

Keynote Music

England & Wales · Charity number 1186774

Details

Other names KEYNOTE OPERA, Keynote Music

Status Registered

Legal form CIO

Registered 2019-12-05

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

Contact

Address 48 Medway Road
London
E3 5BY

Phone 07843385705

Email LISACLARELOGAN@YAHOO.CO.UK

Website www.keynoteopera.co.uk

Activities

Objects: THE OBJECTS OF THE CIO ARE:TO ADVANCE PUBLIC EDUCATION IN AND APPRECIATION OF THE ART OF OPERA MUSIC AND MUSICAL THEATRE, IN PARTICULAR BUT NOT EXCLUSIVELY BY PROMOTING INTEREST IN AND ACCESS TO OPERA THROUGH REGULAR PUBLIC PERFORMANCES AND WORKSHOPS AND BY OFFERING SINGERS AND COMPOSERS THE OPPORTUNITY TO WORK ALONGSIDE EXPERIENCED OPERA PRACTITIONERS TO DEVELOP AS ARTISTS AND COMPOSERS, IN PARTICULAR BUT NOT LIMITED TO HELPING THOSE WHO ARE SOCIALLY OR ECONOMICALLY DISADVANTAGED AND UNDERREPRESENTED.

Activities: Keynote Music has been established to enable the advancement of the arts through the promotion and presentation of new music, opera and theatre to the highest possible standard; and to advance the education of the public in opera and composers/ performers at early stages in their careers especially but not limited to helping those who are socially or economically disadvantaged/underrepresented.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Children/young People, Elderly/old People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-10-31	£7,665	£1,100	-	-
2023-10-31	£75,790	£77,851	-	-
2022-09-01	£46,383	£44,315	-	-
2021-09-01	£10,362	£10,361	-	-
2020-09-01	£6,000	£0	-	-

Trustees

Name	Role	Appointed
Lisa Logan	Chair	2019-12-05
Amooti Binaisa		2021-09-22
George Avory		2021-09-21
John Logan		2019-12-05
Shabnam Russo		2023-04-14
Valerie Smith		2021-09-21

Keynote Music

England & Wales - Charity number 1186774

Accounts

Keynote Music

A Charitable Incorporated Organisation (CIO) Report
and Financial Statements
Year ending 31 October 2024



Bronte the Opera, Sept 2024, Grimeborn Festival

Charity Number 1186774

www.keynotemusic.org.uk

Keynote Music

Contents of the report and financial statements

For the year ended 31 October 2024

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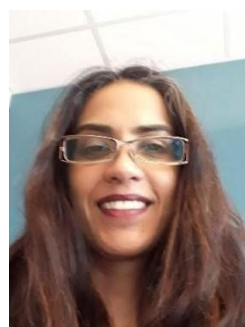
Bronte the Opera, Sept 2024, Grimeborn Festival

Trustees

Keynote Music's Trustees:

- Amooti Binaisa (Chair)
- John Logan (Treasurer)
- Lisa Logan
- George Ivory
- David Peimer
- Valerie Smith
- Shabnam Russo

Half of our trustees are from a global minority background, supporting our focus to improve diversity in classical music. We also have a trustee who has lived in experience with his disabilities and other trustees from under-represented groups in respect of diversity e.g. a female composer.



Reference and Administrative Details

Charity Number: 1186774
Registered with: The Charity Commission of England and Wales
Correspondence Address: 48 Medway Rd, Bow, London E3 5BY
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

Contacting Keynote Music

Keynote Music can be contacted through the email address:
keynotemusiccharity@gmail.com More information about Keynote Music can be found on our website,
www.keynoteopera.co.uk

Structure, Governance and Management

Keynote Music is governed by its Constitution, which is available for download from the Charity Commission website.

It has a wholly owned subsidiary Keynote Opera Productions Limited for creative tax credit purposes from its live opera and music performances. It is also not for profit and used for live performances for which theatre/music tax credits can be claimed.

The objects of Keynote Music are: to advance public education in and appreciation of the art of opera, music and musical theatre, in particular but not exclusively by promoting interest in and access to new music and new opera through regular public performances and workshops and by offering singers and composers the opportunity to work alongside experienced opera practitioners to develop as artists and composers, in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

In line with our objects we have commissioned and are developing and producing four new operas, new children's musical works and song cycles, as well as outreach and community work e.g. free performances, music workshops with an inclusive disabled young musician group and schools workshops.

Day-to-day Keynote Music is managed by Amooti Binaisa, our chairwoman, and its trustee and founder Lisa Logan, who is a female composer as well as a media lawyer. During productions and community work, up to 35 freelance singers, musicians, teachers and creative team are contracted to work for us. For bigger projects we pay a production manager and/or producer.



Appointment of Trustees

We appointed one more trustee, appointed by a resolution passed at a properly convened meeting of the charity trustees. Shabnam Russo is a successful businesswoman and was a finalist in Fortnum's Nationwide Pudding Competition for the Queen's Platinum Jubilee in 2022.

Every new trustee is appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees will have considered the skills, knowledge and experience needed for the effective administration of the CIO.



Keynote Music

Report of the Trustees for the year ending 31 October 2024

The Trustees of Keynote Music are pleased to present their annual report, together with the financial statements of the charity for the year ending 31 October 2024, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Keynote Music was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 5 December 2019 and is registered with the Charity Commission of England and Wales, registration number 1186774. It has a wholly owned subsidiary Keynote Music Productions Limited for creative i.e. theatre tax credit purposes, also not for profit and used for live performances for which theatre tax credit can be claimed. This is the second annual report of Keynote Music. It covers the second financial year, which is the period from 2 September 2022 to 31 October 2023. The financial year was extended for reasons associated with tax credits.

More information about Keynote Music is available on our web site, at www.keynoteopera.co.uk.

The trustees have had regard to the guidance issued by the Charity Commission on public benefit.

1. Objects, Organisation and Activities

The purpose of Keynote Music is to advance the arts for the public benefit through the promotion and presentation of new opera and musical theatre to the highest possible standards for the benefits of the local

communities through regular public performances in which the company performs; and to advance less experienced singers and composers by giving them the opportunity to work alongside experienced opera practitioners to develop as artists and composers in workshops and performance.

Along with performing opera, Keynote Music strives to use the medium of opera to foster social inclusion in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form, to commission new children's music and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities Principal activity

The principal activity of the charity is that of developing, commissioning and producing new music, including new opera, new music for children, new musicals and new songs especially for our community work. Our outreach work includes free/open performances, music workshops and schools/community outreach work.



Bronte the Opera, Sept 2024, Grimeborn Festival

2.1 Promotion and presentation of new opera, new music and musical theatre

Keynote had a productive and successful year in 2023 of performance premieres and the development of a variety of further works and is currently in a development phases for three new operas building partnerships and workshopping a new opera "*Touch*" by composer Lisa Logan, libretto by Brian Morgan, with additional words by Jennifer Thorpe in autumn 2025:

- 'Bronte the opera' composer Lisa Logan, written by Polly Teale at Arcola Theatre, Grimeborn Festival. OFFIE nomination. 4* reviews – quotes. 4 fully staged performances with Docklands Sinfonia, cond. Alex Ingram, dir. Katharina Kastening, September 2023.

- Soundbox disabled young people music project funded by Foundation for Future London, on the theme of 'around the world'. With performances at St Paul's school and opening of Young V&A (aka the Museum of Childhood). 15 mixed disabled and non-disabled young people aged 11-18.
- Premiere of a new children's song 'Where go the boats' and Brontë opera quartet at the Museum of Childhood (now Young V&A).
- 'Journey of a war child' quintet on International Women's Day family concert in Hackney with partner Hackney Proms, February 2023.
- We commissioned female composer Effy Efthymiou's piece 'Bird With a Wolf Heart' with local partner ELMG (East London Music Group), which premiered December 2022 with CoMa and several professional musicians at Queen Mary University, East London.
- Westfield Stratford free performance of Brontë the opera songs in November 2023.
- Ongoing development of two new operas.
- Our third opera 'Touch' is in development and we are intending to co-produce this with the Arcola Theatre and to produce an audio-visual film.

2.2 Public performances

World opera premiere: 'Brontë - the Opera'

Our second new opera, 'Brontë' was commissioned based upon Polly Teale's acclaimed play. We commissioned a female composer, Lisa Logan, and its premiere was in London's Arcola Theatre in September 2023 over four performances as part of its 'Grimeborn' season of opera.



Bronte the Opera, Sept 2024, Grimeborn Festival

The opera received positive reviews and award nominations including:

"Lisa Logan's score is a remarkable musical tour de force, intricate, mesmerizing and absorbing...'Brontë - the Opera' is a work of art emerging from its confines, ready for wider vistas." Mark Aspen

"Stylish....Logan's music, performed by the 19-piece Docklands Sinfonia and vigorously conducted by Alex Ingram, has an appropriately plaintive sound and some lovely passages, especially when addressing nature and longing head-on." The Stage

"Utterly compelling and touching. I was totally convinced and the emotion has stayed with me.. It is so refreshing to experience something that is young, vital and fresh." Nicholas Ansdell-Evans



'Brontë -the Opera' was one of four nominees for the prestigious 2023 OFFIES – the awards celebrating off-West End theatre productions.

Since Jane Eyre is on the GCSE syllabus and the play 'Brontë' itself is on the A Level drama syllabus, we developed exciting outreach work. 'Brontë' – the Opera' was workshopped via Britten Pears Arts in 2021 and developed during 2022 with an Arts Council DYCP grant for the composer Lisa Logan and we applied for further funding from the Leche Trust and FFFL.

This funding enabled outreach work:

1. At Bethnal Green's launch of the Young V&A (formerly the Museum of Childhood) where excerpts from 'Brontë' – the Opera' were performed in front of a large audience of families visiting the museum.
2. A workshop with children aged between 8 and 18 at the Tower Hamlets Arts and Music Education Service (THAMES). (see details in section 2.3).



2.3 Workshops

In 2023 using additional funding from Foundation of Future London we held six music workshops and projects for able-bodied and disabled children across Tower Hamlets and Hackney – two deprived areas of East London. The theme was 'around the world'.

- A free music workshop for thirty diverse children aged 7-16 at Centre 151, Hackney, partnering with Suzuki Music (with a term's worth of music sessions at Suzuki Music Hub in Hackney Sep-Nov 2022). This culminated in a performance of 'The Magical Fish' with childrens' musical interludes/participation. Professional violin and tuba accompaniment.
- A free music workshop at Saturday Music Centre with 40 ethnically-diverse children aged 9-18, partnering with THAMES in June 2022.

2.4 Community impact and inclusivity

Keynote Music is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities from which we draw company members and in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** : in 2023 our Young V&A Concert was a well-attended free event in ethnically-diverse East London. The audience in the open space for the THAMES/SMC performance was around 400 local families – children aged 0-11 with around 50% global majority young people.
- **Diversity**: 'Brontë' has a female composer, an older conductor with a disability, a female playwright, and casting with a balance of young and global majority singers for half of the cast.

Our children's music projects have involved 12 disabled young people from a local music collective, Soundbox. Local children were involved in devising and updating classic stories or composing to chosen themes e.g. 'around the world'.

- **Outreach**: long term we are planning outreach for KS1-level school children in Tower Hamlets and for elderly people in care homes.
- **Children**: Our children's music projects have involved the Soundbox Collective (able-bodied and disabled young people) in a performance for diverse urban East London families of many nationalities and cultures. Local children were involved in devising and updating classic stories.
- **Free local performances to new audiences**: in 2023, we received funding from Foundation for Future London for two free performances and from the Leche Trust for 'Brontë'.

2.5 Principal sources of funds

The charity is supported by private donor funding, gift aid and by income from admissions to productions. Last year, we secured two grants of £8,000 (Foundation of Future London) and £2,000 (The Leche Trust), private donations, mainly by the Trustees and one private donor, of £46,000 (including gift aid).

We have applied for many grants and remain hopeful that our work in 2025/6 and onwards for new opera/new music, children, our local community and outreach work will be a need with good outcomes that receive grant funding.

Our future live performances will be through our subsidiary to permit creative tax relief applications.

3. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks;
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise; and
- The next comprehensive risk assessment for the charity is scheduled for 2026.

4. Safeguarding

Keynote Music has consulted with a leading head-teacher on all aspects of safeguarding regarding its work with children. Chairwoman Lisa Logan has received school standard safeguarding training and all projects include enhanced DBS checks and training for our teachers and contributors working with children. John Logan (trustee) was appointed Head of Safeguarding. Our public performances and workshops involving children and families during 2022 were held with reference to our charity's comprehensive safeguarding policies.

5. Trustees

The trustees who held office during the period were:

Amooti Binaisa (Chair)

Lisa Logan

John Logan (Treasurer)

George Avory

David Peimer (who is retiring)

Valerie Smith

Shabnam Russo

The trustees declare that they have approved the trustees' report above. Signed on behalf of the charity's trustees:

Amooti Binaisa (Chair) _____

Date:

John Logan (Treasurer and Head of Safeguarding) _____

Date:

1. Trustees and subsidiary directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. For risk purposes the subsidiary was transferred to Lisa Logan May 2024, with all remaining monies transferred back to the charity as loan repayments and the charity will remain separate and lend or gift monies for new opera productions to a new company that will remain separate from the charity and make grants to other beneficiaries in accordance with its purposes.

None of the trustees or directors were paid remuneration or expenses in their capacity as trustees or directors. Lisa Logan takes no fees as a composer for any music services and gives money for other charitable purposes e.g. young singers fees, and outreach work.

2. Preparation and review of the accounts.

In its fourth year Keynote Music has reported £7665 in income for 12 months. Given its current size and simple transactional complexity and the fact the charity has not produced any new operas this year, its income was below the required audit threshold so an independent examination was not necessary and the trustees approved accounts based on the last examination.



End of document

Keynote Music			Charity No 1186774		
Annual accounts for the period					
1 November 2023		To	31 October 2024		

Section A Statement of financial activities

Recommended categories by activity	Guidance	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations, loans and legacies (incl. grants and gift aid)	S01		0	0	0	47,996
Grants						11,000
gift aid						11,999
Charitable activities	S02		0	0	0	4,195
Other trading activities	S03	£224.48	0	0	224	0
Investments	S04	0	0		0	0
Separate material item of income eg loan repayment from KOPL	S05	7,441	0	0	7,441	0
Other	S06	0	0	0	0	0
Total	S07	7,665	0	0	7,665	75,790
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08		0	0	0	2,000
Charitable activities	S09		0	0		73,790
Separate material item of expense	S10	0	0	0	0	0
Other	S11		0	0		2,061
Total	S12		0	0		77,851
Net income/(expenditure) before investment gains/(losses)	S13	(1,100)	0	0	(1,100)	(2,061)
Net gains/(losses) on investments	S14	0	0	0	0	0
Net income/(expenditure)	S15	(1,100)	0	0	(1,100)	(2,061)
Extraordinary items	S16	0	0	0	0	0
Transfers between funds	S17	0	0	0	0	0
Other recognised gains/(losses):						
Gains and losses on revaluation of fixed assets for the charity's own use	S18		0	0		
Other gains/(losses)	S19	0	0	0	0	0
Net movement in funds	S20	1,100	0	0	1,100	1,100
Reconciliation of funds:						
Total funds brought forward	S21	5,568	0	0	5,568	7
Total funds carried forward	S22	5,568	0	0	5,568	7

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01	-	-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05	-	-	-	-	-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07	-	-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	5,568	-	-	5,568	7
Total current assets		B10	5,568	-	-	5,568	7
Creditors: amounts falling due within one year							
	(Note 20)	B11	-	-	-	-	-
Net current assets/(liabilities)		B12	5,568	-	-	5,568	7
Total assets less current liabilities		B13	5,568	-	-	5,568	7
Creditors: amounts falling due after one year							
	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	5,568	-	-	5,568	7
Funds of the Charity							
Endowment funds	(Note 27)	B17	-	-	-	-	-
Restricted income funds	(Note 27)	B18	-	-	-	-	-
Unrestricted funds		B19	-	-	-	-	-
Revaluation reserve		B20	-	-	-	-	-
Total funds		B21	-	-	-	-	-
Signed by one or two trustees on behalf of all the trustees			Signature		Print Name		Date of approval dd/mm/yyyy
					Lisa Logan		
					Amooti Binaisa		

Section C Notes to the accounts

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

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:

- and 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
- and with* ☐ the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes* ☐ No* ☐ * -Tick as appropriate

Please disclose:

<i>(i) the nature of the change in accounting policy;</i>	
<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

Section C Notes to the accounts (cont)**Note 2 Accounting policies**

Please complete this note when first reporting under FRS2102. Section 35 of FRS102, requires 3 reconciliations to be presented, if all are applicable.

2.1 RECONCILIATION WITH PREVIOUS GENERALLY ACCEPTED ACCOUNTING PRACTICE

Please provide a description of the nature of each change in accounting policy

Reconciliation of funds per previous GAAP to funds determined under FRS 102

	Start of period £	End of period £
Fund balances as previously stated	0	
Adjustments:		

Fund balance as restated

Reconciliation of net income/(net expenditure) per previous GAAP to net income/(net expenditure) under FRS 102

	End of period £
Net income/(expenditure) as previously stated	
Adjustments:	

Previous period net income/(expenditure) as restated

Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

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; and ☐ the monetary value can be measured with sufficient reliability.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP). In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP). Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so. The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution. Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'. Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable. Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Donated services and facilities	Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably. Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SoFA.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Support costs	The charity has incurred expenditure on support costs.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
2.3 EXPENDITURE AND LIABILITIES								
Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	<table> <tr> <th>Yes</th><th>No</th><th>N/a</th></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						

Redundancy cost	The charity made no redundancy payments during the reporting period.	<table border="1"> <thead> <tr> <th>Yes</th> <th>No</th> <th>N/a</th> </tr> </thead> <tbody> <tr> <td>Yes</td> <td>☐</td> <td>☐</td> </tr> </tbody> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Deferred income	No material item of deferred income has been included in the accounts.	<table border="1"> <thead> <tr> <th>Yes</th> <th>No</th> <th>N/a</th> </tr> </thead> <tbody> <tr> <td>Yes</td> <td>☐</td> <td>☐</td> </tr> </tbody> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	<table border="1"> <thead> <tr> <th>Yes</th> <th>No</th> <th>N/a</th> </tr> </thead> <tbody> <tr> <td>☐</td> <td>☐</td> <td>N/A</td> </tr> </tbody> </table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	<table border="1"> <thead> <tr> <th>Yes</th> <th>No</th> <th>N/a</th> </tr> </thead> <tbody> <tr> <td>☐</td> <td>☐</td> <td>N/A</td> </tr> </tbody> </table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	<table border="1"> <thead> <tr> <th>Yes</th> <th>No</th> <th>N/a</th> </tr> </thead> <tbody> <tr> <td>☐</td> <td>☐</td> <td>N/A</td> </tr> </tbody> </table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						
2.4 ASSETS								
Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least							
	They are valued at cost.	<table border="1"> <thead> <tr> <th>Yes</th> <th>No</th> <th>N/a</th> </tr> </thead> <tbody> <tr> <td>Yes</td> <td>☐</td> <td>☐</td> </tr> </tbody> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	The depreciation rates and methods used are disclosed in note 9.2.							
Debtors	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	<table border="1"> <thead> <tr> <th>Yes</th> <th>No</th> <th>N/a</th> </tr> </thead> <tbody> <tr> <td>☐</td> <td>☐</td> <td>N/A</td> </tr> </tbody> </table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						

Note 3

Analysis of income

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Analysis						
Donations and legacies:	Donations and gifts		-	-	-	
	Gift Aid		-	-	-	
	Legacies	-	-	-	-	-
	General grants provided by government/other		-	-	-	
	Membership subscriptions and sponsorships	-	-	-	-	
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	
Total			-	-	-	
Charitable activities:		-	-	-	-	-
	Ticket sales	£224.48	-	-	224	
		-	-	-	-	-
	Other	-	-	-	-	-
Total			-	-		
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
Separate material item of income:	Other eg loan repayments	7,441	-	-	7,441	
		-	-	-	-	-
		-	-	-	-	-
	Total	7,441	-	-	7,441	
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held	-	-	-	-	-
	Gain on disposal of a programme related	-	-	-	-	-
	Royalties from the exploitation of intellectual	-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
TOTAL INCOME		7,441	-	-	7,441	-

Section C **Notes to the accounts** **(cont)**

Note 4 **Analysis of expenditure**

Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Unrestricted funds	Restricted income funds	Endowment funds	Total funds
				£				£
Expenditure on raising funds:								
Incurring seeking donations		-	-	-	-	-	-	-
Incurring seeking legacies	-	-	-	-	-	-	-	-
Incurring seeking grants	-	-	-	-				-
Operating membership schemes and social lotteries	-	-	-	-				-
Staging fundraising events		-	-					73,790
Fundraising agents	-	-	-	-				-
Operating charity shops	-	-	-	-				-
Operating a trading company undertaking non-charitable trading activity	-	-	-	-				-
Advertising, marketing, direct mail and publicity		-	-			-	-	2,000
Start up costs incurred in generating new source of future income	-	-	-	-	-	-	-	-
Database development costs	-	-	-	-	-	0	0	-
Other trading activities		-	-	-				-
Investment management costs:	-	-	-	-				-
Portfolio management costs	-	-	-	-	-	0	0	-
Cost of obtaining investment advice	-	-	-	-	-	0	0	-
Investment administration costs	-	-	-	-	-	0	0	-
Intellectual property licencing costs	-	-	-	-	-	0	0	-
Rent collection, property repairs and maintenance charges	-	-	-	-	-	0	0	-
	-	-	-	-	-	0	0	-
Total expenditure on raising funds	-	-	-			0	0	75,790
Expenditure on charitable activities:								
	-	-	-	-	-	-	-	-
Total expenditure on charitable activities	1,100	-	-		-	-	-	-
Separate material item of expense								
	-	-	-	-	-	-	-	-
Total	-	-	-	-	-	-	-	-
Other								
expenses		-	-	-		-	-	2,061
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Total other expenditure	-	-	-	-	-	-	-	2,061
TOTAL EXPENDITURE	1,100	-	-		-	-	-	77,851

Section C Notes to the accounts (cont)**Note 5 Cash at bank and in hand**

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
	-
-	-
5,568	7
-	-
5,568	-

Accounts

Keynote Music

A Charitable Incorporated Organisation (CIO) Report and
Financial Statements
Year ending 31 October 2023



Bronte the Opera, Sept 2024, Grimeborn Festival

Charity Number 1186774

www.keynotemusic.org.uk



Keynote Music

Contents of the report and financial statements

For the year ended 31 October 2023

Trustees and administrative details -	-	-	-	-	-	3
Report of the Trustees	-	-	-	-	-	3 - 9
Accounts (with independent review) -	-	-	-	-	-	10-16



Bronte the Opera, Sept 2024, Grimeborn Festival

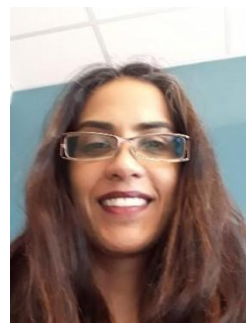
Keynote

Trustees

Keynote Music's Trustees:

- Amooti Binaisa (Chair)
- John Logan (Treasurer)
- Lisa Logan
- George Avory
- David Peimer
- Valerie Smith
- Shabnam Russo

Half of our trustees are from a global minority background, supporting our focus to improve diversity in classical music. We also have a trustee who has lived in experience with his disabilities and other trustees from under-represented groups in respect of diversity e.g. a female composer.



Reference and Administrative Details

Charity Number: 1186774
Registered with: The Charity Commission of England and Wales
Correspondence Address: 48 Medway Rd, Bow, London E3 5BY
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

Contacting Keynote Music

Keynote Music can be contacted through the email address: keynotemusiccharity@gmail.com More information about Keynote Music can be found on our website, www.keynoteopera.co.uk

Structure, Governance and Management

Keynote Music is governed by its Constitution, which is available for download from the Charity Commission website.

It has a wholly owned subsidiary Keynote Opera Productions Limited for creative tax credit purposes from its live opera and music performances. It is also not for profit and used for live performances for which theatre/music tax credits can be claimed.

The objects of Keynote Music are: to advance public education in and appreciation of the art of opera, music and musical theatre, in particular but not exclusively by promoting interest in and access to new music and new opera through regular public performances and workshops and by offering singers and composers the opportunity to work alongside experienced opera practitioners to develop as artists and composers, in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

In line with our objects we have commissioned and are developing and producing four new

Keynote

operas, new children's musical works and song cycles, as well as outreach and community work e.g. free performances, music workshops with an inclusive disabled young musician group and schools workshops.

Day-to-day Keynote Music is managed by Amooti Binaisa, our chairwoman, and its trustee and founder Lisa Logan, who is a female composer as well as a media lawyer. During productions and community work, up to 35 freelance singers, musicians, teachers and creative team are contracted to work for us. For bigger projects we pay a production manager and/or producer.



Appointment of Trustees

We appointed one more trustee, appointed by a resolution passed at a properly convened meeting of the charity trustees. Shabnam Russo is a successful businesswoman and was a finalist in Fortnum's Nationwide Pudding Competition for the Queen's Platinum Jubilee in 2022.

Every new trustee is appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees will have considered the skills, knowledge and experience needed for the effective administration of the CIO.



Keynote Music

Report of the Trustees for the year ending 31 October 2023

The Trustees of Keynote Music are pleased to present their annual report, together with the financial statements of the charity for the year ending 31 October 2023, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Keynote Music was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 5 December 2019 and is registered with the Charity Commission of England and Wales, registration number 1186774. It has a wholly owned subsidiary Keynote Music Productions Limited for creative i.e. theatre tax credit purposes, also not for profit and used for live performances for which theatre tax credit can be claimed. This is the second annual report of Keynote Music. It covers the second financial year, which is the period from 2 September 2022 to 31 October 2023. The financial year was extended for reasons associated with tax credits.

More information about Keynote Music is available on our web site, at www.keynoteopera.co.uk.

The trustees have had regard to the guidance issued by the Charity Commission on public benefit.

Keynote

1. Objects, Organisation and Activities

The purpose of Keynote Music is to advance the arts for the public benefit through the promotion and presentation of new opera and musical theatre to the highest possible standards for the benefits of the local communities through regular public performances in which the company performs; and to advance less experienced singers and composers by giving them the opportunity to work alongside experienced opera practitioners to develop as artists and composers in workshops and performance.

Along with performing opera, Keynote Music strives to use the medium of opera to foster social inclusion in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form, to commission new children's music and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities Principal activity

The principal activity of the charity is that of developing, commissioning and producing new music, including new opera, new music for children, new musicals and new songs especially for our community work. Our outreach work includes free/open performances, music workshops and schools/community outreach work.



Bronte the Opera, Sept 2024, Grimeborn Festival

Keynote

2.1 Promotion and presentation of new opera, new music and musical theatre

Keynote had a productive and successful year of performance premieres and the development of a variety of further works:

- 'Bronte the opera' composer Lisa Logan, written by Polly Teale at Arcola Theatre, Grimeborn Festival. OFFIE nomination. 4* reviews – quotes. 4 fully staged performances with Docklands Sinfonia, cond. Alex Ingram, dir. Katharina Kastening, September 2023.
- Soundbox disabled young people music project funded by Foundation for Future London, on the theme of 'around the world'. With performances at St Paul's school and opening of Young V&A (aka the Museum of Childhood). 15 mixed disabled and non-disabled young people aged 11-18.
- Premiere of a new children's song 'Where go the boats' and Brontë opera quartet at the Museum of Childhood (now Young V&A).
- 'Journey of a war child' quintet on International Women's Day family concert in Hackney with partner Hackney Proms, February 2023.
- We commissioned female composer Effy Efthymiou's piece 'Bird With a Wolf Heart' with local partner ELMG (East London Music Group), which premiered December 2022 with CoMa and several professional musicians at Queen Mary University, East London.
- Westfield Stratford free performance of Brontë the opera songs in November 2023.
- Ongoing development of two new operas.
- Our third opera 'Touch' is in development and we are intending to co-produce this with the Arcola Theatre.
- Our accounts for this period show the expenses for the premiere of our new opera 'Brontë – The Opera' at Grimeborn Festival 18th-23rd September 2023.

2.2 Public performances

World opera premiere: 'Brontë - the Opera'

Our second new opera, 'Brontë' was commissioned based upon Polly Teale's acclaimed play. We commissioned a female composer, Lisa Logan, and its premiere was in London's Arcola Theatre in September 2023 over four performances as part of its 'Grimeborn' season of opera.



Bronte the Opera, Sept 2024, Grimeborn Festival

Keynote

The opera received positive reviews and award nominations including:

"Lisa Logan's score is a remarkable musical tour de force, intricate, mesmerizing and absorbing... 'Brontë - the Opera' is a work of art emerging from its confines, ready for wider vistas."

★★★★, Mark Aspen

"Stylish.... Logan's music, performed by the 19-piece Docklands Sinfonia and vigorously conducted by Alex Ingram, has an appropriately plaintive sound and some lovely passages, especially when addressing nature and longing head-on." ★★★★★ The Stage

"Utterly compelling and touching. I was totally convinced and the emotion has stayed with me.. It is so refreshing to experience something that is young, vital and fresh." Nicholas Ansdell-Evans



'Brontë -the Opera' was one of four nominees for the prestigious 2023 OFFIES – the awards celebrating off-West End theatre productions.

Since Jane Eyre is on the GCSE syllabus and the play 'Brontë' itself is on the A Level drama syllabus, we developed exciting outreach work. 'Brontë' – the Opera' was workshopped via Britten Pears Arts in 2021 and developed during 2022 with an Arts Council DYCP grant for the composer Lisa Logan and we applied for further funding from the Leche Trust and FFFL.

This funding enabled outreach work:

1. At Bethnal Green's launch of the Young V&A (formerly the Museum of Childhood) where excerpts from 'Brontë' – the Opera' were performed in front of a large audience of families visiting the museum.
2. A workshop with children aged between 8 and 18 at the Tower Hamlets Arts and Music Education Service (THAMES). (see details in section 2.3).



Keynote

2.3 Workshops

In 2023 using additional funding from Foundation of Future London we held six music workshops and projects for able-bodied and disabled children across Tower Hamlets and Hackney – two deprived areas of East London. The theme was 'around the world'.

- A free music workshop for thirty diverse children aged 7-16 at Centre 151, Hackney, partnering with Suzuki Music (with a term's worth of music sessions at Suzuki Music Hub in Hackney Sep-Nov 2022). This culminated in a performance of 'The Magical Fish' with childrens' musical interludes/participation. Professional violin and tuba accompaniment.
- A free music workshop at Saturday Music Centre with 40 ethnically-diverse children aged 9-18, partnering with THAMES in June 2022.

2.4 Community impact and inclusivity

Keynote Music is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities from which we draw company members and in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** : in 2023 our Young V&A Concert was a well-attended free event in ethnically-diverse East London. The audience in the open space for the THAMES/SMC performance was around 400 local families – children aged 0-11 with around 50% global majority young people.
- **Diversity**: 'Brontë' has a female composer, an older conductor with a disability, a female playwright, and casting with a balance of young and global majority singers for half of the cast.

Our children's music projects have involved 12 disabled young people from a local music collective, Soundbox. Local children were involved in devising and updating classic stories or composing to chosen themes e.g. 'around the world'.

- **Outreach**: long term we are planning outreach for KS1-level school children in Tower Hamlets and for elderly people in care homes.
- **Children**: Our children's music projects have involved the Soundbox Collective (able-bodied and disabled young people) in a performance for diverse urban East London families of many nationalities and cultures. Local children were involved in devising and updating classic stories.
- **Free local performances to new audiences**: in 2023, we received funding from Foundation for Future London for two free performances and from the Leche Trust for 'Brontë'.

2.5 Principal sources of funds

The charity is supported by private donor funding, gift aid and by income from admissions to productions. This year, we secured two grants of £8,000 (Foundation of Future London) and £2,000 (The Leche Trust), private donations, mainly by the Trustees and one private donor, of £46,000 (including gift aid).

We have applied for many grants and remain hopeful that our work in 2024/5 and onwards for new opera/new music, children, our local community and outreach work will be a need with good outcomes that receive grant funding.

Our future live performances will be through our subsidiary to permit creative tax relief

Keynote

applications.

3. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks;
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise; and
- The next comprehensive risk assessment for the charity is scheduled for 2023.

4. Safeguarding

Keynote Music has consulted with a leading head-teacher on all aspects of safeguarding regarding its work with children. Chairwoman Lisa Logan has received school standard safeguarding training and all projects include enhanced DBS checks and training for our teachers and contributors working with children. John Logan (trustee) was appointed Head of Safeguarding. Our public performances and workshops involving children and families during 2022 were held with reference to our charity's comprehensive safeguarding policies.

5. Trustees

The trustees who held office during the period were:

Amooti Binaisa (Chair)

Lisa Logan

John Logan (Treasurer)

George Avory

David Peimer

Valerie Smith

Shabnam Russo

The trustees declare that they have approved the trustees' report above.

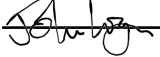
Signed on behalf of the charity's trustees:

DocuSigned by:

6D0D97EE4292472...

Amooti Binaisa (Chair)

Date: 8/28/2024

DocuSigned by:

AF729480730B4AB...

John Logan (Treasurer and Head of Safeguarding)

Date: 28/08/2024

Keynote

1. Trustees and subsidiary directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the trustees or directors were paid remuneration or expenses in their capacity as trustees or directors. Lisa Logan takes no fees as a composer for any music services and gives money for other charitable purposes e.g. young singers fees, and outreach work.

2. Preparation and review of the accounts.

In its third year Keynote Music has reported £75,790 in income for 12 months. Given its current size and simple transactional complexity, the Trustees are satisfied that the accounts have been prepared by a qualified accountant and reviewed by the Chairwoman. The figures combine the subsidiary and main charity. There has been an additional independent review of the accounts by Verdant.



End of document.



Section A

Independent Examiner's Report

Report to the trustees

KEYNOTE MUSIC

On accounts for the year
ended

Period from 2 September 2022 to 31
October 2023

Charity no
(if any)

1186774

Set out on pages

12-18

Responsibilities and
basis of report

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the period from 02 September 2022 to 31 October 2023.

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 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:

29 August 2024

Name:

Chaweevan Williams FCCA

Relevant professional
qualification:

Chartered Certified Accountant

Address:

Verdant Accountants Limited

20-22 Wenlock Road, London N1 7GU



Keynote Music			Charity No 1186774		
Annual accounts for the period					
2 September 2022		To	31 October 2023		

Section A

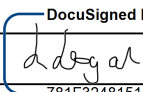
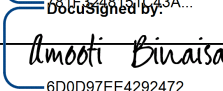
Statement of financial activities

Recommended categories by activity	Guidance	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies (incl. grants and gift aid)	S01	47,996	0	0	47,996	43,837
Grants		11,000			11,000	
gift aid		11,999			11,999	
Charitable activities	S02	4,795	0	0	4,795	478
Other trading activities	S03		0	0	0	0
Investments	S04	0	0		0	0
Separate material item of income	S05		0	0	0	2,068
Other	S06	0	0	0	0	0
Total	S07	75,790	0	0	75,790	46,383
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	2,000	0	0	2,000	1,766
Charitable activities	S09	73,790	0	0	73,790	41,791
Separate material item of expense	S10	0	0	0	0	0
Other	S11	2,061	0	0	2,061	758
Total	S12	77,851	0	0	77,851	44,315
Net income/(expenditure) before investment gains/(losses)						
	S13	(2,061)	0	0	(2,061)	2,068
Net gains/(losses) on investments	S14	0	0	0	0	0
Net income/(expenditure)	S15	(2,061)	0	0	(2,061)	2,068
Extraordinary items	S16	0	0	0	0	0
Transfers between funds	S17	0	0	0	0	0
Other recognised gains/(losses):						
	S18		0	0		
Gains and losses on revaluation of fixed assets for the charity's own use	S19	0	0	0	0	0
Other gains/(losses)	S20	(2,061)	0	0	(2,061)	2,068
Net movement in funds						
Reconciliation of funds:						
Total funds brought forward	S21	2,068	0	0	2,068	0
Total funds carried forward	S22	7	0	0	7	2,068

Section B Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01		-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05		-	-		-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07		-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	7	-	-	7	2,068
Total current assets		B10	7	-	-	7	2,068
Creditors: amounts falling due within one year							
	(Note 20)	B11		-	-	-	-
Net current assets/(liabilities)		B12	7	-	-	7	2,068
Total assets less current liabilities		B13	7	-	-	7	2,068
Creditors: amounts falling due after one year							
	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	7	-	-	7	2,068
Funds of the Charity							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		-		-	-
Unrestricted funds		B19			-	-	-
Revaluation reserve		B20				-	
Total funds		B21	-	-	-	-	-

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval dd/mm/yyyy
DocuSigned by: 	Lisa Logan	28/08/2024
DocuSigned by: 	Amooti Binaisa	8/28/2024

Section C

Notes to the accounts

Note 1 **Basis of preparation**

This section should be completed by all charities.

1.1 Basis of accounting

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:

- ü

ü
- and 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
- and with*

the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*

ü

No*

ü

* -Tick as appropriate

Please disclose:

(i) the nature of the change in accounting policy;	
(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and	
(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.	

Section C**Notes to the accounts****(cont)****Note 2****Accounting policies****2.2 INCOME**

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

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; and - the monetary value can be measured with sufficient reliability.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Tax reclaims on donations and gifts	In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP). Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Support costs	The charity has incurred expenditure on support costs.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
2.3 EXPENDITURE AND LIABILITIES								
Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> <tr> <td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Where the charity gives a grant with conditions for its payment being a specific level of	<table> <tr> <td>Yes</td><td>No</td><td>N/a</td></tr> </table>	Yes	No	N/a			
Yes	No	N/a						

ü	ü	N/A
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Section C	Notes to the accounts	(cont)
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Note 3 Analysis of income

Analysis		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Donations and legacies:	Donations and gifts	47,996	-	-	47,996	29,000
	Gift Aid	11,999	-	-	11,999	5,875
	Legacies	-	-	-	-	-
	General grants provided by government/other	11,000	-	-	11,000	8,962
	Membership subscriptions and sponsorships	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
Total		70,995	-	-	70,995	43,837
Charitable activities:		-	-	-	-	-
	Ticket sales	4,795	-	-	4,795	478
		-	-	-	-	-
	Other	-	-	-	-	-
Total		4,795	-	-	4,795	478
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
Separate material item of income:	Other	-	-	-	-	2,068
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
Total		-	-	-	-	2,068
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held	-	-	-	-	-
	Gain on disposal of a programme related	-	-	-	-	-
	Royalties from the exploitation of intellectual	-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
TOTAL INCOME		75,790	-	-	75,790	46,383

Section C
Notes to the accounts
(cont)
Note 4**Analysis of expenditure**

Analysis	This year				Last year			
	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £
Expenditure on raising funds:								
Incurred seeking donations		-	-	-	-	-	-	-
Incurred seeking legacies	-	-	-	-	-	-	-	-
Incurred seeking grants	-	-	-	-			-	-
Operating membership schemes and social lotteries	-	-	-	-			-	-
Staging fundraising events	73,790	-	-	73,790	41,791		-	41,791
Fundraising agents	-	-	-	-			-	-
Operating charity shops	-	-	-	-			-	-
Operating a trading company undertaking non-charitable trading activity	-	-	-	-			-	-
Advertising, marketing, direct mail and publicity	2,000	-	-	2,000	1,766	-	-	1,766
Start up costs incurred in generating new source of future income	-	-	-	-	-	-	-	-
Database development costs	-	-	-	-	-	0	-	-
Other trading activities		-	-	-			-	-
Investment management costs:	-	-	-	-			-	-
Portfolio management costs	-	-	-	-	-	0	-	-
Cost of obtaining investment advice	-	-	-	-	-	0	-	-
Investment administration costs	-	-	-	-	-	0	-	-
Intellectual property licencing costs	-	-	-	-	-	0	-	-
Rent collection, property repairs and maintenance charges	-	-	-	-	-	0	-	-
	-	-	-	-	-	0	-	-
Total expenditure on raising funds	75,790	-	-	75,790	43,557	0	-	43,557
Expenditure on charitable activities:								
	-	-	-	-	-	-	-	-
Total expenditure on charitable activities	-	-	-	-	-	-	-	-
Separate material item of expense								
	-	-	-	-	-	-	-	-
Total	-	-	-	-	-	-	-	-
Other								
expenses	2,061	-	-	2,061	758	-	-	758
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Total other expenditure	2,061	-	-	2,061	758	-	-	758
TOTAL EXPENDITURE	77,851	-	-	77,851	44,315	-	-	44,315

Section C Notes to the accounts (cont)

Note 5 Cash at bank and in hand

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
	-
-	-
7	2,068
-	-
7	2,068

Keynote Music

England & Wales - Charity number 1186774

Accounts

Keynote Music

A Charitable Incorporated Organisation (CIO)

Report and Financial Statements

Year ending 1 September 2022

Charity Number 1186774

www.keynotemusic.org.uk

Keynote Music

Contents of the report and financial statements For the year ended 1 September 2022

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Keynote

Trustees

Keynote Music's Trustees:

- Amooti Binaisa (Chair)
- John Logan (Treasurer)
- Lisa Logan
- George Avory
- David Peimer
- Valerie Smith

Half of our trustees are from an ethnic minority background, supporting our focus to improve diversity in classical music. We also have a trustee who has lived in experience with his disabilities and other trustees from under-represented groups in respect of diversity e.g. a female composer.



Reference and Administrative Details

Charity Number: 1186774
Registered with: The Charity Commission of England and Wales
Correspondence Address: 48 Medway Rd, Bow, LONDON E3 5BY
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

Contacting Keynote Music

Keynote Music can be contacted through the email address: keynotemusiccharity@gmail.com More information about Keynote Music can be found on our web site, www.keynoteopera.co.uk

Structure, Governance and Management

Keynote Music is governed by its Constitution, which is available for download from the Charity Commission website. We changed our name to Keynote Music this latest year.

It has a wholly owned subsidiary Keynote Opera Productions Limited for creative tax credit purposes from its live opera and music performances. It is also not for profit and used for live performances for which theatre/music tax credits can be claimed.

The objects of Keynote Music are: to advance public education in and appreciation of the art of opera, music and musical theatre, in particular but not exclusively by promoting interest in and access to new music and new opera through regular public performances and workshops

Keynote

and by offering singers and composers the opportunity to work alongside experienced opera practitioners to develop as artists and composers, in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

In line with our objects we have commissioned and are developing and producing three new operas, new children's musical works and song cycles, as well as outreach and community work e.g. free performances, music workshops with an inclusive disabled young musician group and schools workshops.

Day-to-day Keynote Music is managed by Amooti Binaisa, our chairwoman, and its trustee and founder Lisa Logan, who is a female composer as well as a media lawyer. During productions and community work, up to 35 freelance singers, musicians, teachers and creative team are contracted to work for us. For bigger projects we pay a production manager and/or producer.

Appointment of Trustees

We appointed four more trustees, appointed by a resolution passed at a properly convened meeting of the charity trustees. Amooti Binaisa (Chair), Uganda-born, is a marketing and communications professional. George Avory, was head of business affairs at the Royal Opera House, has forty years of TV experience in legal and business affairs. David Peimer, a South African playwright has lived with MS for most of his adult life, is a published playwright and promotes his quality work and living with his disability. Valerie Smith, of mixed heritage is an experienced media lawyer working for United Agents Talent Agency.

Every new trustee is appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees will have considered the skills, knowledge and experience needed for the effective administration of the CIO.



Keynote

Keynote Music

Report of the Trustees for the year ending 1 September 2022

The Trustees of Keynote Music are pleased to present their annual report, together with the financial statements of the charity for the year ending 1 September 2022, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Keynote Music was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 5 December 2019 and is registered with the Charity Commission of England and Wales, registration number 1186774. It has a wholly owned subsidiary Keynote Music Productions Limited for creative i.e. theatre tax credit purposes, also not for profit and used for live performances for which theatre tax credit can be claimed. This is the second annual report of Keynote Music. It covers the second financial year, which is the period from 2 September 2021 to 1 September 2022.

More information about Keynote Music is available on our web site, at www.keynoteopera.co.uk.

The trustees have had regard to the guidance issued by the Charity Commission on public benefit.

1. Objects, Organisation and Activities

The purpose of Keynote Music is to advance the arts for the public benefit through the promotion and presentation of new opera and musical theatre to the highest possible standards for the benefits of the local communities through regular public performances in which the company performs; and to advance less experienced singers and composers by giving them the opportunity to work alongside experienced opera practitioners to develop as artists and composers in workshops and performance.

Along with performing opera, Keynote Music strives to use the medium of opera to foster social inclusion in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form, to commission new children's music and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

Principal activity

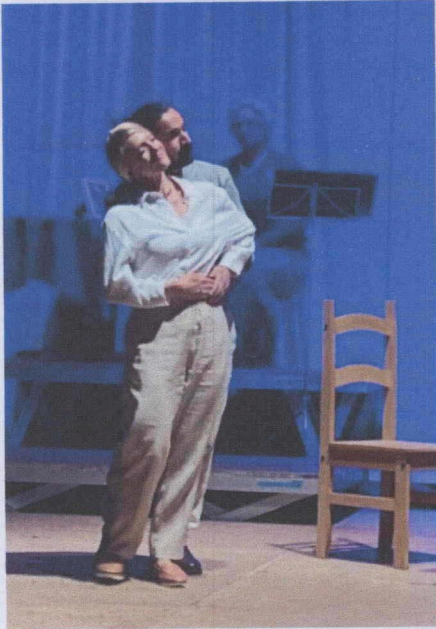
The principal activity of the charity is that of developing, commissioning and producing new music, including new opera, new music for children, new musicals and new songs especially for our community work. Our outreach work includes free/open performances, music workshops and schools/community outreach work.

Keynote

2.1 Promotion and presentation of new opera, new music and musical theatre

Keynote had a productive and successful year of performance premieres and the development of a variety of further works.

Keynote Music's first new opera '*A Silver Spoon*' (the love story of Diana and Dodi) world-premiered in July 2022, at the Beaumaris Festival, with the Welsh Chamber Orchestra (postponed due to the pandemic).



Our second new opera, '*Bronte*' has been commissioned based upon Polly Teale's acclaimed play. We have commissioned a female composer and its premiere will be in London's Arcola Theatre in September 2023. Since Jane Eyre is on the GCSE syllabus and the play *Bronte* itself is on the A Level drama syllabus, we are developing exciting outreach work. *Bronte* was workshopped via Britten Pears Arts in 2021 and developed further throughout 2022 with an Arts Council DYCP grant for the composer Lisa Logan and we have applied for further funding.

Our third opera '*Touch*' is in development and we are intending to co-produce this with the Arcola Theatre.

We are applying for funding to commission new musical stories for children in East London.

Our accounts for this period show the expenses for the premiere of our new opera '*A Silver Spoon*' and development and workshopping of '*Bronte*' plus expenses for our other performances in 2022 as detailed below.

We commissioned female composer Effy Efthymiou's piece '*Bird with a wolf heart*' with local partner ELMG (East London Music Group), which premiered December 2022 with CoMa and several professional musicians.

2.2 Public performances

Chamber opera premiere: '*A Silver Spoon*'

Keynote Music's first new opera '*A Silver Spoon*' premiered on 1st July 2022, as part of the Beaumaris Festival, North Wales with the Welsh Chamber Orchestra.

Jubilee Family Concert

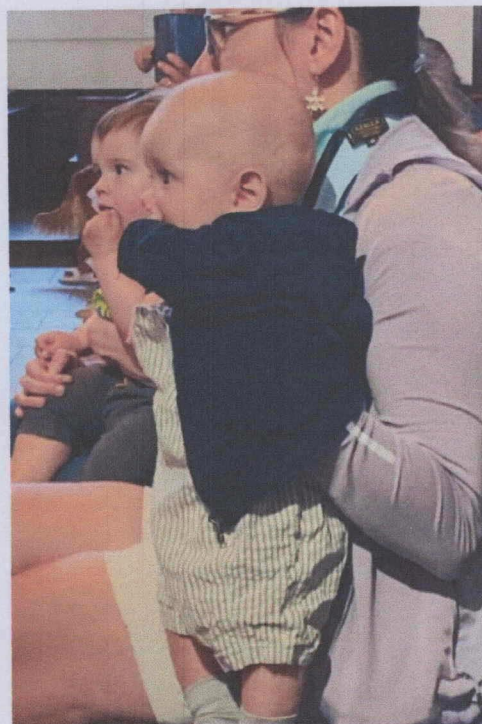
We held a free Jubilee Family Concert in June 2022 which featured the premiere of a musical story for children: '*The Magical Fish*', at a large church in Limehouse, East London. Illustrated

Keynote

by Rosie Brooks via projections, this folk tale set to music was narrated by opera singer Ben Thapa who also sang a variety of popular musical pieces accompanied by Docklands Sinfonia – a group of 21 local musicians. *'The Magical Fish'* has the tuba as its centrepiece instrument and we were proud to showcase a young female tuba player from Guildhall – having discovered that there are currently no professional female tuba players in the UK!



This Arts Council/East End Community Foundation funded event was part of the Queen's Jubilee public events for families and also featured a choir with 25% ethnically diverse members plus the premiere of a Jubilee-themed poem by J.R. Thorpe read by three East London teenage girls of diverse backgrounds.



Keynote

A picnic after the event showcased one of the local finalists from the BBC Jubilee Pudding competition, Shabnam Russo, who provided free cake from her unique recipe and cake decorating activities for the families in attendance. The audience numbered around 300.

Feedback after the event included:

How did the concert make you feel?

"Relaxed and positive with uplifting music" "Happy" "Great" "Relaxed"
"Emotionally touched and happy" "It was lovely"

Have you been to any musical events after the pandemic/recently?

"Just baby music, nothing of this skill" "No, the pandemic hit hard on the musical side of entertainment, this was great. Really uplifting."

In conclusion we learned how a relaxed, free afternoon concert can attract an ethnically-diverse local audience often hard to reach. Also, that combined with free food/picnic/easy activities improves well-being and social mixing. We also found that projected illustrations with music/narration are popular with young children and helps hold their attention. 90% said in feedback that it was their first concert attended after the pandemic.

2.3 Workshops

We started to workshop our next opera '*Brontë*' in Aldeburgh, as part of a Britten Pears Arts creative retreat in September 2021. This was developed further throughout 2022. Participants were diverse including a female composer, several older creatives, two disabled participants as well as encouraging several talented young opera singers.

In 2022 using additional funding from ACE/East London Community Foundation together with D'Oyly Carte funding (and free resources from THAMES – Tower Hamlets Arts and Music Education Service) we held four music workshops and projects for able-bodied and disabled children across Tower Hamlets and Hackney – two deprived areas of East London.

- A term's worth of music sessions Sept-Dec at Saturday Music Centre/THAMES for a local disabled music group, Soundbox, based upon '*The Magical Fish*' contributing to the cost of carers, culminating in their own devised performance based on the fairytale story in Dec 2022. Soundbox involves 25 disabled teenagers and young adults.
- A free music workshop for thirty diverse children aged 7-16 at Centre 151, Hackney, partnering with Suzuki Music (with a term's worth of music sessions at Suzuki Music Hub in Hackney Sep-Nov 2022). This culminated in a performance of '*The Magical Fish*' with childrens' musical interludes/participation. Professional violin and tuba accompaniment.
- A free music workshop at SMC with 40 ethnically-diverse children aged 9-18, partnering with THAMES in June 2022.
- A free music workshop in Limehouse after the Jubilee Concert in June 2022 with 20 babies and pre-school children based upon tunes and rhythms in '*The Magical Fish*'.



Keynote

2.4 Community impact and inclusivity

Keynote Music is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities from which we draw company members and in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** : in 2022 our Jubilee Family Concert was a well-attended free event in ethnically-diverse East London. Our composition workshop for teenagers in the borough of Tower Hamlets encouraged 40 local children to compose a short piece of music inspired by a poem.
- **Diversity**: 'A Silver Spoon' is diverse and inclusive with a female composer, female director, female designer, a librettist with a long term disability (MS), a global majority producer and the cast are of many backgrounds including an Indian opera singer and a Cantonese, Hong Kong born singer. Further, several members of the creative team were older in their 60s.

'Bronte' has a female composer, an older conductor with a disability, a female playwright, and we are casting a balance of young and ethnic minority singers for half of the cast.

Our children's music projects have involved commissioning ethnically diverse writers, a female composer and female illustrators, targeting diverse urban East London families of many nationalities and cultures. Local children are involved in devising and updating classic stories or composing to chosen themes eg 'around the world'.

- **Outreach**: long term we are planning schools' outreach workshops on *Bronte*, with *Jane Eyre* being on the GCSE English syllabus and the play itself on the A level drama syllabus. We have recent funding from Foundation for Future London for a term of workshops with Soundbox (disabled young musicians and able-bodied children, an inclusive group run by Tower Hamlets Arts and Music Education Service (THAMES)), and two free performances.
- **Children**: Our children's music projects have involved commissioning ethnically diverse writers, a female composer and female illustrators, targeting diverse urban East London families of many nationalities and cultures. Local children will be involved in devising and updating classic stories.
- **Free local performances to new audiences**: in 2023 we have recent funding from Foundation for Future London for two free performances.

3. Principal sources of funds

As we establish our track record, the charity is supported by private donor funding, gift aid and soon by income from admissions to productions. This year, we secured two grants of £5000 (East End Community Foundation/ACE) and £3500 (D'Oyly Carte), two private donations, mainly by the Trustees, of £20,000 (including gift aid). Much generated income was postponed due to the pandemic and the production performance being put on hold until 2022, although we had some ticket sales from the Beaumaris Festival.

We have applied for many grants and remain hopeful that our work in 2023 and onwards for new opera/new music, children, our local community and outreach work will be a need with good outcomes that receive grant funding.

Our future live performances will be through our subsidiary to permit creative tax relief applications.

Keynote

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks;
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise; and
- The next comprehensive risk assessment for the charity is scheduled for 2023.

5. Safeguarding

Keynote Music has consulted with a leading head-teacher on all aspects of safeguarding regarding its work with children. Chairwoman Lisa Logan has received school standard safeguarding training and all projects include enhanced DBS checks and training for our teachers and contributors working with children. John Logan (trustee) was appointed Head of Safeguarding. Our public performances and workshops involving children and families during 2022 were held with reference to our charity's comprehensive safeguarding policies.

6. Trustees

The trustees who held office during the period were:

Amooti Binaisa (Chair)

Lisa Logan

John Logan (Treasurer)

George Avory

David Peimer

Valerie Smith

**The trustees declare that they have approved the trustees' report above.
Signed on behalf of the charity's trustees:**

DocuSigned by:

Amooti Binaisa

8D0D97EE4292472...

Amooti Binaisa (Chair)

Date: 26.4.23

DocuSigned by:

John Logan

AF729480730B4AB...

John Logan (Treasurer and Head of Safeguarding)

Date: 26.4.23



CHARITY COMMISSION
FOR ENGLAND AND WALES

Independent examiner's report on the accounts

Section A

Independent Examiner's Report

Report to the trustees

KEYNOTE MUSIC

On accounts for the year
ended

01 September 2022

Charity no
(if any)

1186774

Set out on pages

1-9

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 01/09/2022.

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 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: 27 April 2023

Name:

Chaweevan Williams FCCA

Relevant professional
qualification:

Chartered Certified Accountant

Address:

Verdant Accountants Limited

20-22 Wenlock Road, London N1 7GU



CHARITY COMMISSION
FOR ENGLAND AND WALES

Keynote Music			Charity No 1186774		
Annual accounts for the period					
2 September 2021		To	1 September 2022		

Section A Statement of financial activities

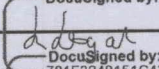
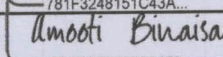
Recommended categories by activity	Guidance	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total funds £ F04	Prior year funds £ F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies (incl. grants and gift aid)	S01	43,837	0	0	43,837	9,686
Charitable activities	S02	478	0	0	478	0
Other trading activities	S03	0	0	0	0	0
Investments	S04	0	0		0	0
Separate material item of income	S05	2,068	0	0	2,068	0
Other	S06	0	0	0	0	0
Total	S07	46,383	0	0	46,383	9,686
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	1,766	0	0	1,766	16
Charitable activities	S09	41,791	0	0	41,791	10,345
Separate material item of expense	S10	0	0	0	0	0
Other	S11	758	0	0	758	(675)
Total	S12	44,315	0	0	44,315	9,686
Net income/(expenditure) before investment gains/(losses)	S13	2,068	0	0	2,068	0
Net gains/(losses) on investments	S14	0	0	0	0	0
Net income/(expenditure) Extraordinary items	S15	2,068	0	0	2,068	0
Transfers between funds	S16	0	0	0	0	0
Other recognised gains/(losses):	S17	0	0	0	0	0
Gains and losses on revaluation of fixed assets for the charity's own use	S18		0	0		
Other gains/(losses)	S19	0	0	0	0	0
Net movement in funds	S20	2,068	0	0	2,068	0
Reconciliation of funds:						
Total funds brought forward	S21	0	0	0	0	0
Total funds carried forward	S22	2,068	0	0	2,068	0

Section B

Balance sheet

		Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets							
Intangible assets	(Note 15)	B01		-	-	-	-
Tangible assets	(Note 14)	B02	-	-	-	-	-
Heritage assets	(Note 16)	B03	-	-	-	-	-
Investments	(Note 17)	B04	-	-	-	-	-
Total fixed assets		B05		-	-		-
Current assets							
Stocks	(Note 18)	B06	-	-	-	-	-
Debtors	(Note 19)	B07		-	-	-	-
Investments	(Note 17.4)	B08	-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09	2,068	-	-	2,068	-
Total current assets		B10	2,068	-	-	2,068	-
Creditors: amounts falling due within one year							
	(Note 20)	B11		-	-	-	-
Net current assets/(liabilities)		B12	2,068	-	-	2,068	-
Total assets less current liabilities		B13	2,068	-	-	2,068	-
Creditors: amounts falling due after one year							
	(Note 20)	B14	-	-	-	-	-
Provisions for liabilities		B15	-	-	-	-	-
Total net assets or liabilities		B16	2,068	-	-	2,068	-
Funds of the Charity							
Endowment funds	(Note 27)	B17	-			-	-
Restricted income funds	(Note 27)	B18		-		-	-
Unrestricted funds		B19			-	-	-
Revaluation reserve		B20				-	
Total funds		B21	-	-	-	-	-

Signed by one or two trustees on behalf of all the trustees

Signature DocuSigned by:	Print Name	Date of approval dd/mm/yyyy
	Lisa Logan	
	Amooti Binaisa	

Section C**Notes to the accounts****Note 1 Basis of preparation**

This section should be completed by all charities.

1.1 Basis of accounting

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:

- and 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
- and with* ☐ the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

Disclosure of any uncertainties that make the going concern assumption doubtful;

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes* ☐ No* ☐ * -Tick as appropriate

Please disclose:

<i>(i) the nature of the change in accounting policy;</i>	
<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	
<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	

Section C Notes to the accounts (cont)

Note 2 Accounting policies

Please complete this note when first reporting under FRS2102. Section 35 of FRS102, requires 3 reconciliations to be presented, if all are applicable.

2.1 RECONCILIATION WITH PREVIOUS GENERALLY ACCEPTED ACCOUNTING PRACTICE

Please provide a description of the nature of each change in accounting policy

This is our first charity accounts with an independent audit and we are adjusting the accounts to Accruals Accounts.

Reconciliation of funds per previous GAAP to funds determined under FRS 102

	Start of period £	End of period £
Fund balances as previously stated	0	2,068
Adjustments:		

Fund balance as restated 2068

Reconciliation of net income/(net expenditure) per previous GAAP to net income/(net expenditure) under FRS 102

	End of period £
Net income/(expenditure) as previously stated	2068
Adjustments:	

Previous period net income/(expenditure) as restated 0

Section C

Notes to the accounts

(cont)

Note 2

Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

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; and - the monetary value can be measured with sufficient reliability.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Tax reclaims on donations and gifts	In the case of performance related grants, income must only be recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP). Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Donated services and facilities	Donated services and facilities are included in the SOFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
	Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SOFA.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Support costs	The charity has incurred expenditure on support costs.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Income from interest, royalties and dividends	This is included in the accounts when receipt is probable and the amount receivable can be measured reliably.	<table> <tr><td>Yes</td><td>No</td><td>N/a</td></tr> <tr><td>Yes</td><td>☐</td><td>☐</td></tr> </table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						

2.3 EXPENDITURE AND LIABILITIES

Liability recognition

Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.

Where the charity gives a grant with conditions for its payment being a specific level of

Yes	No	N/a
Yes	☐	☐
Yes	No	N/a

Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	<table><tr><td>Yes</td><td>☐</td><td>☐</td></tr></table>	Yes	☐	☐			
Yes	☐	☐						
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>Yes</td><td>☐</td><td>☐</td></tr></table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Redundancy cost	The charity made no redundancy payments during the reporting period.	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>Yes</td><td>☐</td><td>☐</td></tr></table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Deferred income	No material item of deferred income has been included in the accounts.	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>Yes</td><td>☐</td><td>☐</td></tr></table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>☐</td><td>☐</td><td>N/A</td></tr></table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>☐</td><td>☐</td><td>N/A</td></tr></table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 11.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>☐</td><td>☐</td><td>N/A</td></tr></table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						
2.4 ASSETS								
Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least They are valued at cost. The depreciation rates and methods used are disclosed in note 9.2.	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>Yes</td><td>☐</td><td>☐</td></tr></table>	Yes	No	N/a	Yes	☐	☐
Yes	No	N/a						
Yes	☐	☐						
Debtors	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	<table><tr><td>Yes</td><td>No</td><td>N/a</td></tr><tr><td>☐</td><td>☐</td><td>N/A</td></tr></table>	Yes	No	N/a	☐	☐	N/A
Yes	No	N/a						
☐	☐	N/A						

Section C

Notes to the accounts

(cont)

Note 3

Analysis of income

		Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Analysis						
Donations and legacies:	Donations and gifts	29,000	-	-	29,000	9,685
	Gift Aid	5,875	-	-	5,875	-
	Legacies	-	-	-	-	-
	General grants provided by government/other	8,962	-	-	8,962	-
	Membership subscriptions and sponsorships	-	-	-	-	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	-	-	-	-	-
Total		43,837	-	-	43,837	9,685
Charitable activities:		-	-	-	-	-
	Ticket sales	478	-	-	478	-
		-	-	-	-	-
	Other	-	-	-	-	-
Total		478	-	-	478	-
Other trading activities:		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
Income from investments:	Interest income	-	-	-	-	-
	Dividend income	-	-	-	-	-
	Rental and leasing income	-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
Separate material item of income:	Other	2,068	-	-	2,068	-
		-	-	-	-	-
		-	-	-	-	-
		-	-	-	-	-
Total		2,068	-	-	2,068	-
Other:	Conversion of endowment funds into income	-	-	-	-	-
	Gain on disposal of a tangible fixed asset held	-	-	-	-	-
	Gain on disposal of a programme related	-	-	-	-	-
	Royalties from the exploitation of intellectual	-	-	-	-	-
	Other	-	-	-	-	-
Total		-	-	-	-	-
TOTAL INCOME		46,383	-	-	46,383	9,685

Section C

Notes to the accounts

(cont)

Note 4

Analysis of expenditure

This year

Last year

Analysis	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £
Expenditure on raising funds:								
Incurred seeking donations		-	-	-	-	-	-	-
Incurred seeking legacies	-	-	-	-	-	-	-	-
Incurred seeking grants	-	-	-	-				-
Operating membership schemes and social lotteries	-	-	-	-				-
Staging fundraising events	41,791	-	-	41,791	10,345			10,345
Fundraising agents	-	-	-	-				-
Operating charity shops	-	-	-	-				-
Operating a trading company undertaking non-charitable trading activity	-	-	-	-				-
Advertising, marketing, direct mail and publicity	1,766	-	-	1,766	16	-	-	16
Start up costs incurred in generating new source of future income	-	-	-	-	-	-	-	-
Database development costs	-	-	-	-	-	0	0	0
Other trading activities	758	-	-	758		(675)		(675)
Investment management costs:	-	-	-	-				0
Portfolio management costs	-	-	-	-	-	0	0	0
Cost of obtaining investment advice	-	-	-	-	-	0	0	0
Investment administration costs	-	-	-	-	-	0	0	0
Intellectual property licencing costs	-	-	-	-	-	0	0	0
Rent collection, property repairs and maintenance charges	-	-	-	-	-	0	0	0
	-	-	-	-	-	0	0	0
Total expenditure on raising funds	44,315	-	-	44,315	10,361	(675)	0	9,686
Expenditure on charitable activities:								
	-	-	-	-	-	-	-	-
Total expenditure on charitable activities	-	-	-	-	-	-	-	-
Separate material item of expense								
	-	-	-	-	-	-	-	-
Total	-	-	-	-	-	-	-	-
Other								
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
	-	-	-	-	-	-	-	-
Total other expenditure	-	-	-	-	-	-	-	-
TOTAL EXPENDITURE	44,315	-	-	44,315	10,361	-	675	9,686

Section C Notes to the accounts (cont)

Note 5 Cash at bank and in hand

Short term cash investments (less than 3 months maturity date)
Short term deposits
Cash at bank and on hand
Other
Total

This year £	Last year £
	-
-	-
2,068	-
-	-
2,068	-

Keynote

5. Trustees and subsidiary directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the trustees or directors were paid remuneration or expenses in their capacity as trustees or directors. Lisa Logan takes no fees as a composer for any music services and gives money for other charitable purposes e.g. young singers fees, and outreach work.

6. Preparation and review of the accounts.

In its third year Keynote Music has reported £43,837.29 in income for 12 months. Given its current size and simple transactional complexity, the Trustees are satisfied that the accounts have been prepared by a qualified accountant and reviewed by the Chairwoman. The figures combine the subsidiary and main charity. We know we need an additional independent review of the accounts.



End of document.

Accounts

Keynote Opera

A Charitable Incorporated Organisation (CIO)
Report and Financial Statements
Year ending 1 September 2021

Charity Number 1186774

www.keynoteopera.co.uk

Keynote Opera

Keynote Opera

Contents of the report and financial statements For the year ended 1 September 2021

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Balance sheet	-	-	-	-	-	14
Notes to the financial statements	-	-	-	-	-	16

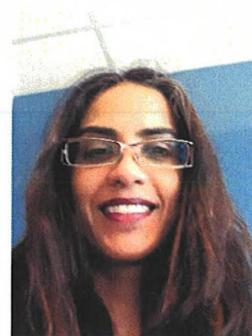


Keynote Opera

Trustees

Keynote Opera's Trustees: Lisa Logan (Chair)
John Logan (Treasurer)
Amooti Binaisa
George Ivory
David Peimer
Valerie Smith

Half of our trustees are from an ethnic minority background, supporting our focus to improve diversity in classical music. We also have a trustee who has lived in experience with his disabilities and other trustees from under-represented groups in respect of diversity e.g. a female composer.



Reference and Administrative Details

Charity Number: 1186774
Registered with: The Charity Commission of England and Wales
Correspondence Address: 48 Medway Rd, Bow, LONDON E3 5BY
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

Two trustees were appointed on the incorporation of Keynote Opera on 5 December 2019 and a further four trustees appointed in 2020/21.

Contacting Keynote Opera

Keynote Opera can be contacted through the email address: keynoteopera@gmail.com
More information about Keynote Opera can be found on our web site,
www.keynoteopera.co.uk

Structure, Governance and Management

Keynote Opera is governed by its Constitution, which is available for download from the Charity Commission website.

It has a wholly owned subsidiary Keynote Opera Productions Limited for creative i.e. theatre tax credit purposes from its live opera and music performances. It is also not for profit and used for live performances for which theatre tax credit can be claimed.

The objects of Keynote Opera are: to advance public education in and appreciation of the art of opera, music and musical theatre, in particular but not exclusively by promoting interest in and access to new music and new opera through regular public performances and workshops

Keynote Opera

and by offering singers and composers the opportunity to work alongside experienced opera practitioners to develop as artists and composers, in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

In line with our objects we have commissioned and are developing and producing three new operas, new children's musical works and song cycles, as well as outreach and community work e.g. songs in a pub, free park performances and schools workshops.



Day-to-day Keynote Opera is managed by its executive producer Thomasina Gibson (also from an ethnic minority background) supported by trustee and Chairwoman Lisa Logan, who is a female composer as well as a media lawyer. During productions and community work, up to 35 freelance singers, musicians, teachers and creative team are contracted to work for us.



Appointment of Trustees

We appointed four more trustees, appointed by a resolution passed at a properly convened meeting of the charity trustees. Amooti Binaisa, Uganda born, is a marketing and communications professional. George Avory, was head of business affairs at the Royal Opera House, has forty years of TV experience in legal and business affairs. David Peimer, a South African playwright has lived with MS for most of his adult life, is a published playwright and promotes his quality work and living with his disability. Valerie Smith, of mixed heritage is an experienced media lawyer working for United Agents Talent Agency.

Every new trustee is appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees will have considered the skills, knowledge and experience needed for the effective administration of the CIO.



Keynote Opera

Keynote Opera

Report of the Trustees for the year ending 1 September 2021

The Trustees of Keynote Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 1 September 2021, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Keynote Opera was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 5 December 2019 and is registered with the Charity Commission of England and Wales, registration number 1186774. It has a wholly owned subsidiary Keynote Opera Productions Limited for creative i.e. theatre tax credit purposes, also not for profit and used for live performances for which theatre tax credit can be claimed. This is the second annual report of Keynote Opera. It covers the second financial year, which is the period from 2 September 2020 to 1 September 2021.

More information about Keynote Opera is available on our web site, at www.keynoteopera.co.uk.

The trustees have had regard to the guidance issued by the Charity Commission on public benefit.

1. Objects, Organisation and Activities

The purpose of Keynote Opera is to advance the arts for the public benefit through the promotion and presentation of new opera and musical theatre to the highest possible standards for the benefits of the local communities through regular public performances in which the company performs; and to advance less experienced singers and composers by giving them the opportunity to work alongside experienced opera practitioners to develop as artists and composers in workshops and performance.

Along with performing opera, Keynote Opera strives to use the medium of opera to foster social inclusion in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form, to commission new children's music and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

Principal activity

The principal activity of the charity is that of developing, commissioning and producing new music, including new opera, new music for children, new musicals and new songs especially for our community work. Our outreach work includes free/open performances, workshops and school outreach work.

Keynote Opera



2.1 Promotion and presentation of new opera and musical theatre

Keynote has been busy developing three new operas at different stages of development.

Keynote Opera's first new opera '*A Silver Spoor*' (the love story of Diana and Dodi) is scheduled to be premiered on 1 July 2022, at the Beaumaris Festival, North Wales with the Welsh Chamber Orchestra (postponed due to the pandemic). A free local performance will be given in East London at the Chisenhale Dance Centre or at Oxford House, Bethnal Green in July 2022. Further, we are in discussions for a City of London/Barbican performance at St. Giles Church.

Our second new opera, '*Bronte*' has been commissioned based upon Polly Teale's acclaimed play. We have commissioned a female composer and are in discussions for its premiere in East London in 2024. Since Jane Eyre is on the GCSE syllabus and the play Bronte itself is on the A Level drama syllabus, we are developing exciting outreach

work. We will workshop and develop Bronte further throughout 2022 and are starting to apply for further funding.

Our third opera '*Touch*' is at an early stage of development and we are intending to co-produce this with our East London partner ELMG (East London Music Group).

We are applying for funding to commission new musical stories for children in East London (and potentially in Bristol/North Wales).

Our accounts for this period show the ongoing expenses for development and workshopping our new operas '*A Silver Spoor*' and '*Bronte*'.

2.2 Public performances

Keynote Opera's first new opera '*A Silver Spoor*' is scheduled to be premiered on 22 July 2022, at the Beaumaris Festival, North Wales with the Welsh Chamber Orchestra (postponed due to the pandemic). Further, we are in discussions for a City of London/Barbican performance at St. Giles Church.

A free local performance will be given at St. Giles Church, Barbican and in East London at the Chisenhale Dance Centre or at Oxford House, Bethnal Green in July 2022.

We are also planning our children's musical stories, '*A Magical Fish*' illustrated by Rosie Brooks, to be premiered by Carshalton Opera in Surrey, with an East London performance at Oxford House or in Victoria Park, East London (as part of our free community work.)

We are also planning for 2022 local free songs in pubs, local community venues and free park performances in East London.

Keynote Opera

2.3 Workshops

Keynote Opera workshopped '*A Silver Spoon*' (new opera) in November 2019 for a week with several up and coming and diverse professional singers (Oscar Castellino, Sandeep Gurrapadi, Maggie Cooper, Phil Wilcox, Joanna Gamble), and opera composer Lisa Logan and director Janette Smith. All financial aspects were through its subsidiary Keynote Opera Productions Limited (accounts filed at Companies House).

We started to workshop our next opera '*Bronte*' in Aldeburgh, as part of a Britten Pears Arts creative retreat in September 2021. This will require further development in 2022. Again, participants were diverse including a female composer, and a disabled participant as well as encouraging several talented young opera singers.

2.4 Community impact and inclusivity

Keynote Opera is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities from which we draw company members and in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences**: in 2022 we plan a free, open performance of our opera '*A Silver Spoon*' in East London, free park performances in Victoria Park, Tower Hamlets/Hackney and classical as well as Bollywood songs in local pubs and community centres.
- **Diversity**: '*A Silver Spoon*' is diverse and inclusive with a female composer, female director, female designer, a librettist with a long term disability (MS), a BAME producer and the cast are of many backgrounds including two Indian opera singers and a Cantonese, Hong Kong born singer. Further, several members of the creative team are older in their 60s.

'*Bronte*' has a female composer, conductor with a disability, female playwright, and we are casting a balance of young and ethnic minority singers for half of the cast. Should funding be granted, we wish to increase diversity of our chamber orchestras by creating an ethnically diverse quintet.

Our children's music projects have involved commissioning ethnically diverse writers, a female composer and female illustrators, targeting diverse urban East London families of many nationalities and cultures. Local children will be involved in devising and updating classic stories.

- **Outreach**: long term we are planning schools' outreach workshops on *Bronte*, with *Jane Eyre* being on the GCSE English syllabus and the play itself on the A level drama syllabus.



- **Children**: Our children's music projects have involved commissioning ethnically diverse writers, a female composer and female illustrators, targeting diverse urban East London families of many nationalities and cultures. Local children will be involved in devising and updating classic stories.

- **Free local performances to new audiences**: in 2022 we plan a free, open performance of our opera '*A Silver Spoon*' in East London, free park performances in Victoria Park, Tower Hamlets/Hackney.

Keynote Opera

- **Free local performances to new audiences (cont.):** Further, we plan a free open rehearsal in Barbican at St. Giles and classical as well as Bollywood songs in local pubs and community centres.

3. Principal sources of funds

As we establish our track record, the charity is supported by private donor funding, gift aid and soon by income from admissions to productions. This year, we secured private donations, mainly by the Trustees, of £10,362 (including gift aid) and generated income was postponed due to the pandemic and the production performance being put on hold until 2022.

We have applied for many grants and remain hopeful that our work in 2022 and onwards for new opera/new music, children, our local community and outreach work will be a need that receives grant funding.

Our future live performances will be through our subsidiary to permit creative tax relief applications.

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks;
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialize; and
- The next comprehensive risk assessment for the charity is scheduled for 2022.

5. Safeguarding

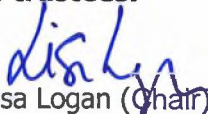
Keynote Opera has consulted with a leading head teacher on all aspects of safe guarding regarding its work with children. Chairwoman Lisa Logan has received school standard safe guarding training and all projects include enhanced DBS checks and training for our teachers and contributors working with children. John Logan (trustee) has been appointed Head of Safeguarding.

6. Trustees

The trustees who held office during the period were:

Lisa Logan (Chair)
John Logan (Treasurer)
Amooti Binaisa
George Ivory
David Peimer
Valerie Smith

The trustees declare that they have approved the trustees' report above. Signed on behalf of the charity's trustees:


Lisa Logan (Chair) Date: 9.1.22

John Logan (Treasurer and Head of Safeguarding) Date:

Keynote Opera

- **Free local performances to new audiences (cont.):** Further, we plan a free open rehearsal in Barbican at St. Giles and classical as well as Bollywood songs in local pubs and community centres.

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6. Trustees

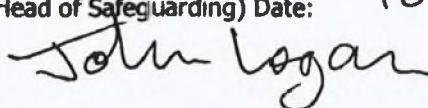
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The trustees declare that they have approved the trustees' report above. Signed on behalf of the charity's trustees:

Lisa Logan (Chair) Date:

John Logan (Treasurer and Head of Safeguarding) Date:

10/1/22


Keynote Opera

Keynote Opera

Statement of financial activities

Year ended 1 September 2021

Section A. Financial activities including summary income and expenditure account					
	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
A1 Receipts					
Donations	9685.72	-	-	9685.72	-
Ticket & Program Sales	0	-	-	0	-
Singer Contributions	0	-	-	0	-
Gift Aid	0	-	-	0	-
Sponsorship	0	-	-	0	-
Score Receipts	0	-	-	0	-
Miscellaneous Receipts	0	-	-	0	-
Plant & Machinery - Accumulated Depreciation b/fwd				176.00	
Plant and Machinery- Depreciation Charge for the Year				140.80	
Accrued expenses				358.80	
	-	-	-	-	-
Sub total (Gross income)		-	-	10,362.32	-
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total		-	-	-	-
Total receipts	9685.72	-	-	10,362.32	-
A3 Payments					
General & Administrative	0	-	-	0	-
Singer, Conductor, musician payments	6257.36	-	-	0	-
Score Costs	0	-	-	0	-
Rehearsal Costs	2000	-	-	0	-
Orchestra	0	-	-	0	-
Sets	0	-	-	0	-
Costumes	0	-	-	0	-
Production team	0	-	-	0	-
Marketing	0	-	-	0	-
Theatre Hire	0			0	
Other direct costs	250				
Accountancy costs	358.80				
Legal and professional	13				
General travel expenses	285				
Depreciation Charge: Plant and Machinery	140.80				
Subscription	82.80				
IT Cost	40				
Other charity expenses	37.96				
Website cost	15.60				
Sub total	0	-	-	0	-
A4 Asset and investment purchases, (see table)					
Equipment - Cost b/fwd	880			-	
	-	-	-	-	

Keynote Opera

Sub total	-	-	-	-	-
Total payments	10,361.32	-	-	0	-
Net of receipts/(payments)	0	-	-	0	-
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	0	-	-	-	-
Cash funds this year end	0				
[PLEASE NOTE IN SEPTEMBER 2021 THE CHARITY FUNDS WERE REPLENISHED TO £8750 BY A PRIVATE DONATION AND GIFT AID WAS STARTED TO BE COLLECTED TO BE SHOWN IN THE NEXT ACCOUNTS.] [PLEASE NOTE IN SEPTEMBER 2021 THE CHARITY FUNDS WERE REPLENISHED TO £8750 BY A PRIVATE DONATION AND GIFT AID WAS STARTED TO BE COLLECTED TO BE SHOWN IN THE NEXT ACCOUNTS.]					

Keynote Opera

Keynote Opera Balance sheet As at 1 September 2021

Section B Statement of assets and liabilities at the end of the period				
Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Cash in bank	10,362.32	-	-
		-	-	-
		-	-	-
	Total cash funds	10,362.32	-	-
(agree balances with receipts and payments account(s))				
		Unrestricted funds	Restricted funds	Endowment funds
		9685.72	675.60	
	Details	to nearest £	to nearest £	to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B4 Assets retained for the charity's own use	Projector screen (for surtitles)	General		-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	

Keynote Opera

Keynote Opera

Balance sheet

As at 1 September 2021 – continued

Section C

Notes to the accounts

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005);

- and with*

☒

Accounting Standards;

or

☐

Financial Reporting Standards for Smaller Enterprises (FRSSE);

- and with the Charities Act.

1.2 Change in basis of accounting

There has been no change to the accounting policies (valuation rules and methods of accounting) since last year (except for the following).

Give details in this box of any material changes that have been made.

N/A

§ if no changes have been made to accounting policies then delete these words.

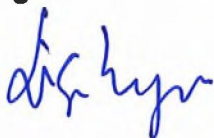
1.3 Changes to previous accounts

No changes have been made to accounts for previous years (except for the following).

Give details in this box of any material changes that have been made.

N/A

Signed on behalf of the trustees



Lisa Logan

December 2021

Keynote Opera

Notes to the financial statements For the period 2/09/20 – 1/09/21

1. Accounting policies

Basis of preparation

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 (FRS 102)

and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102. The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales, front of house income (programmes) and participation fees for operas.

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.

Investment assets

The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date.

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.

2. Analysis of income

Note 3		Analysis of Income				
Analysis		Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior
					£	£
Donations		9685.72	675.60		10,362.32	
and legacies:	Gift Aid	0	-	-	0	
	Legacies	-	-	-	-	
	General grants provided by government/other charities	-	-	-	-	
	Membership subscriptions and sponsorships which are in substance donations	0	-	-	0	
	Donated goods, facilities and services	-	-	-	-	
	Other	0	-	-	0	
	Total	9685.72	675.60	-	10,362.32	
Charitable activities:	Productions (incl. programmes)	0	-	-	0	
		-	-	-	-	
		-	-	-	-	
	Other	-	-	-	-	
	Total	0	-	-	0	
TOTAL INCOME		9685.72	675.60	-	10,362.32	

In the trading period the main sources of income for the charity were private donations as we establish and grow the charity before grants are given to help to fund our work and before we hold paid performances.

Keynote Opera

3. Expenditure

Analysis of expenditure						
	Analysis	Unrestricted funds	Restricted income funds	Endowment funds	Total funds £	Prior year £
Expenditure on raising funds:	Incurred seeking donations	-	-	--	-	-
	Incurred seeking legacies	-	-	--	-	-
	Advertising, marketing, direct mail and publicity	0	-	-0	-	-
	-	-	-	--	-	-
	Total expenditure on raising funds	0	-	-0	-	-
Expenditure on charitable activities	Charitable activities, venue hire.	2000	-	-0	-	-
	General & Administrative	2104.96	-	-0	-	-
	Artist's fees	6257.36	-	-0	-	-
	Miscellaneous	0-	-	-0	-	-
	Total expenditure on charitable Activities	10, 362.32	-	-0	-	-
TOTAL EXPENDITURE		10, 362.32	-	-	0	-
Other information:						

Please note workshop and performance expenditure is via Keynote Opera Productions Limited (accounts filed at Companies House, a wholly owned subsidiary) in order to claim creative tax reliefs. The figures above are combined with the subsidiary accounts filed at Companies House.

4. Support costs

Support Costs		
Support cost (examples)	Raising funds	Grand total
	£	£
General branding and website	0	120
Insurance	0	600
Other	0	0
Total	0	720

5. Trustees and subsidiary directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the trustees or directors were paid remuneration or expenses in their capacity as trustees or directors.

Keynote Opera

6. Preparation and review of the accounts.

In its second year Keynote Opera has reported £10, 362.32 in income for 12 months. Given its current size and simple transactional complexity, the Trustees are satisfied that the accounts have been prepared by a qualified accountant and reviewed by the Chairwoman. The figures combine the subsidiary and main charity. On this occasion the Trustees feel that there is no need for an additional independent review of the accounts. Once we receive sufficient funding, we will budget for additional accountancy assistance.



End of document.

Accounts

Keynote Opera

**A Charitable Incorporated Organisation (CIO)
Report and Financial Statements
Year ending 1 September 2020**

Charity Number 1186774

www.keynoteopera.co.uk

Keynote Opera

Keynote Opera

Contents of the report and financial statements For the year ended 1 September 2020

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Keynote Opera

Trustees

Keynote Opera's Trustees: Lisa Logan (Chair)
John Logan (Treasurer)
Further trustees are confirmed for once the pandemic is over (likely 2022).

Reference and Administrative Details

Charity Number: 1186774
Registered with: The Charity Commission of England and Wales
Correspondence Address: 48 Medway Rd, Bow, LONDON E3 5BY
Charity Form: Charitable Incorporated Organisation (CIO), Foundation Model

All Trustees were appointed on the incorporation of Keynote Opera on 5 December 2019.

Contacting Keynote Opera

Keynote opera can be contacted through the email [address: keynoteopera@gmail.com](mailto:keynoteopera@gmail.com)
More information about Keynote Opera can be found on our web site,
www.keynoteopera.co.uk.

Structure, Governance and Management

Keynote Opera is governed by its Constitution, which is available for download from the Charity Commission web site.

The objects of Keynote Opera are: to advance public education in and appreciation of the art of opera music and musical theatre, in particular but not exclusively by promoting interest in and access to opera through regular public performances and workshops and by offering singers and composers the opportunity to work alongside experienced opera practitioners to develop as artists and composers, in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

Appointment of Trustees

Apart from the first charity trustees, there are further confirmed trustees whose appointment has been on hold due to the pandemic.

Every new trustee will be appointed by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees will have considered the skills, knowledge and experience needed for the effective administration of the CIO. The reason further trustees have not yet been formally appointed was the charity work has been dormant due to the pandemic.

Keynote Opera

Keynote Opera

Report of the Trustees for the year ending 1 September 2020

The Trustees of Keynote Opera are pleased to present their annual report, together with the financial statements of the charity for the year ending 1 September 2020, which have been prepared under the accrual basis method. This report and the accompanying accounts have been prepared to meet the requirements of the Charity Commission.

Keynote Opera was incorporated as a Charitable Incorporated Organisation based on the Foundation Model on 5 December 2019 and is registered with the Charity Commission of England and Wales, registration number 1186774. This is the first annual report of Keynote Opera. It covers the first financial year, which is the period from inception to the end of the financial year, a period of approximately 18 months.

More information about Keynote Opera is available on our web site, at www.keynoteopera.co.uk.

The trustees have had regard to the guidance issued by the Charity Commission on public benefit.

1. Objects, Organisation and Activities

The purpose of Keynote Opera is to advance the arts for the public benefit through the promotion and presentation of new opera and musical theatre to the highest possible standards for the benefits of the local communities through regular public performances in which the company performs; and to advance less experienced singers and composers by giving them the opportunity to work alongside experienced opera practitioners to develop as artists and composers in workshops and performance.

Along with performing opera, Keynote Opera strives to use the medium of opera to foster social inclusion in particular but not limited to helping those who are socially or economically disadvantaged and underrepresented.

The trustees confirm that they have, with regard to the Charity Commission's guidance on public benefit, implemented plans to promote opera as an art form and to increase the scope and impact of the charity on accessing members of the public not previously reached.

2. Review of activities

2.1. Promotion and presentation of new opera and musical theatre

Keynote Opera has been largely dormant due to the pandemic. Its first new opera 'A Silver Spoon' was scheduled to be premiered summer 2020, postponed due to the pandemic.

2.2. Public performances

Keynote Opera has been largely dormant due to the pandemic. Its first new opera 'A Silver Spoon' was scheduled to be premiered summer 2020, postponed due to the pandemic.

2.3. Workshops

Keynote Opera workshopped 'A Silver Spoon' (new opera) in November 2019 for a week with several up and coming professional singers (Oscar Castellino, Sandeep Gurrupadi, Maggie Cooper, Phil Wilcox, Joanna Gamble), and opera composer Lisa Logan and director Janette Smith. All financial aspects were through its subsidiary Keynote Opera Productions Limited (accounts filed at Companies House).

Keynote Opera

2.4. Community impact and inclusivity

Keynote Opera is committed to maintaining inclusivity in all of its productions and to ensuring that our impact in the local communities from which we draw company members and in which we perform is valued and positive. In particular, we focus on generating positive impact through:

- **Local audiences** – our postponed performances were in East London where the company is based.
- **Diversity:** A Silver Spoon was inclusive with a female composer, director, a librettist with a long term disability (MS) and the cast were of many backgrounds including two Indian opera singers.

3. Principal sources of funds

The charity is supported by private donor funding and by income from admissions to productions. This year, we secured private donations, mainly by the Trustees, of £6,000 and generated income was postponed due to the pandemic and the production performance being put on hold.

4. Risk review

The Trustees carry out:

- A regular review of the risks the charity may face;
- The establishment of systems and procedures to mitigate those risks; and
- The implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.
- The next comprehensive risk assessment for the charity is scheduled for 2022.

Principal activity

The principal activity of the charity is that of an opera company.

5. Trustees

The trustees who held office during the period were:

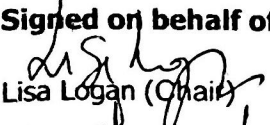
Lisa Logan (Chair)

John Logan (Treasurer)

Further trustees are in place of being appointed for once the pandemic is over.

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees:


Lisa Logan (Chair)

16.6.21


John Logan (Treasurer)

16.6.21

Keynote Opera

Keynote Opera Statement of financial activities Year ended 1 September 2020

Section A. Financial activities including summary income and expenditure account

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
A1 Receipts					
Donations	6,000	-	-	6,000	-
Ticket & Program Sales	0	-	-	0	-
Singer Contributions	0	-	-	0	-
Gift Aid	0	-	-	0	-
Sponsorship	00	-	-	0	-
Score Receipts	0	-	-	0	-
Miscellaneous Receipts	0	-	-	0	-
	-	-	-	-	-
Sub total (Gross income for AR)	6,000	-	-	6,000	-
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	6,000	-	-	6,000	-
A3 Payments					
General & Administrative	0	-	-	0	-
Singer Payments	0	-	-	0	-
Score Costs	0	-	-	0	-
Rehearsal Costs	0	-	-	0	-
Orchestra	0	-	-	0	-
Sets	0	-	-	0	-
Costumes	0	-	-	0	-
Production team	0	-	-	0	-
Marketing	0	-	-	0	-
Theatre hire	0	-	-	0	-
Sub total	0	-	-	0	-
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	0	-	-	0	-
Net of receipts/(payments)	6,000	-	-	6,000	-
A5 Transfers between funds					
A6 Cash funds last year end					
Cash funds this year end	6,000	-	-	6,000	-

Section B Statement of assets and liabilities at the end of the period

[illegible]

Keynote Opera

Keynote Opera Balance sheet

As at 1 September 2020 – continued

Section C

Notes to the accounts

Note 1 Basis of preparation

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005);

- and with*

☒
☐

Accounting Standards;

or

Financial Reporting Standards for Smaller Enterprises (FRSSE);

- and with the Charities Act.

1.2 Change in basis of accounting

There has been no change to the accounting policies (valuation rules and methods of accounting) since last year (§ except for the following).

Give details in this box of any material changes that have been made.
N/A

§ if no changes have been made to accounting policies then delete these words.

1.3 Changes to previous accounts

No changes have been made to accounts for previous years (§§ except for the following).

Give details in this box of any material changes that have been made.
N/A

§§ if no changes have been made to accounts for previous periods then delete these words.

Signed on behalf of the trustees



Lisa Logan

June 2021

Keynote Opera

Notes to the financial statements
For the period 10/08/18 – 31/12/19

1. Accounting policies

Basis of preparation

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 (FRS 102)

and with the Charities Act 2011. The charity constitutes a public benefit entity as defined by FRS102. The accounts have been prepared on a going concern basis. Having made appropriate enquiries, the trustees consider it reasonable to assume the charity has adequate resources to continue for the foreseeable future.

Recognition of income

All incoming resources are included in the statement of financial activities (SOFA) when the charity becomes entitled to the income and it is more likely than not that it will receive the income and the amount can be quantified with reasonable accuracy.

Incoming resources from charitable activities represent ticket sales, front of house income (programmes) and participation fees for operas.

Voluntary income is receivable from donations, advertising in the programme by local businesses and any related income tax recovery therein.

Expenditure

Expenditure is included on an accruals basis and is inclusive of irrecoverable VAT.

Investment assets

The charity holds no investment assets at the balance sheet date.

Tangible assets

The charity holds no tangible assets (those being of a value of more than £500) at the balance sheet date.

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds comprise unrestricted funds that have been set aside by the trustees for particular purposes, or that have been designated by a donor for a particular purpose. The charity holds no restricted funds at the date of the Balance sheet.

Keynote Opera

2. Analysis of income

Note 3		Analysis of income				
Analysis		Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
					£	£
Donations		6,000	-	-	6,000	-
and legacies:	Gift Aid	0	-	-	0	-
	Legacies	-	-	-	-	-
	General grants provided by government/other charities	-	-	-	-	-
	Membership subscriptions and sponsorships which are in substance donations	0	-	-	0	-
	Donated goods, facilities and services	-	-	-	-	-
	Other	0	-	-	0	-
	Total	6,000	-	-	6,000	-
Charitable activities:	Productions (incl. programmes)	0	-	-	0	-
		-	-	-	-	-
		-	-	-	-	-
	Other	-	-	-	-	-
	Total	0	-	-	0	-
TOTAL INCOME		6,000	-	-	6,000	-

In the trading period the main sources of income for the charity were private donations.

Keynote Opera

3. Expenditure

Analysis of expenditure						
		Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year
	Analysis				£	£
Expenditure on raising funds:	Incurred seeking donations	-	-	--	-	-
	Incurred seeking legacies	-	-	--	-	-
	Advertising, marketing, direct mail and publicity	0	-	-0	-	-
	-	-	-	--	-	-
	Total expenditure on raising funds	0	-	-0	-	-
Expenditure on charitable activities	Charitable activities	0	-	-0	-	-
	General & Administrative 1,044		-	-0	-	-
	Artist's fees	0	-	-0	-	-
	Miscellaneous	0-		-0	-	-
	Total expenditure on charitable activities	0	-	-0	-	-
TOTAL EXPENDITURE		0	-	-	0	-
Other information:						

Please note workshop and recording expenditure was via Keynote Opera Productions Limited (accounts filed at Companies House).

4. Support costs

Support Costs		
Support cost (examples)	Raising funds	Grand total
	£	£
General branding and website	0	0
Insurance	0	0
Other	0	0
Total	0	0

5. Directors' remuneration and expenses

The company directors are both directors and trustees of the company for company and charity law purposes. None of the directors were paid remuneration or expenses in their capacity as trustees.

Keynote Opera

6. Preparation and review of the accounts.

In its first year of trading Keynote Opera has reported £6,000 in revenues for 18 months. Given its current size and transactional complexity, the Trustees are satisfied that the accounts have been prepared by the Treasurer who is a qualified charity professional and reviewed by the Chairman. On this occasion the Trustees feel that there is no need for an additional independent review of the accounts