74,951)
Other trading activities		(2,397)	(5,000)	(7,397)
Management costs		(44,935)	(22,900)	(67,835)
Raising donations and legacies		(24,504)	(92)	(24,596)
		<u>(91,986)</u>	<u>(89,481)</u>	<u>(181,467)</u>
NET INCOME		<u>30,005</u>	<u>(8,893)</u>	<u>21,112</u>
NET MOVEMENT IN FUNDS		<u>30,005</u>	<u>(8,893)</u>	<u>21,112</u>
RECONCILIATION OF FUNDS:				
Total funds brought forward		32,635	26,705	59,340
TOTAL FUNDS CARRIED FORWARD	13	<u>62,640</u>	<u>17,812</u>	<u>80,452</u>

The notes on pages 11 to 15 form part of these financial statements.

Eqty In Music Ltd
Balance Sheet
As At 31 December 2025

		Unrestricted funds	Restricted funds	2025 Total funds	2024 Total funds
	Notes	£	£	£	£
CURRENT ASSETS					
Debtors	10	450	-	450	6,715
Cash at bank and in hand		23,504	21,306	44,810	97,167
		<u>23,954</u>	<u>21,306</u>	<u>45,260</u>	<u>103,882</u>
Creditors: Amounts Falling Due Within One Year	11	<u>(4,845)</u>	<u>(8,809)</u>	<u>(13,654)</u>	<u>(23,430)</u>
NET CURRENT ASSETS (LIABILITIES)		<u>19,109</u>	<u>12,497</u>	<u>31,606</u>	<u>80,452</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>19,109</u>	<u>12,497</u>	<u>31,606</u>	<u>80,452</u>
NET ASSETS		<u>19,109</u>	<u>12,497</u>	<u>31,606</u>	<u>80,452</u>
FUNDS OF THE CHARITY					
Restricted Funds				12,497	17,812
Unrestricted Funds				19,109	62,640
TOTAL FUNDS	13			<u>31,606</u>	<u>80,452</u>

For the year ending 31 December 2025 the charitable 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 in accordance with section 476 of the Companies Act 2006.

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.

On behalf of the board



Ms Collette Philip

Trustee
04/06/2026

The notes on pages 11 to 15 form part of these financial statements.

Eqty In Music Ltd
Notes to the Financial Statements
For The Year Ended 31 December 2025

1. General Information

Eqty In Music Ltd is a company limited by guarantee, incorporated in England & Wales, registered number 08313916 and registered charity number 1158781. The registered office is Piccadilly Business Centre, Unit C Aldow Enterprise Park, Blackett Street, Manchester, M12 6AE.

2. Accounting Policies

2.1. Basis of Preparation of Financial Statements

The financial statements 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 charitable company is a Public Benefit Entity as defined by FRS 102.

2.2. Incoming Resources

Income is measured at the fair value of the consideration received or receivable and represents the amount received for services rendered, net of returns, discounts and rebates allowed by the society and value added taxes.

2.3. Resources Expended

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

2.4. Cash and Cash Equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks, other short-term highly liquid investments that mature in no more than three months from the date of acquisition and are readily convertible to a known amount of cash with insignificant risk of change in value, and bank overdrafts.

3. Income from Donations and Legacies

	2025		
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Donations and gifts	10,971	4,497	15,468
Grants	20,000	64,600	84,600
	<u>30,971</u>	<u>69,097</u>	<u>100,068</u>
	2024		
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Donations and gifts	9,641	55,109	64,750
Grants	81,227	20,479	101,706
	<u>90,868</u>	<u>75,588</u>	<u>166,456</u>

Eqty In Music Ltd
Notes to the Financial Statements (continued)
For The Year Ended 31 December 2025

4. Income from Other Trading Activities

	2025		
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Income from other trading activities	39,499	-	39,499
Fundraising events	1,472	-	1,472
	<u>40,971</u>	<u>-</u>	<u>40,971</u>

	2024		
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Income from other trading activities	11,123	-	11,123
Fundraising events	20,000	5,000	25,000
	<u>31,123</u>	<u>5,000</u>	<u>36,123</u>

5. Analysis of Expenditure

	2025		
	Activities undertaken directly	Support costs (see note 6)	Total
	£	£	£
Charitable activities	60,419	-	60,419
Other trading activities	9,768	-	9,768
Raising donations and legacies	26,386	9,540	35,926
Management costs	-	75,946	75,946
Governance costs	-	7,826	7,826
	<u>96,573</u>	<u>93,312</u>	<u>189,885</u>

	2024		
	Activities undertaken directly	Support costs (see note 6)	Total
	£	£	£
Charitable activities	74,951	-	74,951
Other trading activities	7,397	-	7,397
Raising donations and legacies	24,596	-	24,596
Management costs	-	67,835	67,835
Governance costs	-	6,688	6,688
	<u>106,944</u>	<u>74,523</u>	<u>181,467</u>

Eqty In Music Ltd
Notes to the Financial Statements (continued)
For The Year Ended 31 December 2025

6. Support Costs

	2025		
	Raising donations and legacies	Management costs	Governance costs
	£	£	£
Employee costs	9,540	74,961	5,689
General administration	-	985	475
Governance costs	-	-	1,662
	<u>9,540</u>	<u>75,946</u>	<u>7,826</u>
			<u>93,312</u>

	2024		
	Management costs	Governance costs	Total
	£	£	£
Employee costs	50,048	4,791	54,839
General administration	17,787	360	18,147
Governance costs	-	1,537	1,537
	<u>67,835</u>	<u>6,688</u>	<u>74,523</u>

7. Independent Examiner's Remuneration

	2025	2024
	£	£
Independent examination of the financial statements	<u>1,500</u>	<u>1,500</u>

8. Staff Costs

Staff costs were as follows:

	2025	2024
	£	£
Wages and salaries	32,000	16,000
Social security costs	-	59
	<u>32,000</u>	<u>16,059</u>

No employees received employee benefits (excluding employer pension costs) for the reporting period of more than £60,000.

9. Average Number of Employees

Average number of employees during the year was: 2 (2024: 2)

10. Debtors

	2025	2024
	£	£
Due within one year		
Other debtors	<u>450</u>	<u>6,715</u>

Eqty In Music Ltd
Notes to the Financial Statements (continued)
For The Year Ended 31 December 2025

11. Creditors: Amounts Falling Due Within One Year

	2025	2024
	£	£
Trade creditors	-	6,097
Other creditors	279	139
Taxation and social security	3,066	594
Accruals and deferred income	10,309	16,600
	<u>13,654</u>	<u>23,430</u>

12. Deferred Income

Deferred income movements in the year were as follows:

	2025	2024
	£	£
Balance at the start of the period	15,100	-
Income deferred in the current period	8,809	15,100
Amounts released in income from previous periods	(15,100)	-
Balance at the end of the period	<u>8,809</u>	<u>15,100</u>

13. Movement in Funds

	As at 1 January 2025	Income	Expenditure	As at 31 December 2025
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	62,640	71,942	(115,473)	19,109
Restricted funds				
Restricted	17,812	69,097	(74,412)	12,497
Total funds	<u>80,452</u>	<u>141,039</u>	<u>(189,885)</u>	<u>31,606</u>

	As at 1 January 2024	Income	Expenditure	As at 31 December 2024
	£	£	£	£
Unrestricted funds				
General:				
General unrestricted fund	32,635	121,991	(91,986)	62,640
Restricted funds				
Restricted	26,705	80,588	(89,481)	17,812
Total funds	<u>59,340</u>	<u>202,579</u>	<u>(181,467)</u>	<u>80,452</u>

14. Transactions with Trustees

Eqty In Music Ltd
Notes to the Financial Statements (continued)
For The Year Ended 31 December 2025

During the year the expenses reimbursed to the trustees or paid directly to third parties were as follows:

	2025	2024
	£	£
Other Expenses	2,970	-

Number of trustees reimbursed for expenses during the year was 1 (2024: 0)

15. Related Party Disclosures

There have been no related party transactions in the reporting period that require disclosure.

16. Company limited by guarantee

The company is limited by guarantee and has no share capital.

Every member of the company undertakes to contribute to the assets of the company, in the event of a winding up, such an amount as may be required not exceeding £1.

Eqty In Music Ltd
Detailed Statement of Financial Activities (including Income and Expenditure Account)
For The Year Ended 31 December 2025

	2025	2024
	Total funds	Total funds
	£	£
INCOME AND ENDOWMENTS FROM:		
Donations and legacies		
Donations received	15,468	64,750
Grants	84,600	101,706
	<u>100,068</u>	<u>166,456</u>
Other trading activities		
Income from other trading activities	39,499	11,123
Fundraising events	1,472	25,000
	<u>40,971</u>	<u>36,123</u>
	<u>141,039</u>	<u>202,579</u>
EXPENDITURE ON:		
Charitable Activities:		
Charitable activities		
Cost of direct charitable activity	(60,419)	(74,951)
	<u>(60,419)</u>	<u>(74,951)</u>
Other trading activities		
Staging fundraising events	(9,768)	(7,397)
	<u>(9,768)</u>	<u>(7,397)</u>
Raising donations and legacies		
Consultancy fees	(24,000)	(24,000)
Marketing and advertising costs	(1,309)	(357)
Subscriptions, cultivation, travel and entertaining	(1,077)	(239)
Subcontractor costs	(9,540)	-
	<u>(35,926)</u>	<u>(24,596)</u>
Management costs		
Wages and salaries	(32,000)	(16,000)
Employers NI	-	(59)
Subcontractor costs	(42,961)	(33,989)
Insurance	(985)	(957)
Management fees	-	(16,830)
	<u>(75,946)</u>	<u>(67,835)</u>
Governance costs		
Travel and subsistence expenses	(5,689)	(4,791)
Bookkeeping fees	(475)	(360)
Independent examiner's fees	(1,500)	(1,500)
Legal fees	(162)	(37)
	<u>(7,826)</u>	<u>(6,688)</u>
	<u>(189,885)</u>	<u>(181,467)</u>
NET (EXPENDITURE)/INCOME	<u>(48,846)</u>	<u>21,112</u>

EQTY IN MUSIC

England & Wales - Charity number 1158781

Accounts

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

(Registered under the Charities Commission for England and Wales)

Financial Statements
for the year ended 31 December 2024

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Legal and Administration information

for the year ended 31 December 2024

Company Number: 08313916

Charity Number: 1158781

Trustees: Miss Sharan Jaswal
Mr Federico Bolza
Mr James Nicholas Emtage
Ms Collette Philip
Miss Nana-Efua Lawson
Mr Simon Marlow (appointed 19th February 2024)

Secretary: Jennie Cashman Wilson (resigned 31st August 2023)
Felix Andrew (appointed 1st June 2024)

Registered Office: Piccadilly Business Centre Unit C Aldow Enterprise Park
Blackett Street
Manchester
M12 6AE

Independent Examiners: Spicer & Co UK Limited
Staple House
5 Eleanor's Cross
Dunstable
LU6 1SU

Bankers: Barclays Bank
18 Islington Green
London N1 8EH

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

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for the year ended 31 December 2024

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ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees Report

for the year ended 31 December 2024

Trustees Report

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in the planning and delivery of our current and future activities.

Our purpose and activities

Our mission is to inspire, connect and open doors to the music industry so that minoritised talent - from young people in schools to emerging and mid-career musicians - has an equal chance to realise their creative potential. We advance the education and training of the public by promoting, fostering and encouraging the knowledge, understanding, performance and appreciation of music and the arts in all their forms.

We design and deliver our programmes to level the playing field for aspiring musicians from minoritised backgrounds to build a sustainable career in the music industry. From their very first time playing in a class ensemble, right up to headlining a critically acclaimed venue, we seek to remove systemic barriers so that the next generation are equipped and inspired to pursue their music careers. We make progress towards our mission through two core programmes:

- Future Sound: our award-winning schools programme, a national artist-led programme which places racially minoritised and working-class musicians at the heart of school music-making, providing them with creative employment while improving access to music for minoritised young people from marginalised communities,
- Career Development Programme

Key Achievements and Performance

2024 was a year of strategic transition following the departure of our founder and previous CEO, Jennie Cashman Wilson, in 2023. In June 2024 we welcomed Mercy Welbeck, our new Creative Director and Joint CEO. Mercy undertook a review of our Career Development Programme in her first six months developing a 3-year strategic vision for the organisation and the redesign of our career development offer. Together with interim Executive Director Oliver Carruthers, Mercy oversaw the growth of our Future Sound programme, which was redesigned in 2023 following feedback from partner schools and pupils. With a new pedagogy written by music education specialist Adam Saunders, designed to improve accessibility for young people with no prior experience in music education the programme grew from delivery in 3 schools in 2023 to 8 schools in 2024.

House of Jazz

In March we delivered our second House of Jazz event, this time hosted in the Worshipful Company of Saddlers' at Saddlers' Hall in Central London. The night featured performances by Career Development programme alumni Sans Soucis and Emma Johnson. Also supporting the lineup were five jazz musician students from London's Guildhall School of Music. Through ticket sales, an auction, and sponsorship the night successfully raised more than £10,000.

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees Report

for the year ended 31 December 2024

Programme Delivery

Future Sound

- This year our Future Sound programme expanded significantly.
- We reached over 3,118 participants aged 11–16 through in-school workshops and live performances.
- We partnered with 8 schools in Manchester, Leeds, Bradford, Oldham, Wirral, Stoke-on-Trent and London.
- Just over 50% of the 264 young people participating in our small-group workshops were eligible for free school meals or in receipt of the Pupil Premium, 52% were from racially minoritised communities, and 21% had a disability or learning need.
- In London we delivered 2 Assembly days and 6 Skills workshops in Plashet School and Brampton Manor School.
- In the North of England, we delivered 12 Assembly days, 37 Skills workshops, 4 Play day workshops and 6 Experience day workshops.
- 2024 was the second year of a multi-year partnership with the Co-op Academies Trust and we are on target to deliver the Future Sound programme to 13 Co-op schools by the end of 2026.
- In 2024 we began a new collaboration with Newham Music Service, targeting the programme to young people facing the highest barriers to participation in the London borough.

Outcomes for Future Sound participants are:

1. Musical

- Improved aural and composition skills.
- Improved self-belief and confidence in their musical abilities and performing.
- A greater understanding of the music/creative industries as a whole.

2. Personal

- Increased communication and teamwork.
- Increased resilience and self-confidence.
- Increased aspirations and broader horizons.

3. Social

- More positive peer networks and relationships

Career Development Programme

In 2024, we supported 22 artists and Musicians through:

An opportunity to perform at We Out Here Festival. We held an open call competition for emerging musicians to apply. Two winners were selected by a panel which included AW Ambassadors Sans Soucis, Ashley Henry and Reuben James. The two winners, 10:32 and RYBES, joined Career Development alumna Emma Johnson and her band the Gravy Boat on the stage at We Out Here. This provided a paid platform for artists at one of the UK's most prestigious Jazz, Soul, Electronica festivals, with over 15,000 attendees.

Delivery of 2 days of training and 2 further days of support for 10 musicians employed as workshop leaders for Future Sound.

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees Report

for the year ended 31 December 2024

A workshop for artists to learn about pitching to festivals, led by a member of the We Out Here production team and by Oliver Carruthers, a highly experienced artistic consultant, with a background as a festival and venue programmer and Director.

Outcomes for our Career Development Programme are:

- 1) Increased understanding of how to develop and manage their career
- 2) Increased confidence in their ability and upskilling as music educators.

Fundraising and Financial Review

We are especially grateful to our funders for supporting our work during this year where fundraising continues to be competitive across the sector. Our heartfelt thanks go to:

- Arts Council England
- Postcode Neighbourhood Trust
- Shears Foundation
- Youth Music Trailblazer Fund
- Youth Music Recharge Fund
- Garfield Weston Foundation
- The Foyle Foundation
- Victoria Wood Foundation
- 29th May 1961 Charitable Trust
- Worshipful Company of Saddlers
- Virginia House Trust
- Big Give
- Trullo Ltd
- Garrick Charitable Trust
- The Childhood Trust
- ShareGift

Income generation additionally included earned income from the Co-op Academies Trust and individual donations from our pool of wonderful and committed supporters. Thank you.

Our financial year closed with a surplus of £21,112 (2024 £23,022 deficit).

Governance and Structure

Abram Wilson is a registered charity and company limited by guarantee. Our board of trustees meets quarterly, providing oversight on finance, risk and programme strategy. In 2024, we began a process of board renewal and skills audit. We welcomed one new trustee, Simon Marlow to the board, to broaden our strategic capabilities in finance and risk management. Trustees undertook training in safeguarding. We remain committed to inclusive and representative leadership across our team and board.

Our Partners

We continue to benefit from a network of professional musicians who are employed by us as workshop facilitators and school partners who share our mission. We are grateful to all these people who make our programmes possible.

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees Report

for the year ended 31 December 2024

Communications and Public Profile

Newsletter subscribers base and social media followers were maintained across all platforms. Our monthly e-newsletter consistently achieved an open rate of around 50% demonstrating a high level of engagement from among our supporters. In September we were selected to participate in Stronger Voices, a 6-month training course for not-for-profits in the equality sector run by the Media Trust. The insights gained from the course will inform a new communications strategy, set to be developed in early 2025.

Plans for the Future

Looking ahead to 2025, we are focused on sustaining an outstanding and impactful Future Sound programme, ensuring stable and sustainable finances as we navigate an extremely challenging fundraising environment for arts organisations, designing, Beyond the Mix, a new career development programme for minoritised emerging musicians while remaining rooted in community need. To support this, we have recruited an Executive Director who joins Abram Wilson in early 2025. Our priorities include:

- Scale Future Sound's reach and impact by expanding the programme through new partnerships with local music venues in Manchester and Newham, introducing a live performance strand in 2026 that will showcase emerging talent and give young people a platform to share their voices, build confidence, and gain real-world experience of performing in professional settings.
- Plan the launch of Beyond the Mix for early 2026, a programme which will foster entrepreneurial mindsets and equip minoritised musicians with the professional and creative practice skills needed to navigate the industry and build sustainable careers.
- Develop a detailed delivery plan for Encore, a programme for mid-career musicians and artists.
- Develop our M&E framework to better measure our effectiveness and long-term impact
- Protect existing income streams and develop new ones to future proof our organisation.

We are setting intentional participation targets in line with our mission and values. At least 50% of our Future Sound participants will be minoritised by race or class and we will collect data on the interaction of these two characteristics. Our target cohort for the Beyond the Mix pilot will be 8-12 musicians 100% minoritised by race or class, with 75% racially minoritised, and 25% minoritised by both.

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Independent Examiners' Report to Abram Wilson Foundation for Creative Arts

Year ended 31 December 2024

Independent examiner's report to the trustees of ABRAM WILSON FOUNDATION FOR CREATIVE ARTS ('the Company')

I report to the charity trustees on my examination of the accounts of the Charitable Company for the period 1st January 2024 to 31st December 2024 which are set out on pages 3 to 8.

Responsibilities and basis of report

As the charity's trustees of the Charitable 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

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.

Suzanne Spicer

Suzanne Spicer
FCA
Spicer & Co UK Limited
Staple House
5 Eleanor's Cross
Dunstable
Bedfordshire
LU6 1SU

05 Aug 2025

Date:

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Income and Expenditure Account

for the year ended 31 December 2024

	Notes	Unrestricted Funds	Restricted Funds	2024	2023
Income and endowments from:		£	£	£	£
Donations and legacies	2	90,868	75,588	166,456	168,878
Other trading activities	3	31,123	5,000	36,123	35,402
Total Income		121,991	80,588	202,579	204,280
Expenditure on:					
Raising Funds	4	2,397	5,000	7,397	1,031
Charitable activities		89,589	84,481	174,070	226,271
Total Expenditure		91,986	89,481	181,467	227,302
Net (Loss)/Profit		30,005	(8,893)	21,112	(23,022)
Total funds brought forward	7	32,635	26,705	59,340	82,362
Total funds carried forward	7	62,640	17,812	80,452	59,340

The notes on pages 7 to 10 form part of these financial statements

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Statement of Financial Position as at 31 December 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Current Assets					
Debtors	5	6,715		1,041	
Cash at bank and in hand		97,167		67,840	
		<u>103,882</u>		<u>68,881</u>	
Creditors					
Amounts falling due within one year	6	(24,430)		(9,541)	
Net Current Assets			<u>80,452</u>		<u>59,340</u>
Total Assets Less Current Liabilities			80,452		59,340
Net Assets			<u><u>80,452</u></u>		<u><u>59,340</u></u>
General Funds					
Unrestricted income funds	7		62,640		32,635
Restricted income funds	7		<u>17,812</u>		<u>26,705</u>
Total Funds			<u><u>80,452</u></u>		<u><u>59,340</u></u>

These financial statements were approved by the Committee members below on behalf of the Committee on 28th May 2025.



.....
C Philip (Chair)

The notes on pages 7 to 10 form part of these financial statements

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the accounts

for the year ended 31 December 2024

1. Accounting Policies

Basis of Accounting

The Financial Statements have been prepared under the historical cost convention, and in compliance with United Kingdom Accounting Standards, including FRS 102 (The Financial Reporting Standard applicable in the United Kingdom and the Republic of Ireland) and the requirements of the Co-operative and Community Benefit Societies Act 2014.

Revenue recognition

Revenue is measured at the fair value of the consideration received or receivable and represents the amount received for services rendered, net of returns, discounts and rebates allowed by the society and value added taxes.

Grants

Income from grants are shown as amounts actually received.

Income from grants for assets are shown in the year received, where the assets are purchased in the same year. Government grants are recognised when there is reasonable assurance that the entity will comply with the conditions attaching to the grant and the grant will be received.

Debtors

Short term debtors are measured at transaction price (which is usually the invoice price), less any impairment losses for bad and doubtful debts. Loans and other financial assets are initially recognised at transaction price including any transaction costs and subsequently measured at amortised cost determined using the effective interest method, less any impairment losses for bad and doubtful debts.

Creditors

Short term creditors are measured at transaction price (which is usually the invoice price). Loans and other financial liabilities are initially recognised at transaction price net of any transaction costs and subsequently measured at amortised cost determined using the effective interest method.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Donations received	9,641	55,109	64,750	62,529
Grants received	81,227	20,479	101,706	106,349
	90,868	75,588	166,456	168,878

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the accounts

for the year ended 31 December 2024

3. Income earned from other activities

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Fund raising events	20,000	5,000	25,000	2,934
Other activities for generating funds	11,123	-	11,123	32,468
	31,123	5,000	36,123	34,402

4. Expenditure on other trading activities

	Unrestricted funds	Restricted funds	2024	2023
	£	£	£	£
Fund raising events	2,397	5,000	1,031	1,031
	2,397	5,000	7,397	1,031

5. Debtors

	2024	2023
	£	£
Prepayments and accrued income	6,715	1,041
	6,715	1,041

6. Creditors: Amounts falling due within one-year

	2024	2023
	£	£
Trade creditors	6,097	8,041
Accruals	1,500	1,500
Deferred income	15,100	-
Other taxes and social security	594	-
Other creditors	139	-
	24,430	9,541

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the Financial Statements for the year ended 31 December 2024

7. Movement in Funds-Current Year

	Balance at 01/01/2024	Incoming Resources	Outgoing Resources	Balance at 31/12/2024
	£	£	£	£
Unrestricted	32,635	121,991	(91,986)	62,640
Restricted	26,705	80,588	(89,481)	17,812
Total	59,340	202,579	(181,467)	80,452

Movement in Funds- Previous Year

	Balance at 01/01/2023	Incoming Resources	Outgoing Resources	Balance at 31/12/2023
	£	£	£	£
Unrestricted	54,965	132,676	(155,006)	32,635
Restricted	27,397	71,604	(72,296)	26,705
Total	82,362	204,280	(227,302)	59,340

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the Financial Statements

for the year ended 31 December 2024

	31.12.24 Unrestricted Funds £	31.12.24 Restricted Funds £	31.12.24 Total Funds £	31.12.23 Total Funds £
INCOME AND ENDOWMENTS				
Donations and legacies				
Donations received	9,641	55,109	64,750	62,529
Grants received	81,227	20,479	101,706	106,349
	90,868	75,588	166,456	168,878
Other trading resources				
Fund raising events	20,000	5,000	25,000	2,934
Income from other activities for generating funds	11,123	-	11,123	32,468
	31,123	5,000	36,123	35,402
Total incoming resources	121,991	80,588	202,579	204,280
EXPENDITURE				
Charitable activities				
Cost of direct charitable activity	12,668	60,974	73,642	85,241
Other expenses	1,309	-	1,309	4,887
	13,977	60,974	74,951	90,128
Other trading activities				
Fund raising event costs	2,397	5,000	7,397	1,031
	2,397	5,000	7,397	1,031
Raising donations and legacies				
Consultancy fees	24,000	-	24,000	29,600
Advertising and marketing	265	92	357	1,638
Subscription, cultivation, travel and entertaining	239	-	239	5,439
	24,504	92	24,596	36,677
SUPPORT COSTS				
Management				
Management	16,830	-	16,830	25,751
Staff costs-wages & salaries	6,000	10,000	16,000	48,152
Staff costs- social security costs	59	-	59	2,101
Staff costs- other	21,089	12,900	33,989	14,968
Insurance	957	-	957	494
	44,935	22,900	67,835	91,466
Governance costs				
Accountancy fees	1,860	-	1,860	6612
Legal fees	37	-	37	30
Motor and travel expenses	4,276	515	4,791	1,358
	6,173	515	6,688	8,000
Total resources expended	91,986	89,481	181,467	227,302
Net (Deficit)/Surplus	30,005	(8,893)	21,112	(23,022)



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Parties involved with this document

Document processed	Party + Fingerprint
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Tue, 5th Aug 2025 9:59:37 BST	Suzanne Spicer - Signer (389f83048952c801cbac3f24331a2abd)

Audit history log

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EQTY IN MUSIC

England & Wales - Charity number 1158781

Accounts

Charity Number: **1158781**

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

(Registered under the Charities Commission for England and Wales)

Financial Statements
for the year ended 31 December 2023

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Legal and Administration information

for the year ended 31 December 2023

Company Number: 08313916

Charity Number: 1158781

Trustees: Miss Sharan Jaswal
Mr Federico Bolza
Mr James Nicholas Emtage
Ms Collette Philip
Miss Nana-Efua Lawson
Mr Simon Marlow (appointed 19th February 2024)

Secretary: Jennie Cashman Wilson (resigned 31st August 2023)
Felix Andrew (appointed 1st June 2024)

Registered Office: Piccadilly Business Centre Unit C Aldow Enterprise Park
Blackett Street
Manchester
M12 6AE

Independent Examiners: Spicer & Co UK Limited
Staple House
5 Eleanor's Cross
Dunstable
LU6 1SU

Bankers: Barclays Bank
18 Islington Green
London N1 8EH

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS
Trustees Report
for the year ended 31 December 2023

Page Number

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4	Independent Examiners' Report
5	Income and Expenditure Account
6	Balance Sheet
7 to 10	Notes to the Financial Statements

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees Report

for the year ended 31 December 2023

Trustees Report

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in the planning and delivery of our current and future activities. The charity's objective is to advance the education and training of the public by promoting, fostering and encouraging the knowledge, understanding, performance and appreciation of the arts and in particular the art of music in all its forms.

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 December 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

Our programmes

For young people: Future Sound

Aspirational and accessible in-school music education workshops, performances and recording opportunities, pairing 11-18 year olds with relatable, emerging professional musicians.

Future Sound outcomes include:

1. Musical

- Improved aural and composition skills
- Improved self-belief and confidence in their musical abilities and performing
- A greater understanding of the music/creative industries as a whole.

2. Personal

- Improved mental health and wellbeing
- Increased communication and teamwork
- Increased resilience and self-confidence
- Increased aspirations and broader horizons.

3. Social More positive peer networks and relationships Improved soft skills and increased employability.

For professional musicians:

- Career Development Programme
- Supporting emerging professional musicians from diverse and underrepresented groups with personalised career strategy, mentoring and coaching, to build sustainable portfolio careers:
<https://abramwilson.com/careerdevelopment>

Career Development Programme outcomes include:

1. Career and industry

- Increased understanding of how to develop and manage their careers
- Increased confidence in their ability and careers

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees Report

for the year ended 31 December 2023

- Access to more high-profile opportunities to perform and share their work
- Industry recognition for their work
- Increased professional networks.

2. Personal

- Improved mental health and wellbeing
- Strong peer networks
- Upskilling as music educators

Achievements and Performance

During 2023, we continued to deliver our flagship music education programme, Future Sound. We concluded our work with Mossbourne Community Academy in Hackney with recording sessions at Premises Studios and Strongroom Studios and a performance at Church of Sound, in Hackney.

We continued the expansion of our Future Sound programme in Manchester, partnering with Co-op Academy Manchester in the spring term to deliver workshops, a Composition Day at the Yard for students to experience the working life of a musician, two performances at Co-op Academy Manchester to 500 students, and a public performance at the Yard, by students and workshop leaders.

Following the success of Future Sound in London and Manchester, we continued to develop the programme and partnerships, by rewriting the programme with music education specialist Adam Saunders, to ensure it's even more accessible to young people who have no background in playing music, and by developing a multi-year partnership with Co-op Academies Trust, which will see us roll out Future Sound to six schools in 2024 and eleven schools in 2025. In London, we developed a partnership with Newham Music Service to roll out programmes in Newham secondary schools.

Our career development programme for emerging professional musicians from diverse and minoritised groups also continued via showcasing opportunities for emerging musicians, including We Out Here in August and the Becoming Brave book launch event in November, the continued promotion of artists' releases and concerts and the piloting of an online career development programme in which 16 musicians participated in a series of 4 live mentoring calls. Career development alumni also received opportunities to train and deliver workshops for our music education programmes. In addition, three outstanding musicians – Ashley Henry, Jas Kayser and Sans Soucis – became our new Abram Wilson charity ambassadors in 2023.

In August 2023, Jennie Cashman Wilson stepped down as CEO after founding the charity and 11 years at the helm. Oliver Carruthers took on the role of Interim CEO, whilst we finalised our recruitment plans for new permanent leadership for the charity, including the appointment of a new Creative Director and new Executive Director. During the period, we committed significant energy to establishing operational and governance changes following Jennie's departure with a primary focus to both core and project funding to support the organisation. Funding was secured from a range of funders including Arts Council England, the Postcode Society trust and Shears Foundation to enable us to continue our work into 2024 and beyond.

We are especially grateful to our funders for supporting our work, including:

- 29th May 1961 Charitable Trust
- Arts Council England
- Ashley Family Foundation

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees Report

for the year ended 31 December 2023

- The Childhood Trust
- Foyle Foundation
- Garrick Charitable Trust
- Hackney Council
- The John Thaw Foundation
- M&G Community Fund
- The Peter Cundhill Foundation
- Postcode Neighbourhood Trust
- The Shears Foundation
- The Vintners Company
- The Worshipful Company of Weavers
- The William Wates Memorial Trust
- Youth Music

We are also grateful to our supporters and donors for their continued interest in the work of the charity.

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Independent Examiners' Report to Abram Wilson Foundation for Creative Arts

Year ended 31 December 2023

Independent examiner's report to the trustees of ABRHAM WILSON FOUNDATION FOR CREATIVE ARTS ('the Company')

I report to the charity trustees on my examination of the accounts of the Charitable Company for the period 1st January 2023 to 31st December 2023 which are set out on pages 3 to 8.

Responsibilities and basis of report

As the charity's trustees of the Charitable 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

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.



Suzanne Spicer
FCA
Spicer & Co UK Limited
Staple House
5 Eleanor's Cross
Dunstable
Bedfordshire
LU6 1SU

Date: 26.09.2024

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Income and Expenditure Account

for the year ended 31 December 2023

	Notes	Unrestricted Funds	Restricted Funds	2023	2022
Income and endowments from:		£	£	£	£
Donations and legacies	2	97,274	71,604	168,878	243,644
Other trading activities	3	35,402	-	35,402	15,725
Total Income		132,676	71,604	204,280	259,369
Expenditure on:					
Raising Funds	4	1,031	-	1,031	4,681
Charitable activities		153,975	72,296	226,271	251,095
Total Expenditure		155,006	72,296	227,302	255,776
Net (Loss)/Profit		(22,330)	(692)	(23,022)	3,593
Total funds brought forward		54,965	27,397	82,362	78,769
Total funds carried forward		32,635	26,705	59,340	82,362

The notes on pages 7 to 11 form part of these financial statements

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Statement of Financial Position as at 31 December 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Current Assets					
Debtors	5	1,041		-	
Cash at bank and in hand		67,840		82,362	
		<u>68,881</u>		<u>82,362</u>	
Creditors					
Amounts falling due within one year	6	(9,541)		-	
Net Current Assets			<u>59,340</u>		<u>82,362</u>
Total Assets Less Current Liabilities			<u>59,340</u>		<u>82,362</u>
Net Assets			<u><u>59,340</u></u>		<u><u>82,362</u></u>
General Funds					
Unrestricted income funds	7		32,635		54,965
Restricted income funds	7		26,705		27,397
Total Funds			<u><u>59,340</u></u>		<u><u>82,362</u></u>

These financial statements were approved by the Committee members below on behalf of the Committee on 8th August 2024.



.....
C Philip (Chair)

The notes on pages 7 to 11 form part of these financial statements

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the

for the year ended 31 December 2023

1. Accounting Policies

Basis of Accounting

The Financial Statements have been prepared under the historical cost convention, and in compliance with United Kingdom Accounting Standards, including FRS 102 (The Financial Reporting Standard applicable in the United Kingdom and the Republic of Ireland) and the requirements of the Co-operative and Community Benefit Societies Act 2014.

Revenue recognition

Revenue is measured at the fair value of the consideration received or receivable and represents the amount received for services rendered, net of returns, discounts and rebates allowed by the society and value added taxes.

Grants

Income from grants are shown as amounts actually received.

Income from grants for assets are shown in the year received, where the assets are purchased in the same year. Government grants are recognised when there is reasonable assurance that the entity will comply with the conditions attaching to the grant and the grant will be received.

Debtors

Short term debtors are measured at transaction price (which is usually the invoice price), less any impairment losses for bad and doubtful debts. Loans and other financial assets are initially recognised at transaction price including any transaction costs and subsequently measured at amortised cost determined using the effective interest method, less any impairment losses for bad and doubtful debts.

Creditors

Short term creditors are measured at transaction price (which is usually the invoice price). Loans and other financial liabilities are initially recognised at transaction price net of any transaction costs and subsequently measured at amortised cost determined using the effective interest method.

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Donations received	32,767	29,762	62,529	44,002
Grants received	64,507	41,842	106,349	199,642
	97,274	71,604	168,878	243,644

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the for the year ended 31 December 2023

3. Income earned from other activities

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Fund raising events	2,934	-	2,934	11,725
Other activities for generating funds	32,468	-	32,468	4,000
	35,402	-	35,402	15,725

4. Expenditure on other trading activities

	Unrestricted funds	Restricted funds	2023	2022
	£	£	£	£
Fund raising events	1,031	-	1,031	4,681
	1,031	-	1,031	4,681

5. Debtors

	2023	2022
	£	£
Prepayments and accrued income	1,041	-
	1,041	-

6. Creditors: Amounts falling due within one-year

	2023	2022
	£	£
Trade creditors	8,041	-
Accruals	1,500	-
	9,541	-

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the Financial Statements for the year ended 31 December 2023

7. Movement in Funds-Current Year

	Balance at 01/01/2023	Incoming Resources	Outgoing Resources	Balance at 31/12/2023
	£	£	£	£
Unrestricted	54,965	132,676	(155,006)	32,635
Restricted	27,397	71,604	(72,296)	26,705
Total	82,362	204,280	(227,302)	59,340

Movement in Funds- Previous Year

	Balance at 01/01/2022	Incoming Resources	Outgoing Resources	Balance at 31/12/2022
	£	£	£	£
Unrestricted	53,969	107,375	(106,379)	54,965
Restricted	24,800	151,994	(149,397)	27,397
Total	78,769	259,369	(255,776)	82,362

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Notes to the Financial Statements

for the year ended 31 December 2023

	31.12.23 Unrestricted Funds £	31.12.23 Restricted Funds £	31.12.23 Total Funds £	31.12.22 Total Funds £
INCOME AND ENDOWMENTS				
Donations and legacies				
Donations received	32,767	29,762	62,529	44,002
Grants received	64,507	41,842	106,349	199,642
	97,274	71,604	168,878	243,644
Other trading resources				
Fund raising events	2,934	-	2,934	11,725
Income from other activities for generating funds	32,468	-	32,468	4,000
	35,402	-	35,402	15,725
Total incoming resources	132,676	71,604	204,280	259,369
EXPENDITURE				
Charitable activities				
Cost of direct charitable activity	7,381	70,320	85,241	92,343
Other expenses	4,887	-	4,887	3,464
	12,268	70,320	90,128	95,807
Other trading activities				
Fund raising event costs	1,031	-	1,031	4,681
	1,031	-	1,031	4,681
Raising donations and legacies				
Consultancy fees	37,140	-	29,600	36,232
Advertising and marketing	1,638	-	1,638	4,022
Subscription, cultivation, travel and entertaining	5,439	-	5,439	6,274
	44,217	-	36,677	46,528
SUPPORT COSTS				
Management				
Management	25,751	-	25,751	34,270
Staff costs-wages & salaries	48,152	-	48,152	52,500
Staff costs- social security costs	2,101	-	2,101	1,748
Staff costs- other	14,350	618	14,968	
Insurance	494	-	494	1,466
	90,848	618	91,466	89,984
Governance costs				
Accountancy fees	6,612	-	6,612	6,768
Legal fees	30	-	30	926
Motor and travel expenses	-	1,358	1,358	1,152
	6,642	1,358	8,000	18,776
Total resources expended	155,006	72,296	227,302	255,776
Net (Deficit)/Surplus	(22,330)	(692)	(23,022)	3,593

EQTY IN MUSIC

England & Wales - Charity number 1158781

Accounts

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Financial Statements
For the year ended 31st December 2022

Registered Charity Number. 1158781
Company limited by guarantee. Registered in England & Wales Number. 08313916

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

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ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Legal and Administrative Information for the year ended 31st December 2022

Company Number:	08313916
Charity Number:	1158781
Registered Office:	303 The Pill Box 115 Coventry Road, London, E2 6GH
Trustees:	Miss Sharan Jaswal Mr Federico Bolza Mr James Nicholas Emtage Mrs Anna Corbett (resigned 1 st May 2021) Ms Collette Philip (appointed 1 st May 2021) Miss Nana-Efua Lawson (appointed 1 st May 2021)
Secretary:	Jennie Cashman Wilson
Accountants:	Big Star Business Management Ltd 303 The Pill Box 115 Coventry Road, London, E2 6GH
Independent Examiner:	WIM Consulting Limited 37 New N Rd Hainault Essex IG6 2UE
Bank:	Barclays Bank 18 Islington Green London N1 8EH

Abram Wilson

2022

Annual Report



About us

Our programmes

What we did in 2022

Future Sound

Career Development Programme

Impact and outcomes

Future Sound Records – London

Future Sound – Manchester

Future Sound Digital – series 4

Career Development Programme

Our 10 year anniversary

Thank you and credits

Abram Wilson inspires, connects, and opens doors to the music industry so that young people from minoritized backgrounds have an equal chance to realise their creative potential.

Our vision is for a music industry that genuinely reflects the best image of our society, so any young person is able to see it as a place for them and can participate in, and collectively contribute to, the next generation of talent. Inspired by award-winning jazz musician Abram Wilson, we continue his legacy via our programmes of music education and artist career development. Through these:

- **We challenge inequality**

promoting inclusivity and equity in music

- **We pay it forward**

sharing our knowledge, skills and networks with the next generation

- **We work tirelessly**

to encourage young people to find and use their creative voice

- **We are champions**

of untapped, undiscovered and unrealised talent.

Our programmes

Future Sound is an aspirational and inspirational music learning programme that pairs young people, who have barriers to accessing music outside of school, with professional musicians.

Future Sound Digital is a programme of practical, accessible and free music education videos, packed with tips and inspiration from up- and-coming, relatable professional artists.

Future Sound outcomes include:

1. Musical

- Improved aural and composition skills
- Improved self-belief and confidence in musical abilities and

performing

- A greater understanding of the music/creative industries as a whole.

2. Personal

- Improved mental health and wellbeing
- Increased communication and teamwork skills
- Increased resilience and self-confidence
- Increased aspirations and broader horizons.

3. Social

- More positive peer networks and relationships
- Improved soft skills and increased employability.

The Abram Wilson Career Development Programme supports emerging professional musicians from diverse and minoritized groups with personalised career strategy, mentoring and coaching, to build sustainable careers and diversify income streams.

Career Development Programme outcomes include:

1. Career and industry

- Increased understanding of how to develop and manage their careers
- Increased confidence in their ability and careers
- Access to more high-profile opportunities to perform and share their work
- Industry recognition for their work
- Increased professional networks.

2. Personal

- Improved mental health and wellbeing
- Strong peer networks
- Upskilling as music educators.



What we did in 2022

Future Sound Records – London

In early 2022 we piloted Future Sound Records, an additional element to the Future Sound programme where we built towards three days in a professional recording studio, rather than a live performance at a public venue. The project was led by Plumm, a hybrid vocalist, multi-instrumentalist, and producer, who was supported by five musicians and a producer. The project provided students at Mossbourne Community

Academy (MCA) with a series of after-school workshops with the aim of composing their own tracks and recording the final tracks in a recording studio. This project was a pilot to trial students experiencing the other side of being a musician by composing their own tracks and then recording them in a professional studio to record them. There was no live performance with this project.

Future Sound - London

In October 2022 we launched our fifth instalment of Future Sound. For the first time we embarked upon delivering Future Sound as a two-term project where we would build towards professional studio recording sessions and a live performance at a professional venue in the second (spring 2023) term. The project is led by Jonny Enser, band leader of Matters Unknown, and supported by five other workshop leaders who are all professional musicians. This project will be completed and evaluated in 2023.



Future Sound – Manchester

In 2022, we expanded our Future Sound programme and partnered with two schools in Manchester: Co-op Academy North Manchester and Co-op Academy Manchester (planned for spring 2023).

A series of digital sessions with inspiring and up-and-coming musicians were carried out at both the new partner schools in Manchester ahead of the in person Future Sound programme. Each session lasted an hour and covered a range of topics.

For the autumn 2022 term we launched a one term Future Sound project with Co-op Academy North Manchester, which culminated in a live performance at professional venue The Yard. The project was led by Emma Johnson, a Leeds based saxophonist and composer and the bandleader of Emma Johnson's Gravy Boat. Emma was supported by five other workshop leaders who are all professional musicians. The six musicians carried out workshops at Co-op Academy North Manchester and The Yard, Manchester.

Future Sound Digital – series 4

Bassist, composer and singer Amy Gadiaga recorded three Future Sound Digital mini tutorials for 11–18-year-olds, packed with tips on getting into music and freely available to watch on our YouTube channel.

Career Development Programme

Our Career Development Programme runs for up-and-coming artists at the start or the middle of their career who lack the expertise and network to create a sustainable career. The programme is also open to individuals who support the UK music scene such as promoters and managers.

The programme identifies individuals and supports them to get ahead in the industry by providing:

Monthly coaching and mentoring sessions with Jennie Cashman Wilson, an experienced certified coach, strategist for people working in music, and member of the Association of Coaching and strategist for people working in music.

Quarterly strategy sessions with Fred Bolza, Abram Wilson trustee, Founder of New Soil, Music Industry Consultant and former Sony Music VP Strategy.
A one-to-one marketing strategy session
Industry expert sessions/ masterclasses including song writing, selling music, music and law and diversifying a music career
Networking and close collaboration with like-minded peers Opportunities to train and deliver workshops for our music education programmes.

12 individuals received strategy and coaching support throughout 2022 as part of an 18-month programme which started late 2020.

Impact and outcomes

Future Sound Records – London

In numbers

6 face-to-face sessions with 18 students
1 performance at MCA by Plumm and workshop leaders, attended by students and teachers. Over 100 students from years 7, 10 and 11 attended and attendees included both GCSE and BTEC students A composition day at The Premises recording studio
2 days at Strongroom Recording Studios to record final compositions developed during the project
Tracks uploaded to Bandcamp: abramwilsonfuturesound.bandcamp.com.

Project evaluations

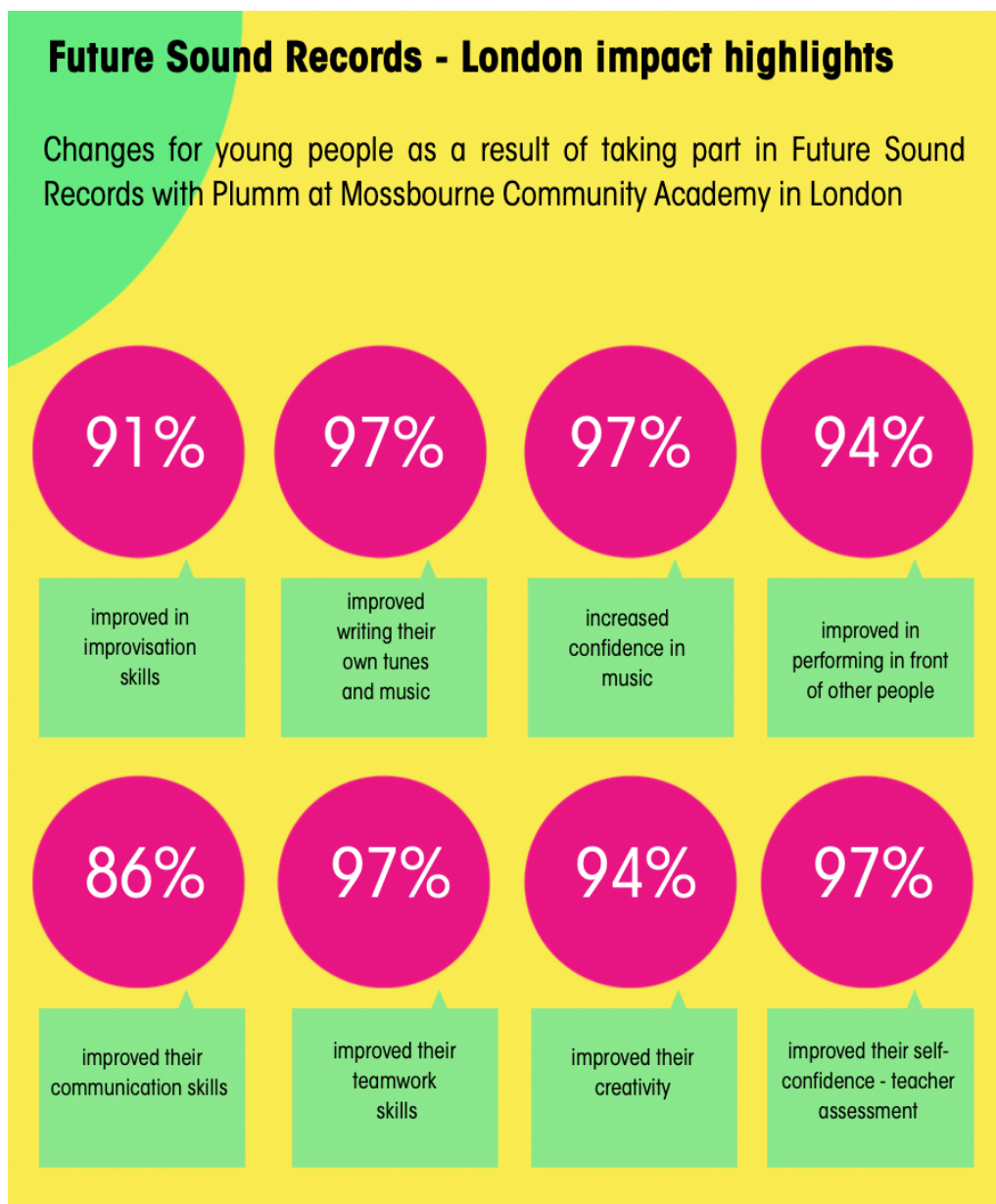
Assessments showed all students had improved playing as part of a group and playing music by ear. Nearly all students had improved writing their own tunes and music (97%), confidence in music (97%), performing in front of other people (94%) and improvisation (91%)

Similarly, transferable skills improved with around nine in ten students improving their teamwork (97%), creativity (94%), communication (86%) and social skills (85%)

Half the students said they were more confident in themselves (56%) and now felt more positive about life (50%), whilst workshop leaders and the teacher felt nearly all students (97%) improved their self-confidence.

Future Sound Records – London impact highlights

Changes for young people as a result of taking part in Future Sound Records with Plumm at Mossbourne Community Academy in London



Future Sound – Manchester

In numbers

A series of digital sessions with inspiring and up-and-coming musicians Plumm, Oscar Jerome and Arji Manuelpillai were carried out at both Manchester schools.

Each session lasted 1 hour and covered a range of topics.

8 face-to-face sessions with 20 students (65% from ethnically diverse backgrounds and 53% in receipt of pupil premium), at Co-op Academy North Manchester, including 1 full 'Composition Day' at The Yard for the students to experience the working life of a musician.

1 performance at Co-op Academy North Manchester by Emma Johnson and workshop leaders.

Final performance at The Yard, by students and workshop leaders.



Future Sound – Manchester

Project evaluations

All students rated the Plumm and Oscar digital sessions as excellent, very good or good and 93% of students rated the session run by Arji as excellent, very good or good.

All students improved their musical skills with particular improvements in playing as part of a group (96% improved) composition skills (95%) and their ability to perform in front of others (93%).

Furthermore 84% showed an improvement in their improvisation skills and 71% improved their ability to play complex rhythms. 100% of students improved their music performance self-efficacy, which is a person's belief in their ability to succeed in performing music and has been found to be the most important predictor of achievement in music performance. This change was shown to be statistically significant.

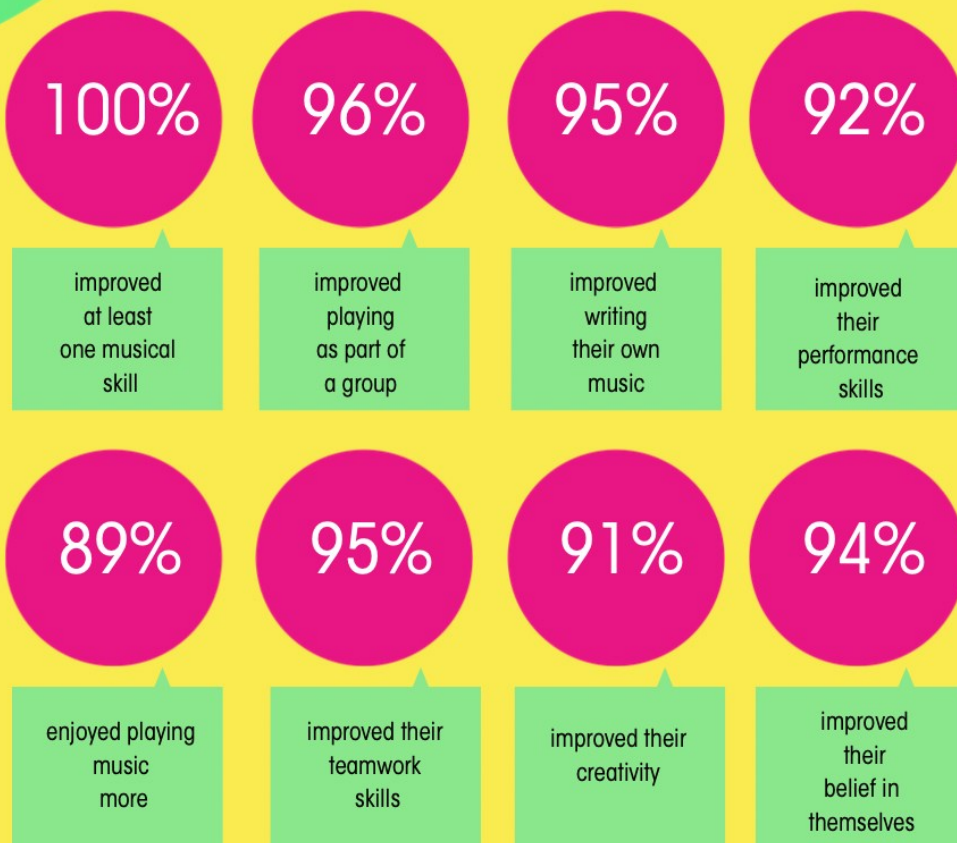
Non-music transferable skills also dramatically improved with 95% improving their teamwork skills, 91% improving their communication skills, 84% improving their social skills and 91% improving their creativity skills.

Future Sound – Manchester impact highlights

Changes for young people because of taking part in Future Sound – Manchester at Co-op Academy North Manchester

Future Sound - Manchester impact highlights

Changes for young people as a result of taking part in Future Sound - Manchester at Co-op Academy North Manchester



"Jane really developed as a composer and lyricist over the 6 weeks. At the beginning she was reticent about volunteering ideas, and shy about her singing. By the performance week, she was writing lyrics without support...and improvising with melody and rhythm."

- workshop leader

"I can actually write songs." - **student**

Future Sound Digital - series 4 with Amy Gadiaga

Bassist, composer and singer Amy Gadiaga recorded three Future Sound Digital mini tutorials for 11–18-year-olds, packed with tips on getting into music.

In total 18 minutes of video content was created and released, with a social media reach of 4,700 and 431 views.

Career Development Programme

In numbers

30 hours strategy sessions were delivered by Fred Bolza

36 hours coaching and mentoring sessions were delivered by Jennie Cashman Wilson

2 mentees received paid work on our music education programme Jamie Hartman song writing session for singer songwriters, attended by 6 musicians

Collette Philip – personal branding session, attended by 12 musicians

Nana-Efua Lawson – strengths finder –workshop, attended by 10 musicians

Red10 – influencing workshops – attended by 9 musicians.

Project evaluations

Mentees were asked to rate how useful they found each of the 4 masterclasses. 85% of the 20 ratings were 'extremely useful' or 'very useful' 90% said the programme helped them to improve their brand 90% said the programme helped them to improve their online presence

28% increase in the number of followers on social media channels.



Career Development Programme impact highlights

How artists felt the Career Development Programme helped them to progress their career



Collaboration with Spitfire Audio

Eight of the mentees took part in an exciting collaboration with Spitfire Audio's in-house production team, to develop a collection of software instruments called 'Astral Forms,' released in Spitfire's LABS series – providing sounds as a free plugin for composers anywhere in the world to use.

Big Top Takeover at We Out Here festival

Three Career Development mentees showcased their music in front of a live audience at the We Out Here festival, August 2022

Wellbeing

On our programme the pastoral support for wellbeing is equally valued alongside the technical advice and professional connections.

of mentees said the programme helped them to improve their wellbeing

"Coaching helped me understand and manage my anxiety."

"Definitely made me feel more hopeful and navigating my feelings and emotions! But also not to be too hard on myself!"

"I have gained more confidence in making decisions based on what aligns with my core values/happiness."

"The coaching and strategy sessions have definitely helped me to identify and develop some tools for coping with high work volume, pressure, multi-tasking and low mood/reduced energy."

"What I valued the most was the emotional support and the opportunity to have conversations and be vulnerable with people I trusted."

"The coaching and strategy sessions have been particularly useful in terms of helping me identify which areas of music to focus on and helping me create a strategy to maximise and manage things effectively. I feel as though I have a clearer plan for releasing an album and a better idea about how to manage my time effectively to focus on my music making and achieve the desired results."

- David Austin Grey

Case study: Emma Johnson

Emma first picked up the sax at her secondary school in Lancashire as there were "too many clarinets in the school band" and she hasn't looked back since. She knew she wanted to pursue music but was told at a careers fair that the only way she could make a living through it was by joining the armed forces! She went on to do A-levels, where thankfully her

teachers encouraged her to apply for music at university. However, it wasn't quite what she expected.

“With the power of hindsight, I felt like I lost a bit about what I liked about music. There were a lot of men, 90% men, which looking back, there was a huge imbalance and that creates a weird environment. There were six women on our course and only two of us graduated.”

However, in 2020 Emma came across the Abram Wilson Career Development Programme on Instagram and saw that saxophonist, bandleader and composer Cassie Kinoshi was an alumni.

“I looked up to Cassie and was interested in how her career has really developed, she's one of the few people that I could see doing amazing things both as a saxophonist and a composer, not just for her own bands, but for a really wide range of commissions and projects, and I found that really inspiring. It's great how jazz music has grown and is becoming more popular in the UK and she's a part of that. She had been on this programme, so that was one of the main reasons I applied.”

Emma joined the 2020-22 cohort, along with nine other musicians, receiving personalised coaching and strategy sessions and group masterclasses. She found the programme empowering and transformational – both for her career and personally.

“Through the coaching process I think that's led me to feeling a lot more confident in being able to do a variety of things, future planning, more long-term goals, being a little bit bolder and confident with what to do next and how to go about that. It's made a huge difference to my day to day and how I think about what I do and how that's going to develop across my career.”

Our 10-year anniversary

We celebrated our 10th anniversary year with an inspiring live event and an exciting announcement.

Our 10 Year Anniversary gig at Church of Sound paid tribute to Abram's music. It was performed by an outstanding ensemble of talented jazz musicians who knew and worked with Abram, led by saxophonist Binker Golding. The performance was then featured on BBC Radio 3's 'J to Z'.

"The work of a musician lives on long after they do and so for me it feels quite natural to take part in this, especially since I actually knew Abram.

"This is what we as musicians do. We keep the memory of our friends alive by playing their work. Nothing could seem more natural to me. It is not a solemn affair. It is part of the after-life of an artist." **-Binker Golding**

We were also thrilled to announce that renowned musician, bandleader, composer and broadcaster Jools Holland became our newest patron.

"I'm delighted to become a patron of the Abram Wilson charity. I'm proud to lend my support to its vital work in providing visibility, access and opportunity for young musicians and emerging artists in the UK music industry." **- Jools Holland**

Thank you and credits Thank you to all the amazing people and organisations who have given generous support in 2022. Please see a full list of all the individuals and funders on our website:
abramwilson.com/thank-you/

Photo credits:

Future Sound – Manchester: Clive Hunte

Future Sound – London, Future Sound Records: Felipe Pagani Future Sound Digital: Jon Bilbrough

Jools Holland: Felix TW

10-year anniversary gig at Church of Sound: Joe Hart Individual artist photos credited on our website.

Charitable objects

To advance the education and training of the public by promoting, fostering, and encouraging the knowledge, understanding, performance and appreciation of the arts and in particular the art of music in all its forms.

Public benefit

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Trustees

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

Miss Nana-Efua Lawson
Miss Sharan Jaswal
Mr Federico Guido Bolza
Mrs Corbett Anna
Ms Collette Jamie Philip
James Nicholas Emtage

Secretary

Miss Cashman Wilson Jennifer Margaret

Independent examiners

WIM Consulting Limited
37 New N Rd
Hainault
Ilford Essex
England
IG6 2UE

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

18 September 2023

Ms.Collette.Jamie.Phipp.....

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

STATEMENT OF FINANCIAL ACTIVITIES, INCLUDING SUMMARY INCOME AND EXPENDITURE ACCOUNT

For the year ended 31st December 2022

	Notes	Unrestricted funds	Restricted funds	2022	2021
		£	£	£	£
Income and endowments from:					
Donations and legacies	2	91,650	151,994	243,644	217,782
Other trading activities	3	15,725	-	15,725	11,250
Total		107,375	151,994	259,369	229,032
Expenditure on:					
Raising funds	4	(2,637)	(2,044)	(4,681)	(9,570)
Charitable activities		(103,742)	(147,353)	(251,095)	(181,515)
Total		(106,379)	(149,397)	(255,776)	(191,085)
Net income		996	2,597	3,593	37,947
Reconciliation of funds					
Total funds brought forward		53,969	24,800	78,769	40,822
Total funds carried forward		54,965	27,397	82,362	78,769

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

STATEMENT OF FINANCIAL POSITION

As at 31st December 2022

	Notes	2022 £	2021 £
Current assets			
Debtors	6	-	10,000
Cash at bank and in hand		82,362	68,769
		82,362	78,769
Net current assets		82,362	78,769
Total assets <u>less</u> current liabilities		82,362	78,769
Net assets		82,362	78,769
The funds of the charity			
Restricted income funds	7	27,397	24,800
Unrestricted income funds	7	54,965	53,969
Total funds		82,362	78,769

For the year ended 31 December 2022 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 Collette Jamie Philip
Trustee

18 September 2023

ABRAM WILSON FOUNDATION FOR CREATIVE ART

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31st December 2022

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.

The Abram Wilson Foundation for Creative Arts 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).

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	44,002	-	44,002	30,422
Grants received	47,648	151,994	199,642	187,360
	<u>91,650</u>	<u>151,994</u>	<u>243,644</u>	<u>217,782</u>

3. Income earned from other activities

	2022	2021
	£	£
Unrestricted funds		
Fund raising events	11,725	11,250
Other activities for generating funds	4,000	-
	<u>15,725</u>	<u>11,250</u>

4. Expenditure on other trading activities

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Fund raising events	2,637	2,044	4,681	2,725
	<u>28,847</u>	<u>22,362</u>	<u>51,209</u>	<u>2,725</u>

NOTES TO THE FINANCIAL STATEMENTS CONTINUED

For the year ended 31st December 2022

5. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Accountancy fees	6,768	1,119

6. Debtors

	2022	2021
	£	£
Amounts due within one year:		
Trade debtors	-	10,000
	<u>-</u>	<u>10,000</u>

7. Movement in funds

Unrestricted Funds

	Balance at 01/01/2022	Incoming resources	Outgoing resources	Balance at 31/12/2022
	£	£	£	£
<i>General</i>				
General	53,969	107,375	(106,379)	54,965
	<u>53,969</u>	<u>107,375</u>	<u>(106,379)</u>	<u>54,965</u>

Unrestricted Funds - Previous year

	Balance at 01/01/2021	Incoming resources	Outgoing resources	Balance at 31/12/2021
	£	£	£	£
<i>General</i>				
General	23,822	93,500	(63,353)	53,969
	<u>23,822</u>	<u>93,500</u>	<u>(63,353)</u>	<u>53,969</u>

NOTES TO THE FINANCIAL STATEMENTS CONTINUED

For the year ended 31st December 2022

Restricted Funds

	Balance at 01/01/2022	Incoming resources	Outgoing resources	Balance at 31/12/2022
	£	£	£	£
Amplify London	-	1,200	(1,200)	-
Art Council Cultural Recovery Funds Grants 2	16,800	-	(16,800)	-
Arts Council Project Grants	-	72,397	(72,397)	-
Ashley Family Foundation	-	10,000	(10,000)	-
Garrik Charitable Trust	-	2,500	-	2,500
Hackney Council	-	10,000	(10,000)	-
John Thaw Foundation	-	1,000	(1,000)	-
PRS Foundation	-	10,000	(10,000)	-
St James's Place Charitable Foundation	-	5,000	(5,000)	-
Victoria Wood Foundation	-	5,000	(5,000)	-
Vintners' Foundation	8,000	10,000	(18,000)	-
William Wates Memorial Trust	-	10,000	-	10,000
Youth Music	-	14,897	-	14,897
	<u>24,800</u>	<u>151,994</u>	<u>(149,397)</u>	<u>27,397</u>

Purpose of restricted funds

Arts Council Project Grants

Music education

Art Council Cultural Recovery Funds Grants 1

Core

Art Council Cultural Recovery Funds Grants 2

Core

D'Oyly Carte Charitable Trust

Music education

Field Family Trust

Music education

Amplify London

Music education

NOTES TO THE FINANCIAL STATEMENTS CONTINUED

For the year ended 31st December 2022

John Thaw Foundation

Music education

St James's Place Charitable Foundation

Music education

PRS Foundation

Music education

Vintners' Foundation

Music education

29th May Charitable Trust

Music education

Ashley Family Foundation

Music education

Victoria Wood Foundation

Music education

Youth Music

Music education

Hackney Council

Music education

Garrik Charitable Trust

Music education

William Wates Memorial Trust

Music education

Unrestricted funds

Abram Wilson Foundation gratefully acknowledges a donation of £15,000 from the Foyle Foundation in 2022 to support the core costs of the organisation

The Abram Wilson Foundation For Creative Arts
Detailed Statement of Financial Activities
For the year ended 31 December 2022

	2022 £	2021 £
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	44,002	30,422
Grants receivable	199,642	187,360
	243,644	217,782
Other trading activities		
Fund raising events	11,725	11,250
Income from other activities for generating funds	4,000	-
	15,725	11,250
Total incoming resources	259,369	229,032
EXPENDITURE		
Charitable activities		
Cost of direct charitable activity	(92,343)	(131,357)
Other expenses	(3,464)	(511)
	(95,807)	(131,868)
Other trading activities		
Fund raising events costs	(4,681)	(2,725)
	(4,681)	(2,725)
Raising donations and legacies		
Consultancy fees	(36,232)	-
Advertising and marketing	(4,022)	(1,040)
Subscription, cultivation, travel and entertaining	(6,274)	(5,805)
	(46,528)	(6,845)
SUPPORT COSTS		
Management		
Management	(34,270)	-
Staff costs - wages & salaries	(52,500)	(46,800)
Staff costs - social security costs	(1,748)	-
Insurance	(1,466)	(1,728)
	(89,984)	(48,528)
Governance costs		
Accountancy fees	(6,768)	(1,119)
Legal fees	(926)	-
Subscriptions	(9,930)	-
Motor and travel expenses	(1,152)	-
	(18,776)	(1,119)
Total resources expended	(255,776)	(191,085)
Net Income	3,593	37,947

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS (CHARITY COMMISSION)

For the year ended 31st December 2022

**Report to the trustees/
members of**

Charity Name Abram Wilson Foundation for Creative Arts

**On accounts for the year
ended**

31 st December 2022	Charity no	1158781
--------------------------------	-----------------------	---------

Set out on pages

23-29

**Responsibilities and
basis of report**

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31 / 12 / 22**.
As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my independent examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's
statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below *)

which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:

Naveed Ikhlaz

Date:

19/09/2023

Name and address:

**Naveed Ikhlaz FCCA
WIM Consulting Limited
37 New North Road
Hainault
Ilford Essex
England
IG6 2UE**

Relevant professional qualification(s) or body (if any):

Association of Chartered Certified Accountants (ACCA)

EQTY IN MUSIC

England & Wales - Charity number 1158781

Accounts

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Financial Statements
For the year ended 31st December 2021

Registered Charity Number. 1158781
Company limited by guarantee. Registered in England & Wales
Number. 08313916

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Contents for the Financial Statements

For the year ended 31st December 2021

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ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Legal and Administrative Information for the year ended 31st December 2021

Company Number:	08313916
Charity Number:	1158781
Registered Office:	303 The Pill Box 115 Coventry Road, London, E2 6GH
Trustees:	Sharan Jaswal Federico Bolza Anna Corbett (resigned 1 st May 2021) Collette Philip (appointed 1 st May 2021) Nana-Efua Lawson (appointed 1 st May 2021)
Secretary:	Jennie Cashman Wilson
Accountants:	Big Star Business Management Ltd 303 The Pill Box 115 Coventry Road, London, E2 6GH
Independent Examiner:	WIM Consulting Limited Office Suite 1 12b High View Parade IG4 5EP
Bank:	Barclays Bank 18 Islington Green London N1 8EH

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees’/Directors’ Report

For the year ended 31st December 2021

The trustees/directors present their report and the unaudited financial statements of the company and charity for the year ended 31st December 2021.

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Future Sound ‘Blended’	17
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About us

Abram Wilson inspires, connects, and opens doors to the music industry so that young people from disadvantaged and diverse backgrounds have an equal chance to realise their creative potential.

Our vision is for a music industry that genuinely reflects the best image of our society, so any young person is able to see it as a place for them and can participate in, and collectively contribute to, the next generation of talent.

Inspired by award-winning jazz musician Abram Wilson, we continue his legacy via our programmes of music education and artist career development. Through these:

- **We challenge inequality** promoting inclusivity and equity in music.
- **We pay it forward** sharing our knowledge, skills, and networks with the next generation.
- **We work tirelessly** to encourage young people to find and use their creative voice.
- **We are champions** of untapped, undiscovered, and unrealised talent.



Our programmes

For young people:

Future Sound Live

Aspirational and accessible in-school music education workshops, performances and recording opportunities, pairing 11-18 year olds with relatable, emerging professional musicians:

<https://abramwilson.com/future-sound-live-programme/>

Future Sound Digital

Creative, practical, accessible and free music education videos, packed with tips and inspiration from up-and-coming, relatable professional artists:

<https://abramwilson.com/future-sound-digital>

Future Sound outcomes include:

1. Musical

- Improved aural and composition skills
- Improved self-belief and confidence in their musical abilities and performing
- A greater understanding of the music/creative industries as a whole.

2. Personal

- Improved mental health and wellbeing
- Increased communication and teamwork
- Increased resilience and self-confidence
- Increased aspirations, and broader horizons.

3. Social

- More positive peer networks and relationships
- Improved soft skills and increased employability.

For professional musicians:

Career Development Programme

Supporting emerging professional musicians from diverse and underrepresented groups with personalised career strategy, mentoring and coaching, to build sustainable portfolio careers:

<https://abramwilson.com/careerdevelopment>

Career Development Programme outcomes include:

1. Career and industry

- Increased understanding of how to develop and manage their careers
- Increased confidence in their ability and careers
- Access to more high-profile opportunities to perform and share their work
- Industry recognition for their work
- Increased professional network.

2. Personal

- Improved mental health and wellbeing
- Strong peer networks
- Upskilling as music educators.



What we did in 2021:

Future Sound

We've found different ways to continue to ensure young people's access to high quality music education this year, despite the challenges of a further lockdown and fluctuating Covid restrictions lasting well into July.

We developed and launched **two new series of Future Sound Digital** content, which built on the success of our 2020 pilot series of online and accessible music education tutorials delivered by professional musicians. The tutorials featured Oscar Jerome, Sans Soucis, Arji Manuelpillai, Plumm and Joe Downward and were made readily available on our Instagram and YouTube channels, plus our website. The sessions explored topics including writing music using Band Lab; creative production; improvising with your voice and developing your sound. The first of the two series was initially released for Mossbourne Community Academy students in June 2021 and then later released publicly between August and September 2021.

We consulted with our long-standing school partner Mossbourne Community Academy (MCA) in Hackney and piloted a **'blended' Future Sound** programme for 28 students. Musician Oscar Jerome delivered the sessions, this time focusing on individual song writing. This mini project consisted of two online workshops over the summer term and was followed by face-to-face sessions in September, once all restrictions were lifted.

We were finally able to return with our face-to-face Future Sound Live programme for 11-18-year-olds, from September - November 2021, working with 20 MCA students. It was led and delivered by Jas Kayser and Chums, in partnership with Premises Studios and Church of Sound, both in Hackney.

What we did in 2021:

Career Development Programme

We also continued to support 16 up-and-coming musicians through our **Career Development Programme**, providing regular strategy and coaching sessions with our founder, CEO and certified RD1st coach, Jennie Cashman Wilson, and Chair of Trustees, Fred Bolza (former VP of Strategy at Sony Music and founder of record label New Soil).

The artists had the opportunity to connect with industry professionals and learn from a series of masterclasses on various aspects of working in the industry.

Experts included world-class musician, composer, producer and AW patron Nitin Sawhney; Ivor Novello Songwriter of The Year 2021/Grammy Nominee songwriter Jamie Hartman; and Spitfire Audio founder Christian Henson.

Eight of the mentees also took part in an exciting collaboration with Spitfire Audio's in-house production team, to develop a collection of software instruments called 'Astral Forms.' This will become a release in Spitfire's LABS series – providing sounds as a free plugin for composers anywhere in the world to use, part of Spitfire's commitment to being a pioneer in audio equity.

Plus, some of the mentees also participated as leaders in our music education programmes, which provided them with paid opportunities as well as enriching their skills as educators.

The artists supported through our Career Development programme are:

- **Women in Jazz (Lou Paley and Nina Fine)**, who joined the programme in October 2019.
- **Naima Adams; David Austin Grey; Joe Downard; Amy Gadiaga; Emma Johnson; Daniel Kem shell; Plumm; Sans Soucis; Emma Smith and Shereece Storrod**, who started the programme in November 2020.
- In addition, four more artists were supported across 2021 through a partnership with Help Musicians UK (and their Peter Whittingham Jazz Award): **Alex Bone, Lara Jones, Shirley Tetteh and Verushka**.

With the arts and cultural sectors continuing to be hit particularly hard by the effects of the pandemic, artists have faced tough challenges with their mental health and financial stability.

So, to help our Career Development Programme musicians succeed, we extended our support for the 2020/2021 cohort for at least another six months, into May 2022.

This longer programme means that those that need additional support receive it and are more likely to go on and achieve their goals.



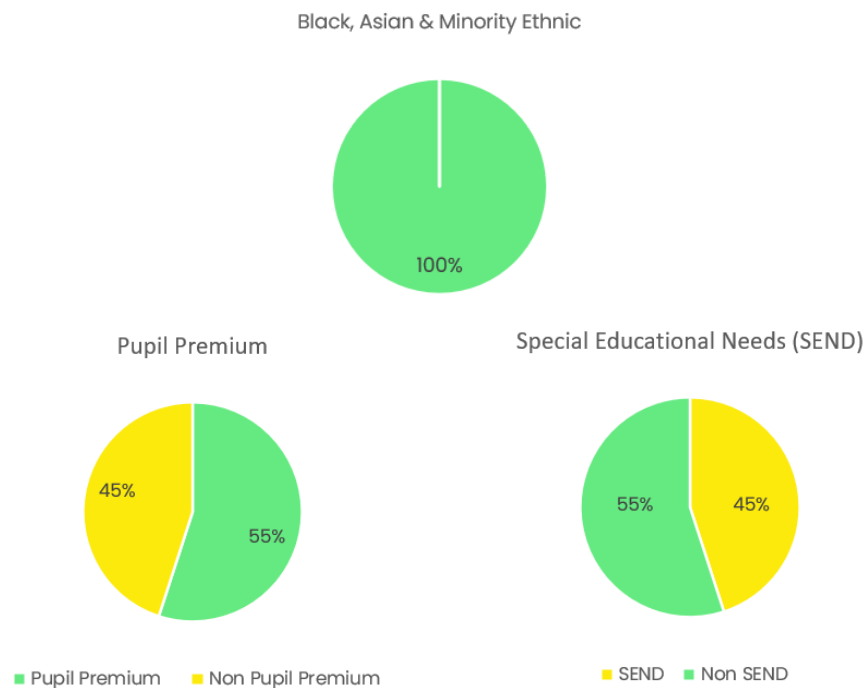
Impact and outcomes

Future Sound Live

In numbers

- To launch the project, **Jas Kayser and Chums** put on a live performance open to everyone at Mossbourne Community Academy.
- The band delivered **seven face-to-face sessions with 20 students**, and they also spent a **recording day at Premises Studios**.
- Together, students and musicians created and learned **eight new pieces of music**: three of the band's own compositions and another five composed by the young people.
- All **eight songs were performed live at Church of Sound** to an audience of **approximately 200 friends, family and local community members**.

Breakdown of Future Sound participants



Project evaluation

What was the impact on young people?

The self-assessments completed by all participants found that:

- 98% improved their performance in front of people, confidence in music and playing music by ear.
- 97% improved playing as part of a group, 92% reported improved composition skills and 93% improved their creativity.
- 88% of students improved their communication and teamwork skills.
- 87% of students said they were more confident as a result of the project and 79% said they now felt more positive about life as a result of the programme.
- 88% of students said the project influenced their decision to continue playing music.
- 80% said the programme influenced their likelihood to consider a career in the music industry and 73% said they now know more about music as a career.

"Before Future Sound I didn't have confidence in performing on my own or in an ensemble with other people but now that I have been doing it frequently over the past seven weeks, I have managed to gain confidence in myself and realise that mistakes can be made but you can only learn from it." - Future Sound participant

"My final takeaway from this is that there's potential and everybody in life.. And no matter where you're at when you're 15 or 16, there's potential in you. If you're dedicated enough and if you're motivated enough, then you'll be able to do what you want to do. It's been amazing to be able to be a part of that." - Jas Kayser, drummer, band leader and Future Sound workshop leader

Life Story: Meet Alex

Future Sound 2021 was Alex's second time participating in the project. He is often getting into trouble at school and can lean towards being uninterested in his schoolwork and extracurricular activities.

He was however very keen to participate in Future Sound, specifically seeking out the Head of Music at Mossbourne Community Academy to see if he could join again this past year.

During the first few rehearsals, Alex seemed quite uncooperative and one of the workshop leaders was worried that they weren't getting through or had offended him in some way. But on the day at Premises Studios, by which point he knew everyone well and felt much more comfortable playing with the group, he really came out of his shell and had a massive grin on his face all day (or at least until he saw the camera filming him!).

At the end of the day, he made a point to come up to each of the workshop leaders and thank them for a great day and to express how much he enjoyed himself.

Alex also currently studies GCSE Music and his teachers have seen a massive improvement over the past two years in his confidence and willingness to contribute to discussions and rehearsals. They say he is like a different person in their department!



What was the impact on young people?

- 86% of workshop leaders said their confidence had improved because of the project, in particular in leading workshops and activities, adapting ideas to fit a group and keeping order in a room.

"Future Sound has personally boosted my own confidence in regard to working with young people."

"Delivering workshops like this was a fairly new experience for me but thanks to the rest of the band it felt very natural and a great way into music education world."



Future Sound Digital

In numbers

We released **two new series of music tutorials** in 2021 aimed at 11–18-year-olds.

- **Series two was released in Summer 2021** and consisted of 10 tutorials, each lasting around five minutes. The series covered free music-creation platform, Band Lab tutorials by Oscar Jerome, Sans Soucis discussing the creative process of making music, and Arji Manuelpilla covering writing lyrics.
- **Series three was released in October 2021** and consisted of six tutorials, each lasting around five minutes. The series covered voice improvisation by Plumm and how to create your own sound by Joe Downard.
- Both Plumm and Joe also **led live webinars for a total of 5 hours and 45 minutes of content** covering similar topics to their short tutorials.

In total, we created and released more than 300 minutes of new Future Sound Digital content in 2021, receiving more than 19,500 views.

All Future Sound Digital content can be found on our YouTube Channel:
<https://www.youtube.com/c/AbramWilsonCharity/videos>



Future Sound 'Blended'

This new pilot project combined our Future Sound 'Live' and 'Digital' projects, offering Mossbourne Community Academy students new and different ways to expand their knowledge and understanding of music and composition.

In numbers

- Musician **Oscar Jerome delivered two online sessions** in June 2021. This **introduced 28 pupils to how Oscar creates music** using free music-creation platform Band Lab.
- Oscar then held **four face-to-face sessions** during September 2021 with the student's focusing on their own individual compositions.

Project evaluation

The self-assessments completed by all participants found that:

- 100% improved their music and song writing skills and 80% improved their ability to play music by ear.
- 80% said they had improved their communication and creative skills and 60% reported feeling more confident overall.
- 80% of students said the project had influenced their decision to continue studying music, with 60% stating it had influenced their decision to take music at A-Level and to consider a career in music.



Career Development Programme

In numbers

- During 2021, we **supported 16 individuals, providing 114 sessions, totalling 134 hours of coaching, mentoring and strategy sessions.**
- Mentees participated in **12 masterclass sessions led by industry experts** such as Spitfire Audio, Clintons law firm and Big Star Business Management.

Project evaluation

Assessments of the project so far show that:

- All musicians said the programme helped them to manage and develop their career with 69% stating it helped their career to a great extent.
- 100% said the programme had helped them gain more confidence to manage and develop their career.
- 100% said the programme had helped them to develop a strategy with clear goals and milestones.
- 93% felt the programme had supported them to negotiate a deal that was favourable to them.
- 87% said the programme had helped them to improve their brand and engage a wider audience and 80% said the support had helped build their online presence.

*"I wouldn't be where I am today without them, both personally and in business. In moments of doubt, they have been supportive. It's not often you meet people in business like that who are committed to you and your development." – **Lou Paley**, Women in Jazz*

*"The whole team at the AWF made me feel like my work was valuable and that my contribution as an artist could help other aspiring musicians too." – **Sans Soucis***

Thank you

Thank you to all the amazing people and organisations for your generous support in 2021.

Please see a full list of all of the individuals and funders who have supported Abram Wilson in 2021 on our website:

<https://abramwilson.com/thank-you/>

Review

Incoming resources for the year totaled £229,033 of which £135,533 was for restricted purposes.

Reserves Policy

The charity carries forward any unspent restricted and unrestricted funds at the year end to fund eligible expenditure in subsequent years, where it is permitted to do so. Where conditions stipulate that fund cannot be carried forward, they are fully spent in year. Our current reserves policy is £20k.

Principle Sources of Funding

The Abram Wilson Foundation is funded by a combination of trusts and foundations, earned income and donations. In 2021 over 82% of our income came from trusts and foundations, 28% of our trusts and foundations income come from multi-year grants.

Risk Management

The trustees have assessed the major risks to which the Abram Wilson Foundation is exposed and are satisfied that systems are in place to mitigate exposure to those risks.

Internal risks are managed by following the policies and procedures drafted by our team and approved by the trustees covering equal opportunities, safeguarding, individual project risk assessments (including health and safety), trustee code of conduct, ethical fundraising, complaints, data protection, privacy, and financial procedures.

Risks include:

Brexit, the pandemic, and the rising cost of living. We continue to monitor the impact these have on schools, the music industry, and the funding landscape.

Reliance on one-off project grants from trusts and foundations.

We aim to mitigate these risks by prioritizing:

- A multi-year funding strategy supported by an organizational strategy for 2021 – 2026
- Embedding our visual identity across all platforms and prioritizing growing our mailing list to help us fundraise more effectively and reach more beneficiaries online
- The continuing development of accessible digital programs
- The continuing improvement of our monitoring and evaluation processes to ensure that our programs are needed, impactful and of high quality
- Mutually beneficial corporate partnerships working in relevant sectors such as the music industry who can contribute to our Career Development program
- Our board of trustees, ensuring we have board members who have the expertise and networks to help us achieve our strategic and financial goals whilst also continuing to ensure that we maintain a majority of female board members and people of color.

No significant risks were identified during this year's review.

Structure, governance, and management

Governing document

Abram Wilson Foundation for Creative Arts Limited is a company limited by guarantee governed by the Memorandum and Articles of Association, as dated 30th November 2012 and amended on 9th May 2014. Registration with the Charity Commission was confirmed on 6th October 2014. Membership to the company is by approval by the trustees.

In the event of the Company being wound up, each of the Members is required to contribute an amount not exceeding £10.

Governance

The Directors of the Company, for the purposes of company law, are also Charity Trustees for the purposes of charity law.

Under the requirements of the Memorandum and Articles of Association, the trustees are elected to serve for a period of up to three years after which they may be re-elected at the next Annual Retirement Meeting.

Further trustees may be appointed as required to ensure a balance of experience and expertise to be used for the benefit and furtherance of the Charity and its objects.

New trustees will receive a full induction to the Abram Wilson Foundation and their responsibilities as a charity trustee.

Management

The Abram Wilson Foundation's 2021 team consisted of:

- Jennie Cashman Wilson – Founder & CEO
- Ali Birtwell – Head of Marketing and Communications
- Fiona McRae – Communications Manager
- Lucy Watkins – Head of Impact and Programs (maternity leave for part of the year)
- Anna Bignell – Programs Manager
- Ali Hillier – Monitoring and Evaluations Manager
- Meghan McCall-Campbell – Head of Trusts and Foundations
- Lori Casero – Development Manager

Related parties

The Abram Wilson Foundation has no related parties.

Future Plans

Our five-year strategic priorities are:

Increase our reach and impact as an organisation by:

- Extending our reach across the UK so that we are not just London-centric but can meet young people where they are and reach the areas of biggest inequity/disadvantage
- Establishing our brand so that we have the recognition, credibility and authority to challenge the industry and demonstrate the long term and wider impact of our work
- Developing mutually beneficial, multi-year fundraising partnerships

- Building an intergenerational community of ambassadors that can spread the word and uplift and support each other

Improve our programmes so that they meet the changing needs of young people and musicians by:

- Building stronger feedback mechanisms between our organisation and young people so that we can identify and respond to barriers consistently
- Creating a clear pathway for young people in schools and their future career in music between our programmes
- Increasing our capacity and expand our strategic partnerships so that we can better support young people and up and coming musicians from underrepresented backgrounds
- Investing in digital resources and channels to expand our reach across our programmes
- Being on the forefront of the music industry so that we help musicians find innovative ways to navigate structural inequality and succeed on their own terms

Public Benefit Statement

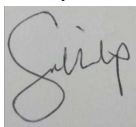
The trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit: *Charities and Public Benefit*.

The Abram Wilson Foundation for Creative Arts' charitable purpose is to to advance the musical education and training of the public by promoting, fostering and encouraging the knowledge, understanding, performance and appreciation of the arts and in particular the art of music in all its forms.

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued in March 2005) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006.

Approved by the trustees signed on its behalf by

A handwritten signature in black ink, appearing to read 'Collette Philip', is written over a light grey rectangular background.

Collette Philip (Chairperson)

Board of Trustees/Directors

DATE 11th August 2022

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

STATEMENT OF TRUSTEES'/DIRECTORS' RESPONSIBILITIES

The trustees/directors are responsible for preparing the annual report and the financial statements for the year ended 31st December 2021 in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company and charity law requires trustees/directors to prepare financial statements for each financial year which give a true and fair view of the state of the 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 these financial statements, the trustees/directors are required to:

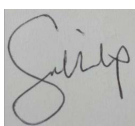
- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP (2005) and FRS 102/FRSSE
- Make judgements and estimates that are reasonable and prudent
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Small company provision

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 to small companies, and specifically FRSSE 2015.

On behalf of the Board



Collette Philip (Chairperson)
Board of Trustees/Directors

DATE 11th August 2022

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

STATEMENT OF FINANCIAL ACTIVITIES, INCLUDING SUMMARY INCOME AND EXPENDITURE ACCOUNT

For the year ended 31st December 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 £	2020 £
Income and endowments from:					
Donations and legacies	2	30,424	(2)	30,422	19,496
Charitable activities	3	51,826	135,534	187,360	127,925
Other trading activities	4	11,250	-	11,250	1,361
Total		93,500	135,532	229,032	148,782
Expenditure on:					
Raising funds		(21,525)	(34,845)	(56,370)	(40,623)
Charitable activities		(41,828)	(92,887)	(134,715)	(90,864)
Total		(63,353)	(127,732)	(191,085)	(131,487)
Net income		30,147	7,800	37,947	17,295
Reconciliation of funds					
Total funds brought forward		23,822	17,000	40,822	23,527
Total funds carried forward		53,969	24,800	78,769	40,822

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

BALANCE SHEET

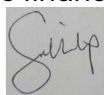
For the year ended 31st December 2021

	Notes	2021 £	2020 £
Current assets			
Debtors	6	10,000	-
Cash at bank and in hand		68,769	40,822
		78,769	40,822
Net current assets		78,769	40,822
Total assets less current liabilities		78,769	40,822
Net assets		78,769	40,822
The funds of the charity			
Restricted income funds	7	24,800	493
Unrestricted income funds	7	53,969	40,329
Total funds		78,769	40,822

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit.

The Trustees/Directors acknowledge their responsibilities for complying with the requirements of the Companies Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to small companies' subject to the small company's regime and in accordance with FRSE SORP.

These financial statements were approved by Trustees/Directors as follows:



Collette Philip (Chairperson)

Board of Trustees/Directors

DATE: 11th August 2022

ABRAM WILSON FOUNDATION FOR CREATIVE ART

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31st December 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.

The Abram Wilson Foundation For Creative Arts 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).

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
Donations received	30,424	(2)	30,422	19,496
	30,424	(2)	30,422	19,496

3. Income from charitable activities

	Unrestricted funds	Restricted funds	2021	2020
	£	£	£	£
<i>Activity 1</i>				
Income from charitable activities	51,826	135,534	187,360	127,925

4. Income earned from other activities

	2021	2020
	£	£
Unrestricted funds		
Fund raising events	11,250	1,361
	11,250	1,361

5. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2021	2020
	£	£
Accountancy fees	1,119	-

ABRAM WILSON FOUNDATION FOR CREATIVE ART

NOTES TO THE FINANCIAL STATEMENTS CONTINUED

For the year ended 31st December 2021

6. Debtors

	2021 £	2020 £
Amounts due within one year:		
Trade debtors	10,000	-
	<u>10,000</u>	<u>-</u>

7. Movement in funds

Unrestricted Funds

	Balance at 01/01/2021 £	Incoming resources £	Outgoing resources £	Balance at 31/12/2021 £
<i>General</i>				
General	23,822	93,500	(63,353)	53,969
	<u>23,822</u>	<u>93,500</u>	<u>(63,353)</u>	<u>53,969</u>

Unrestricted Funds - Previous year

	Balance at 01/01/2020 £	Incoming resources £	Outgoing resources £	Balance at 31/12/2020 £
<i>General</i>				
General	23,527	76,034	(59,232)	40,329
	<u>23,527</u>	<u>76,034</u>	<u>(59,232)</u>	<u>40,329</u>

ABRAM WILSON FOUNDATION FOR CREATIVE ART

NOTES TO THE FINANCIAL STATEMENTS CONTINUED

For the year ended 31st December 2021

Restricted Funds

	Balance at 01/01/2021	Incoming resources	Outgoing resources	Balance at 31/12/2021
	£	£	£	£
29th May Charitable Trust	3,000	(1)	(2,999)	-
Amplify London	-	4,800	(4,800)	-
Art Council Cultural Recovery Funds Grants 2	-	28,000	(11,200)	16,800
Art Council Cultural Recovery Funds Grants 1	-	57,734	(57,734)	-
Arts Council Project Grants	-	20,000	(20,000)	-
Ashley Family	5,000	-	(5,000)	-
D'Oyly Carte	-	3,500	(3,500)	-
Field Family Trust	-	2,999	(2,999)	-
John Thaw Foundation	-	2,000	(2,000)	-
PRS	4,000	4,000	(8,000)	-
St James Place	-	2,500	(2,500)	-
Victoria Wood	5,000	-	(5,000)	-
Vintner's Company Foundation	-	10,000	(2,000)	8,000
	17,000	135,532	(127,732)	24,800

Restricted Funds - Previous year

	Balance at 01/01/2020	Incoming resources	Outgoing resources	Balance at 31/12/2020
	£	£	£	£
29th May Charitable Trust	-	3,000	(2,211)	789
Arts Council Project Grants	-	34,848	(47,708)	(12,860)
Ashley Family	-	5,000	-	5,000
PRS	-	9,000	(6,436)	2,564
St James Place	-	6,400	(6,400)	-
Victoria Wood	-	5,000	-	5,000
Youth Music	-	9,500	(9,500)	-
	-	72,748	(72,255)	493

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Detailed Statement of Financial Activities

For the year ended 31st December 2021

	2021 £	2020 £
INCOME AND ENDOWMENT		
Donations and legacies		
Donations	30,422	19,496
	30,422	19,496
Charitable activities		
Income from charitable activities	187,360	127,925
	187,360	127,925
Other trading activities		
Fund raising events	11,250	1,361
	11,250	1,361
Total incoming resources	229,032	148,782
EXPENDITURE		
Raising donations and legacies		
Consultancy fees	(46,800)	-
Raising Funds	(2,725)	(27,312)
Incurred seeking grant or donation	-	(9,755)
Advertising and marketing costs	(1,040)	(3,556)
Subscriptions	(5,805)	-
	(56,370)	(40,623)
Charitable activities		
Cost of direct charitable activity	(4,461)	(26,346)
Hire charges	-	(568)
Payment to Contractors	(126,896)	(54,067)
Others	(511)	(9,883)
	(131,868)	(90,864)
SUPPORT COSTS		
Management		
Insurance	(1,728)	-
	(1,728)	-
Governance costs		
Accountancy fees	(1,119)	-
	(1,119)	-
Total resources expended	(191,085)	(131,487)
Net Income	37,947	17,295

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS (CHARITY COMMISSION)

For the year ended 31st December 2021

**Report to the trustees/
members of**

Charity Name Abram Wilson Foundation for Creative Arts

**On accounts for the year
ended**

31 st December 2021	Charity no	1158781
--------------------------------	-------------------	---------

Set out on pages

28-33

**Responsibilities and basis of
report**

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31 / 12 / 2021**.

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my independent examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent examiner's
statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below *) which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:

N. Ikhlaz

Date:

05/02/2022

Name and address:

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

**Relevant professional
qualification(s) or body (if
any):**

Association of Certified Chartered Accountants (ACCA)

EQTY IN MUSIC

England & Wales - Charity number 1158781

Accounts

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Financial Statements

For the year ended 31st December 2020

Registered Charity Number. 1158781
Company limited by guarantee. Registered in England & Wales Number. 08313916

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Contents for the Financial Statements

For the year ended 31st December 2020

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<u>Balance Sheet</u>	<u>17</u>
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<u>Independent Examiner's Report On The Accounts (Charity Commission)</u>	<u>20</u>

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Legal and Administrative Information for the year ended 31st December 2020

Company Number:	08313916
Charity Number:	1158781
Registered Office:	KEMP HOUSE 160 City Road London EC1V 2NX
Trustees:	Sharan Jaswal Federico Bolza Anna Corbet
Secretary:	Jennie Cashman Wilson
Accountants:	Blue Sky Consulting Ltd 3rd Floor 86-90 Paul Street London EC2A 4NE
Bank:	Barclays Bank 18 Islington Green London N1 8EH

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

Trustees'/Directors' Report

For the year ended 31st December 2020

The trustees/directors present their report and the unaudited financial statements of the company and charity for the year ended 31st December 2020.

Objectives and activities for the public benefit

The principal activity of the company in the period under review was that of undertaking charitable activities which fulfil the objects of the charity. The object of the Abram Wilson Foundation for Creative Arts is to advance the musical education and training of the public by promoting, fostering and encouraging the knowledge, understanding, performance and appreciation of the arts and in particular the art of music in all its forms.

Our Purpose:

The Abram Wilson Foundation inspires, connects and opens doors to the music industry so that young people from disadvantaged and diverse backgrounds have an equal chance to realise their creative potential.

Our Vision:

A music industry that genuinely reflects the best image of our society so any young person is able to see it as a place for them and can participate in, and collectively contribute to the next generation of talent.

Our Values:

We continue Abram's legacy through our programmes of music education and artist career development through which:

- We challenge inequality,
Promoting inclusivity and equity in music.
- We pay it forward,
Sharing our knowledge, skills and networks with the next generation.
- We work tirelessly,
To encourage young people to find and use their creative voice.
- We are champions,
Of untapped, undiscovered and unrealised talent.

Our Programmes:

Future Sound Digital - engaging and accessible online music education content by up and coming, inspirational relevant musicians:

<https://abramwilson.com/futuresounddigital>

Future Sound Live – aspirational and accessible in-school music education workshops, performances and recording opportunities:

<https://abramwilson.com/futuresoundlive>

Career Development Programme – professional 18-month development programme which supports 12 emerging professional musicians to build sustainable portfolio careers: <https://abramwilson.com/careerdevelopment>

Future Sound Musical Ability Outcomes:

- Improved aural and composition skills
- Improved music performance self-efficacy
- A greater understanding of the music/creative industries as a whole

Future Sound Personal Outcomes:

- Improved mental health and wellbeing
- Improved healthy coping mechanisms (e.g. self-expression through song-writing)
- Improved/more positive outlook
- Increased communication and teamwork
- Increased resilience and self-confidence
- Increased aspirations, and broader horizons

Future Sound Social Outcomes:

- Improved/more positive peer networks and relationships
- Increased employability (with emphasis on the creative sector, but also learning the soft skills that are integral in any job or social setting)

Career Development Outcomes:

- Increased understanding of how to develop and manage their careers
- Increased confidence in their ability and careers
- Access to more high-profile opportunities to perform and share their work
- Industry recognition for their work
- Increased professional network
- Be upskilled as music educators

Achievements and performance

At the start of 2020 none of us could have planned for Covid-19 or the impact it would have on our work, music and the wider arts.

From January to March 2020 we delivered our flagship **Future Sound Live** music education project, where jazz musicians provide music and composition workshops for young people with musical potential, who have barriers to accessing music outside of school. This project followed a successful pilot in 2018 with Kokoroko band at Mossbourne Community Academy in Hackney.

In 2020 our Future Sound Live project with SEED Ensemble was led by Cassie Kinoshi, with a new cohort of students from Mossbourne Community Academy and in collaboration with Church of Sound.

Following the start of the Covid-19 pandemic, we conducted a needs assessment and consultation with key stakeholders to assess how we could pivot our programmes to continue to support targeted young people to be able to access music education. As a result, we launched **Future Sound Digital** in Autumn 2020.

Future Sound Digital provided a series of online and accessible music education tutorials, launched on our new Instagram and YouTube channels. Professionally filmed tutorials were delivered by professional musicians, Oscar Jerome, Arji Manuelpillai and Sans Soucis. An enhanced programme including interactive sessions was delivered to targeted students at Mossbourne Community Academy in Hackney.

We also grew our Career Development Programme, which identifies and supports emerging professional musicians who have talent but lack the expertise and networks to create a sustainable career due to socio- economic and mental health factors. It provides quarterly strategy sessions and monthly coaching, to provide support and develop their strategic planning. The programme is person-centred, as the needs of each participant in the programme are agreed individually through the sessions and focused on their individual career journey. Additionally, the artists are provided with access to industry professionals and a minimum of one showcase opportunity during the programme. Artists can also participate in our music education programme which provides them with paid opportunities.

In 2020 we supported 16 artists with regular strategy and coaching support in 2020 led by our founder and certified RD1st coach, Jennie Cashman Wilson and chairman of our board of trustees, Fred Bolza former VP of Strategy at Sony Music. Four artists joined the programme in 2018: Sheila Maurice-Grey; Cassie Kinoshi; Spencer Martin; and Tyrone Isaac-Stuart. Women in Jazz (Lou Paley) and Nina Fine joined the programme in October 2019. An additional three artists were offered support during the Covid-19 pandemic, on an ad-hoc basis, in response to the greater need in this period. **Seven artists** supported our Music Education Programme. Women in Jazz, Nina Fine and 10 new artists were invited to join our 2020 programme, starting in November 2020.

Barriers to the music industry disproportionately affect those from disadvantaged and diverse backgrounds; 95% of workers in London in the creative industry come from advantaged backgrounds and those from diverse backgrounds constitute only 23% of the workforce (Pinoncely, V. and Washington-Ihien. (2019). Covid-19 has exacerbated these barriers. Lockdown has had a disproportionate economic impact on Black, Asian and minority ethnic (BAME) groups (Hu, 2020). Furthermore, due to the huge financial impact of lockdown on the music industry 64% of musicians are considering leaving the music industry (Encore Musicians, 2020).

A recent survey of musicians showed that personal connections, a supportive social circle and mentorship are critical in sustaining a career as a musician (thecreativeindependent.com). Moreover, over two thirds of musicians said they made less than 20% of their income from music-related work. As such, paid

opportunities, including teaching, are required to enable musicians to financially sustain their career.

We conducted a needs assessment in 2018 with musicians who identified they needed more long-term strategic support, practical industry advice, introductions to contacts and mentorship. They reported that financial constraints were a barrier to pursuing a career in the music industry. The Career Development Programme was launched in 2018 in response to this need.

The executive summaries below provide a snapshot evaluation of the Future Sound projects and our Career Development programme from January 2020 to December 2020.

FUTURE SOUND LIVE

abram wilson
FOUNDATION

EXECUTIVE SUMMARY 2020

Future Sound Live 2020 paired young people from Mossbourne Community Academy in Hackney with Mercury nominated jazz band, SEED Ensemble, for a series of music composition workshops, after school and at Premises Studios, with a final performance at Church of Sound, an award-winning jazz venue



outcomes

- 100% of young people said the project influenced their likelihood to consider a career in the music industry.
- 100% of young people felt they improved their musical skills, in particular using complex rhythms, composition and aural skills.
- 88% of young people improved their creativity.
- 85% of young people improved their communication skills.
- 94% of young people improved their teamwork skills.
- 81% of young people's confidence increased during the project
- 80% of young people increased their Music performance self-efficacy, a "can do" self-belief.

FUTURE SOUND DIGITAL

abram wilson
FOUNDATION

EXECUTIVE SUMMARY 2020

Future Sound Digital 2020 provided

13 online and accessible music education tutorials, launched on our new Instagram & YouTube channels. Professionally filmed tutorials were delivered by professional musicians, Oscar Jerome, Arij Manuelpillai and Sans Soucis. An enhanced programme with interactive sessions was delivered to 32 students at Mossbourne Community

Academy in Hackney



outcomes

- 8000 views of tutorials in 3 months
- 86% of young people felt they improved their musical skills
- 86% of young people improved their creativity.
- 57% of young people were more likely to consider a career in the music industry.
- 47% of young people's confidence increased during the project
- 86% of young people enjoyed creating music more after taking part in the project

CAREER DEVELOPMENT PROGRAMME

abram wilson
FOUNDATION

2020 EXECUTIVE SUMMARY

The Career Development Programme supported 16 talented up and coming musicians with over 75 hours of coaching and strategy sessions, and access to industry professionals

outcomes

Of those completing the programme:

- **100%** of participants felt that the programme had supported them to develop their career to a great extent.
- **75%** were supported to sign with a lawyer or manager or both and **50%** with a booking agent or label deal.
- Participants social media collective increase was **161%**.

- All received support to successfully secure funding.

- Awards achieved during the programme included a Peter Whittingham Jazz Award, the Worldwide FM Award for Track of the Year and nominations for a Mercury Prize Award and 2020 Jazz FM Venue of the Year.

"All aspects of the programme have proved very beneficial. Fred's knowledge in the music industry and his strategic support have proved priceless!"
Sheila Maurice-Grey



"Being able to talk through ideas I have has helped to give me clarity in terms of maximising what I'm doing."
Cassie Kinoshi



"I've been able to ask advice in a really easy and natural way ...that myself and musical peers aren't really familiar with."
Spencer Martin



"I think the programme is great in terms of helping artists to get more structure within their career."
Tyrone Isaac- Stuart



Review

Incoming resources for the year totaled £148,782 of which £72,748 was for restricted purposes.

Reserves Policy

The charity carries forward any unspent restricted and unrestricted funds at the year end to fund eligible expenditure in subsequent years, where it is permitted to do so. Where conditions stipulate that funds cannot be carried forward, they are fully spent in year. As we move towards a multi-year funding model we working towards a reserves policy of three months of operating costs.

Principle Sources of Funding

The Abram Wilson Foundation is funded by a combination of trusts and foundations, earned income and donations. In 2020 over 80% of our income came from trusts and foundations, all of which were one-off grants.

Risk Management

The trustees have assessed the major risks to which the Abram Wilson Foundation is exposed and are satisfied that systems are in place to mitigate exposure to those risks.

Internal risks are managed by following the policies and procedures drafted by our team and approved by the trustees covering equal opportunities, safeguarding, individual project risk assessments (including health and safety), trustee code of conduct, ethical fundraising, complaints, data protection, privacy and financial procedures.

Risks include:

Covid-19 and the impact this has had on schools, the live music industry and the funding landscape.

Reliance on one-off project grants from trusts and foundations.

We aim to mitigate these risks by prioritising:

- A multi-year funding strategy supported by a 5-year organisational strategy
- Mutually beneficial corporate partnerships working in relevant sectors such as the music industry
- Updated visual identity and website to help us fundraise more effectively and reach more beneficiaries online
- The continuing development of Covid-proof accessible digital programmes
- The continuing improvement of our monitoring and evaluation processes to ensure that our programmes are needed, impactful and of high quality
- Our board of trustees, ensuring we have board members from underrepresented backgrounds who have the expertise and networks to help us achieve our strategic and financial goals

No significant risks were identified during this year's review.

Structure, governance and management

Governing document

Abram Wilson Foundation for Creative Arts Limited is a company limited by guarantee governed by the Memorandum and Articles of Association, as dated 30th November 2012 and amended on 9th May 2014. Registration with the Charity Commission was confirmed on 6th October 2014. Membership to the company is by approval by the trustees.

In the event of the Company being wound up, each of the Members is required to contribute an amount not exceeding £10.

Governance

The Directors of the Company, for the purposes of company law, are also Charity Trustees for the purposes of charity law.

Under the requirements of the Memorandum and Articles of Association, the trustees are elected to serve for a period of up to three years after which they may be re-elected at the next Annual Retirement Meeting.

Further trustees may be appointed as required to ensure a balance of experience and expertise to be used for the benefit and furtherance of the Charity and its objects.

New trustees will receive a full induction to the Abram Wilson Foundation and their responsibilities as a charity trustee.

Management

The Abram Wilson Foundation's 2020 team consists of:

- Jennie Cashman Wilson – Founder & CEO
- Ali Birtwell – Head of Marketing and Communications
- Lucy Watkins – Head of Impact and Programmes
- Lori Casero – Development Manager
- KEDA – Trust Consultant

Related parties

The Abram Wilson Foundation has no related parties.

Future Plans

Our strategic priorities for 2021-2026 are:

Increase our reach and impact as an organisation by:

- Extending our reach across the UK so that we are not just London-centric but can meet young people where they are and reach the areas of biggest inequity/disadvantage
- Establishing our brand so that we have the recognition, credibility and authority to challenge the industry and demonstrate the long term and wider impact of our work
- Developing mutually beneficial, multi-year fundraising partnerships
- Building an intergenerational community of ambassadors that can spread the word and uplift and support each other

Improve our programmes so that they meet the changing needs of young people and musicians by:

- Building stronger feedback mechanisms between our organisation and young people so that we can identify and respond to barriers consistently
- Creating a clear pathway for young people in schools and their future career in music between our programmes
- Increasing our capacity and expand our strategic partnerships so that we can better support young people and up and coming musicians from underrepresented backgrounds
- Investing in digital resources and channels to expand our reach across our programmes
- Being on the forefront of the music industry so that we help musicians find innovative ways to navigate structural inequality and succeed on their own terms

Public Benefit Statement

The trustees confirm that they have complied with the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit: *Charities and Public Benefit*.

The Abram Wilson Foundation for Creative Arts' charitable purpose is to to advance the musical education and training of the public by promoting, fostering and encouraging the knowledge, understanding, performance and appreciation of the arts and in particular the art of music in all its forms.

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued in March 2005) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small entities.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006.

Approved by the trustees on04.06.2021..... and signed on behalf of

Federico Bolza (Chairman)
Board of Trustees/Directors
Date 04.06.2021

A handwritten signature in dark red ink, consisting of stylized, overlapping loops and strokes, positioned to the right of the printed name and title.

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

STATEMENT OF TRUSTEES'/DIRECTORS' RESPONSIBILITIES

The trustees/directors are responsible for preparing the annual report and the financial statements for the year ended 31st December 2020 in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company and charity law requires trustees/directors to prepare financial statements for each financial year which give a true and fair view of the state of the 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 these financial statements, the trustees/directors are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charities SORP (2005) and FRS 102/FRSSE
- 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 that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Small company provision

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 to small companies, and specifically FRSSE 2015.

On behalf of the Board

Federico Bolza (Chairman)
Board of Trustees/Directors
Date 04.06.21



ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

STATEMENT OF FINANCIAL ACTIVITIES, INCLUDING SUMMARY INCOME AND EXPENDITURE ACCOUNT

For the year ended 31st December 2020

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
	£	£	£	£	£
Income	Notes				
	2				
Income and endowments from:					
Donations and legacies	19,496	0	0	19,496	27,205
Charitable activities	55,216	72,709	0	127,925	84,091
Other trading activities	1,322	39	0	1,361	7,993
Total	76,034	72,748	0	148,782	119,289
Expenditure	3				
Expenditure on:					
Raising funds	30,868	9,755	0	40,623	32,339
Charitable activities	18,481	62,500	0	80,981	76,897
Other	9,883	0	0	9,883	6,411
Total	59,233	72,254	0	131,487	115,647
Net income/(expenditure) before tax for the reporting period	16,801	494	0	17,295	3,643
Tax payable	0	0	0	0	0
Net income/(expenditure)	16,801	494	0	17,295	3,643
Other recognised gains/(losses):					
Other gains/(losses)	0	0	0	0	0
Net movement in funds	16,801	494	0	17,295	3,643
Reconciliation of funds:					
Total funds brought forward	6,982	16,545	0	23,527	19,885
Total funds carried forward	23,784	17,039	0	40,822	23,527

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

BALANCE SHEET

For the year ended 31st December 2020

	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
<u>Notes</u>	£	£	£	£	£
CURRENT ASSETS					
Debtors	0	0	0	0	5,618
Cash at bank and in hand	23,784	17,039	0	40,822	17,909
NET CURRENT ASSETS	23,784	17,039	0	40,822	23,527
CREDITORS					
Amounts falling due within one year	0	0	0	0	0
NET CURRENT ASSETS	23,784	17,039	0	40,822	23,527
TOTAL NET ASSETS	23,784	17,039	0	40,822	23,527
FUNDS OF THE CHARITY	5				
Endowment funds			0	0	0
Restricted income funds		17,039		17,039	16,545
Unrestricted funds	23,784			23,784	6,982
TOTAL FUNDS	23,784	17,039	0	40,822	23,527

The company was entitled to exemption from audit under s477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit.

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

These financial statements were approved by Trustees/Directors as follows:

Federico Bolza (Chairman)
Board of Trustees/Directors

Date 04.06.21



ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

NOTES TO THE FINANCIAL STATEMENTS

For the year ended 31st December 2020

Notes to the Financial Statements Year Ended 31st December 2020

1. ACCOUNTING POLICIES

1.1 Basis of measurement and preparation of accounts

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland for small entities (FRSSE) and with the Charities Act 2011.

The charity constitutes a public benefit entity.

2. INCOME

Recognition of income

These are included in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- it is more likely than not that the trustees will receive the resources;
- the monetary value can be measured with sufficient reliability.

3. EXPENDITURE

	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
	£	£	£	£	£
Analysis of expenditure					
Expenditure on raising funds:					
Incurred seeking grants and donations	27,312	9,755	0	37,067	32,275
Advertising, marketing, direct mail and publicity	3,556	0	0	3,556	63
Other trading activities	0	0	0	0	0
Total expenditure on raising funds	30,868	9,755	0	40,623	32,339
Expenditure on charitable activities:					
Direct expenses	14,639	11,707	0	26,346	28,054
Sundries	0	0	0	0	0
Hire charges	568	0	0	568	541
Payments to contractors	3,274	50,793	0	54,067	48,302
Total expenditure on charitable activities:	18,481	62,500	0	80,981	76,897
Other expenditure	9,883	0	0	9,883	6,411
Total expenditure	59,233	72,254	0	131,487	115,647

Notes to the Financial Statements
Year Ended 31st December 2020

4. STAFF REMUNERATION

No employees received employer benefits exceeding £60,000 in the period.

	This year £	Last year £
Salaries and wages	37,800	36,640
Social security costs	0	0
Total staff costs	37,800	36,640

5. CHARITY FUNDS

5.1 Details of material funds held and movements during the CURRENT reporting period

Fund names	Type (Restricted/ Unrestricted/ Endowment)	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Fund balances carried forward £
29th May Charitable Trust	Restricted	Education programme	2,211	3,000	-2,211	3,000
PRS for Music	Restricted	Education programme	1,436	9,000	-6,436	4,000
Arts Council	Restricted	Education programme	12,898	21,533	-34,431	0
Youth Music	Restricted	Education programme	0	9,500	-9,500	0
St James' Place Foundation	Restricted	Education programme	0	6,400	-6,400	0
Ashley Family	Restricted	Education programme	0	5,000	0	5,000
Victoria Wood	Restricted	Education programme	0	5,000	0	5,000
Other funds	Mainly Unrestricted	n/a	6,982	89,349	-72,509	23,822
Total funds per balance sheet			23,527	148,782	-131,487	40,822

5.2 Details of material funds held and movements during the PREVIOUS reporting period

Fund names	Type (Restricted/ Unrestricted/ Endowment)	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Fund balances carried forward £
29th May Charitable Trust	Restricted	Education programme	0	6,000	-3,789	2,211
PRS for Music	Restricted	Education programme	73	5,000	-3,637	1,436
Arts Council	Restricted	Education programme	7,465	25,360	-19,927	12,898
Prudential Small Grants	Restricted	Education programme	250	0	-250	0
Brit Trust	Restricted	Education programme	200	0	-200	0
Shanly Foundation	Restricted	Education programme	0	3,000	-3,000	0
William Wates Memorial Trust	Restricted	Education programme	-24,979	15,000	9,979	0
Peter Cundill	Unrestricted	Not restricted	69	7,721	-7,790	0
Greenwich Community Arts	Restricted	Education programme	-100	5,000	-4,900	0
Ashley Foundation	Restricted	Education programme	661	0	-661	0
Santander	Restricted	Education programme	0	5,000	-5,000	0
Vintners Company Fdn	Restricted	Education programme	0	5,000	-5,000	0
Other funds	Mainly Unrestricted	n/a	36,246	42,208	-71,472	6,982
Total funds per balance sheet			19,885	119,289	-115,647	23,527

ABRAM WILSON FOUNDATION FOR CREATIVE ARTS

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS (CHARITY COMMISSION)

For the year ended 31st December 2020

Report to the trustees/ members of

Charity Name
Abram Wilson Foundation for Creative Arts

On accounts for the year ended

31st December 2020

Charity no

1158781

Set out on pages

16-19

Responsibilities and basis of report

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31 / 12 / 2020**.

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

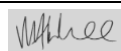
Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below *) which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:



Date:

11th April 2021

Name:

Victoria Hart-Dale

**Relevant professional qualification(s)
or body (if any):**

Institute of Chartered Accountants in England And Wales (ICAEW)