

BLACK LIVES IN MUSIC

England & Wales · Charity number 1201584

Details

Status Registered

Legal form Charitable company

Company number [12959686](#)

Registered 2023-01-13

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

Contact

Address Kings Place Music Foundation
Kings Place
90 York Way
London
N1 9AG

Phone 02070501168

Email partnership@blim.org.uk

Website <https://blim.org.uk/>

Activities

Objects: THE ONLY OBJECTS FOR WHICH THE CHARITY IS ESTABLISHED ARE FOR THE PUBLIC BENEFIT TO: 4.1.1 ADVANCE THE ARTFORMS OF CLASSICAL, JAZZ AND ALL OTHER FORMS OF MUSIC; 4.1.2 THE PROMOTION OF EQUALITY AND DIVERSITY IN PARTICULAR IN THE CLASSICAL, JAZZ AND WIDER MUSIC INDUSTRY BY:(A) THE PROVISION OF ADVICE AND SUPPORT RELATING TO DIVERSITY, INCLUSION AND ANTI-RACISM IN THE MUSIC INDUSTRY TO ORGANISATIONS INVOLVED:I. IN THE PRODUCTION OF CLASSICAL, JAZZ AND/OR OTHER FORMS OF MUSIC;II. IN MUSIC EDUCATION, INCLUDING WITHOUT LIMITATION UNIVERSITIES AND CONSERVATORIES (PARTNER ORGANISATIONS);(B) COMMISSIONING RESEARCH AND SURVEYS CONCERNING DIVERSITY AND INCLUSION IN THE MUSIC INDUSTRY, AND THE DISSEMINATION OF THE USEFUL RESULTS OF THAT RESEARCH;(C) THE DEVELOPMENT OF DIVERSITY AND INCLUSION TARGETS IN THE MUSIC INDUSTRY, AND THE PROVISION OF ADVICE AND SUPPORT TO PARTNER ORGANISATIONS IN ACHIEVING THOSE TARGETS;(D) SUPPORTING, DEVELOPING AND TRAINING ETHNIC MINORITY CLASSICAL, JAZZ AND OTHER MUSICIANS LIVING IN THE UK, IN PARTICULAR BUT NOT EXCLUSIVELY THROUGH MENTORING PROGRAMMES, THE PROVISION OF VOCATIONAL OPPORTUNITIES IN ALL ASPECTS OF LIVE MUSIC (INCLUDING TECHNICAL, MANAGEMENT, ADMINISTRATIVE AND PERFORMANCE) AND ASSISTING WITH THE PROCUREMENT OF MENTAL HEALTH SUPPORT AND THE DELIVERY OF SUPPORT SESSIONS IN UNIVERSITIES, CONSERVATORIES AND SCHOOLS;(E) PRESENTING PERFORMANCE PROJECTS INVOLVING ETHNIC MINORITY CLASSICAL, JAZZ AND OTHER MUSICIANS;4.1.3 TO RELIEVE THE NEEDS OF ETHNIC MINORITY CLASSICAL, JAZZ AND OTHER MUSICIANS OF LIMITED MEANS LIVING IN THE UK BY PROVIDING FINANCIAL BURSARIES, INCLUDING WITHOUT LIMITATION BURSARIES FOR THE PURCHASE OF MUSICAL INSTRUMENTS AND/OR INSTRUMENTAL LESSONS;4.1.4 TO PROMOTE EDUCATION IN MUSIC BY PROVIDING, IN PARTICULAR BUT NOT EXCLUSIVELY, EDUCATIONAL PROGRAMMES AND SCHOLARSHIPS FOR ETHNIC MINORITY MUSICIANS OF ALL AGES, AND ENCOURAGING PROGRAMMES OF CLASSICAL, JAZZ AND OTHER FORMS OF MUSIC WITHIN SCHOOLS; AND4.1.5 ADVANCE SUCH CHARITABLE PURPOSES (ACCORDING TO THE LAW OF ENGLAND AND WALES), WHICH ARE COMPLEMENTARY TO THE AFOREMENTIONED PURPOSES, AS THE TRUSTEES SEE FIT FROM TIME TO TIME.

Activities: We use our data and insight to campaign for equity and support the empowerment of all musicians and professionals to realise their aspirations. We work with organisations, ensembles and companies throughout the UK music industry, opening dialogues and building relationships in the true spirit of working together. We collaborate with all agents of the UK music industry working to achieve equality

Classification

- **How:** Makes Grants To Individuals, Provides Advocacy/advice/information, Sponsors Or Undertakes Research
- **What:** Education/training, Disability, Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** People Of A Particular Ethnic Or Racial Origin

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£684,093	£838,749	£55,769	8
2024-03-31	£679,850	£551,293	£210,425	4
2023-03-31	£165,776	£86,503	-	-

Trustees

Name	Role	Appointed
James Joseph	Chair	2024-01-25
Charisse Beaumont		2021-01-01
Dr Kienda Hoji		2024-01-25
Janeace Thompson		2024-01-25
Moses Oyediwura		2021-01-01
Orphy Robinson		2024-01-25

BLACK LIVES IN MUSIC

England & Wales - Charity number 1201584

Accounts

BLACK LIVES IN MUSIC LIMITED
(A company limited by guarantee)

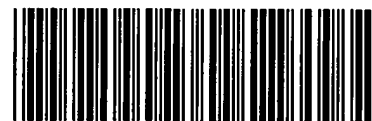
Report and Financial Statements

Year ending 31st March 2025

Charity number 1201584

Company number 12959686

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COMPANIES HOUSE

Black Lives in Music Limited
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LEGAL AND ADMINISTRATIVE INFORMATION

Directors and Trustees

Directors:	Charisse Y A Beaumont
	Moses Oyediwura
	Kienda Hoji
	James A M Joseph
	Orphy E Robinson
	Janeace Thompson

The Trustees of the Charitable Company, Black Lives in Music ("BLiM"), are also directors for the purposes of Company law.

Full name and address of charity

Black Lives in Music Limited
Kings Place
90 York Way
London
N1 9AG

Company Number: 12959686

Charitable Status

Black Lives in Music is registered with the Charity Commission and its charity registration number is 1201584. The directors confirm that during the year BLiM has complied with the requirements of the Charity Commission and other bodies such as HM Revenue & Customs, in order to maintain its charitable status.

Chairman's Statement

This year has been one of remarkable growth, courage and clarity for Black Lives in Music. As Chair, I have had the privilege of witnessing the strength and commitment that define this organisation. In a sector where inequality remains deeply embedded, BLiM continues to stand as a force for justice, dignity and change. Our work has demanded resilience, but it has also revealed the extraordinary impact that is possible when truth, artistry and community come together with purpose.

BLiM's influence on national policy has been particularly significant. We continued our vital engagement with the Women and Equalities Select Committee, having first contributed extensively to its landmark *Misogyny in Music* report. In January 2025, the Committee once again called upon BLiM to provide evidence, this time drawing on the extensive lived experience findings from our 'Your Safety Your Say' bullying and harassment research. Our testimony illuminated the dual discrimination faced by Black and Global Majority women, the dangers of informal power structures, and the widespread lack of safe reporting mechanisms across the music workforce. When the Committee published its follow up report later in the year, BLiM's evidence was again prominently cited. It affirmed what our research has consistently shown that harassment, misogyny and discrimination remain systemic, and that accountability and cultural reform are urgently required.

This commitment to truth telling and evidence not only guides our policy work but also underpins our research collaborations. One of the most significant achievements this year was the Race Equality in Music Event Licensing (REMEL) project, commissioned by the Greater London Authority and the Mayor of London, working alongside UK Music, LIVE and the Musicians' Union. Through this research, BLiM brought to light longstanding

Black Lives in Music Limited

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concerns about discriminatory policing and licensing practices affecting Black and Asian promoters, artists and live events. The findings are now shaping a new city wide understanding of equality in nightlife and live music, and will influence how London protects culture, community and creativity in the years to come.

BLiM's systemic reform work has also advanced in transformative ways. The Anti-Racist Code of Conduct is now firmly established as a sector wide standard for dignity, behaviour, safety and equality. Created in partnership with leading legal experts and supported by CIISA, the Code sets a new expectation for how organisations safeguard freelance professionals and staff. Alongside it, our digital platform EquiTrack will launch next year, offering organisations the ability to monitor their progress, analyse workforce representation, access learning resources and commit to continuous improvement. These developments represent a major step forward for structural accountability in UK music.

Our artistic and educational work has continued to expand with impact and intention. The Classically Black Festival created a powerful cultural moment, bringing more than five hundred people together to celebrate Black and Global Majority excellence in classical music. With performances from outstanding artists, world premieres with the BBC Symphony Orchestra, children's workshops and our Emerging Talent Competition, the festival demonstrated what a more inclusive future for classical music can look like. Our thanks extend to all sponsors and partners including ABRSM, Warner Classics, Arts Council England and Kings Place.

Our work in orchestral reform has been equally impactful. Recruiting Classical continues to break new ground by creating fair, transparent and supportive audition pathways for Global Majority orchestral musicians in partnership with six major UK orchestras. Alongside this, the 10-Point Orchestral Plan developed with the Musicians' Union and the Association of British Orchestras has been embraced by ensembles across the country and is redefining recruitment norms within the sector.

We have deepened our commitment to developing the next generation of creative leaders through BLiM Connect, Equaliser, Turn It Up and the Conductors in Residence scheme. Each initiative nurtures talent, builds confidence and opens doors that have historically remained closed. The Conductors in Residence programme, delivered with Guildhall Young Artists, brought artistic brilliance and leadership to their roles. Equaliser, delivered with Serious, the Royal Albert Hall and the Barbican, has grown into a powerful pathway for Global Majority producers, programmers and cultural innovators, supporting their progression into roles that shape the creative landscape.

This year's progress reflects the shared strength of our entire organisation. I want to express my deepest appreciation to our founders, Roger Wilson and Charisse Beaumont, whose vision and commitment established BLiM not as a momentary intervention but as a lasting movement rooted in justice, artistry and community power. They continue to guide this organisation with integrity, insight and a belief in what the future of music can be when everyone is given the opportunity to flourish.

I also extend my gratitude to our Board of Trustees, our Taskforce, our dedicated staff team, our mentors, our partner organisations and the many artists and contributors whose courage and creativity drive our mission forward. Their support and leadership ensure that BLiM remains a trusted, respected and necessary voice within the music industry.

As we look ahead, BLiM enters the coming year with clarity and conviction. We will continue to champion the rights and wellbeing of musicians, strengthen pathways into sustainable careers, and hold the sector to the highest standards of equity and accountability. Our ambition is bold, our purpose is clear, and our commitment remains steadfast: to build a music industry where justice is the norm, representation is the expectation and every musician is empowered to thrive.

On behalf of the Board of Trustees, I thank everyone who has walked with us this year. Together, we are shaping a future where the full richness of our talent is recognised, celebrated and protected.

James Joseph
Chairman
Black Lives in Music

TRUSTEES REPORT

The Trustees present their report together with the financial statements of the Company for the year ended 31 March 2025.

Introduction

Since its inception in 2020, Black Lives in Music (BLiM) has worked within a music industry that continues to evolve in its understanding of equality. In the immediate aftermath of the global Black Lives Matter movement, following the murder of George Floyd, there was a significant increase in public attention and philanthropic interest in racial justice. This led to new projects being launched and existing organisations, including BLiM, receiving much needed support to expand their work.

Over time, however, this initial surge of interest has become less consistent. Early corporate enthusiasm and one off donations have not always translated into longer term partnerships or recurring income. This has created a more uncertain funding environment for charities like BLiM, which are continuing to deliver ongoing programmes, research and advocacy in support of Global Majority musicians and professionals.

In this context, BLiM made the careful decision to adjust membership fees while maintaining discounted options for smaller or low income organisations. This has helped us keep our work sustainable, align with the scale of our activity and safeguard access for those with fewer financial resources. Despite wider financial pressures, we have retained the support of over one hundred member organisations and continued to respond to increasing demand for our expertise, training and programmes.

Throughout this period our approach has remained rooted in collaboration. BLiM continues to work closely with orchestras, festivals, venues, labels, education institutions and grassroots organisations across the UK. Through our “critical friend” model, we offer partners space for honest reflection and practical support, always with the aim of helping them build more inclusive cultures and practices. Our membership has grown to more than one hundred organisations, our programmes have reached 4500 creatives, and our campaigns and media presence have contributed to national and international conversations about equality in music.

We have also strengthened our internal capacity. Establishing an office base at Kings Place has allowed staff to collaborate in person more regularly, supporting communication, creativity and care within a growing team. This has been important as our programme portfolio and external commitments have grown.

Objectives and activities

Black Lives in Music is a Black led national organisation working to address inequality in the UK music industry. Our vision is of a music sector in which everyone, regardless of background, feels that they belong, are respected and have fair access to opportunities. Our network of member organisations now stretches across all four countries of the UK, and together we focus on removing barriers that have historically limited the participation and progression of Global Majority musicians and professionals.

We use data and insight to inform our work, to highlight where change is still needed and to support organisations in their efforts to become more inclusive. We work with orchestras, venues, promoters, festivals, labels, publishers, conservatoires, universities and schools, and we aim to build genuine, long-term relationships that encourage openness, learning and shared responsibility.

The charity was established for the public benefit. Its objects include advancing the art of music across classical, jazz and other genres; promoting equality and diversity in the music industry; providing advice, training and support relating to diversity, inclusion and anti-racism for organisations involved in music performance, production and education; and commissioning and sharing research on diversity and inclusion. We also exist to help organisations develop and meet diversity and inclusion targets; to support, develop and train Black and Global Majority musicians through mentoring, vocational opportunities on and off stage, and wellbeing support; to present performance projects that feature Black and Global Majority artists; to offer bursaries to help those on low incomes access instruments, lessons and development opportunities; to promote music education and scholarships for Black and Global Majority learners of all ages; and to undertake complementary charitable activities that help further these aims.

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These objectives are delivered through a broad programme that brings together research, advocacy, talent development, performance, technical training and partnership work at local, national and international levels.

Programme Impact and Key Outcomes

During the period, BLiM's work continued to make a positive difference across three interconnected areas, creating more opportunities for Global Majority artists, supporting structural and cultural change in the music industry, and recognising and celebrating the contribution of Global Majority communities to musical life.

Improved opportunities for Global Majority artists

A major strand of BLiM's activity focuses on opening up genuine pathways into sustainable careers. Our Recruiting Classical initiative remains a key part of this work. The scheme was developed in response to the underrepresentation of Black and Global Majority players in UK orchestras, particularly within string sections. Under Recruiting Classical, Global Majority string players are invited to apply for guaranteed, screened auditions for extras lists with leading orchestras, supported by professional development sessions such as mock auditions, sectional rehearsals and excerpt masterclasses.

In this period, Recruiting Classical expanded to work with six major orchestras: the London Philharmonic Orchestra, Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia, Royal Philharmonic Orchestra, and City of Birmingham Symphony Orchestra. Earlier cycles have already seen Global Majority players placed on extras lists and engaged for professional work with these ensembles. We broadened our work by connecting with more orchestras and introducing Woodwind Professional Development Schemes.

The emphasis shifted towards building strong relationships and offering tailored audition support so that musicians could grow in confidence and improve their success rate. Across three years, the initiative has attracted 350+ applications from musicians from global majority backgrounds. 38 musicians have performed with partner orchestras through freelance opportunities. Three musicians secured long-term positions in major orchestras. Professional Development Schemes have supported over 65 musicians to date. The initiative has been recognised with an Association of British Orchestras Classical Music Award, reflecting the sector's appreciation of its practical impact on recruitment pathways.

BLiM Connect, our four-month mentoring programme, continued to support Global Majority early-career musicians and creatives. Each participant is matched with an experienced mentor and receives eight one-to-one sessions, tailored career guidance, three in-person industry events and pastoral support. A bursary is available to help address financial barriers to participation. Now in our third year the number of participants for the most recent cohort is 20 mentors and 20 mentees.

We also remained committed to widening access to technical and production roles. Turn It Up, developed in partnership with We Are The Unheard and hosted at Platoon Studios, is a four-day audio engineering bootcamp for women and gender-expansive creatives from Global Majority backgrounds. Participants learn practical skills in recording, signal flow, microphone placement, gain staging, mixing and troubleshooting, and are mentored by women producers and engineers. The programme also introduces participants to the professional realities of working in studios and live sound, helping them take confident next steps into technical roles.

In addition, the Equaliser Mentorship Programme, delivered with Serious, the Barbican and the Royal Albert Hall, offers a paid yearlong placement for an emerging Global Majority live sound engineer. The programme combines hands-on experience at key venues and festivals, including the EFG London Jazz Festival, with mentoring and professional networking, supporting participants to develop both their technical skills and their confidence in high profile live environments.

Our collaboration with Guildhall Young Artists and the London Schools Symphony Orchestra continued through the Conductors in Residence scheme. This initiative gives early career conductors from underrepresented backgrounds a year of practical experience, including rehearsing and conducting the orchestra during its Christmas, Easter and summer courses, taking part in audition panels, leading sectional rehearsals and conducting concerts. Bradley Wilson, the first postholder, conducted Errollyn Wallen's Mighty River at Milton Court; for 2023–24 the residency was undertaken by Enyi Okpara, whose work with the LSSO sits alongside

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postgraduate study at the Royal Academy of Music and experience as Bursary Conductor with the Havant Symphony Orchestra. The 2024–25 conductor, Ammal Bhatia, will continue this pattern of development and representation.

BLiM has also remained focused on celebrating talent. The Classically Black Festival at Kings Place offered a vibrant platform for Black and Global Majority classical musicians. The event featured a headline performance by Ayanna Witter-Johnson, world premieres with the BBC Symphony Orchestra with compositions by Jason Yarde and James Joseph, children's workshops lead by Pete Letanka and an Emerging Talent competition that showcased outstanding rising artists. The Emerging Talent Competition winners Amiri Harewood, Gabriel Adedeji, Rebekah Reid, Sagnick Mukherjee, Toril Azzalini-Machecler, benefitted from performance opportunities and tailored support. The festival was supported by ABRSM, Warner Classics, Arts Council England and Kings Place.

Structural change in the music industry

Alongside this direct support for artists, BLiM's work has continued to focus on the conditions within which music is created and experienced. The aim is to help the industry not only open individual doors but also review and improve its systems, policies and cultures.

Our 10-Point Plan for Inclusive Practice in orchestras, developed with the Musicians' Union and the Association of British Orchestras, remained an important framework this year. By encouraging inclusive recruitment practices, including clearer processes, fairer audition arrangements and training for audition panels, the plan supports orchestras in aligning their internal systems with their public commitments to diversity. 35 orchestras and choirs have signed up to the plan, signalling a shared desire to evolve how talent is identified and supported.

Within music education, BLiM strengthened its role in supporting a more diverse teaching and assessment workforce. In 2024, we collaborated with ABRSM to widen access to its examiner roles, encouraging Black and Global Majority instrumental and vocal teachers to apply for the autumn 2024 Examiner Training Programme. This work helped demystify the application process, made the pathway feel more open and welcoming, and supported candidates to understand the expectations of the role. By creating space for a broader range of educators to enter the field of assessment, this collaboration is helping ensure that young musicians see themselves reflected in the professionals who evaluate and encourage their progress. It also contributes to a more representative and culturally aware approach to assessment, strengthening the foundations of music education across the UK.

This commitment to education continued through our ongoing partnership with Music Masters and Birmingham City University's School of Education and Social Work continued to support a more diverse music education workforce. Through fully funded places on the Musicians of Change teacher training programme, participants receive specialist training in group and ensemble teaching and gain a Level 7 qualification, helping music education in schools better reflect the diversity of the communities it serves.

BLiM has also remained active in licensing and policy conversations. The Race Equality in Music Event Licensing (REMEL) project, commissioned by the Mayor of London, Greater London Authority and MOPAC, addresses concerns about how licensing and enforcement practices can impact Black and South Asian music events. Bringing together the Mayor's Night Czar, local licensing authorities, the Metropolitan Police, Musicians' Union, UK Music, LIVE, promoters, artists and security representatives, REMEL seeks to identify good practice, share learning and support more consistent and transparent decision making.

In addition to our role within REMEL, BLiM was invited to give evidence to the London Assembly on the specific barriers faced by Black and Brown people in the night-time economy, contributing to a wider review of safety, discrimination and access. We highlighted concerns raised by industry professionals and community members, drawing attention to the cumulative impact of venue policies, enforcement practices and cultural bias. We emphasised how these barriers can limit artistic expression, restrict career development and contribute to a sense of exclusion in spaces where creativity should be celebrated. This contribution helped ensure these issues were recognised in ongoing policy discussions and future recommendations.

At a national level, BLiM's research has continued to inform parliamentary scrutiny of industry culture. The Women and Equalities Select Committee's 2024 report, *Misogyny in Music*, drew heavily on evidence from BLiM

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and other sector partners in describing experiences of abuse, harassment and discrimination faced by women working in music and in recommending steps towards better protections and accountability. In January 2025 our Chief Executive gave further oral evidence to the Committee's follow-up session *Misogyny in the Music Industry Inquiry* sharing emerging findings from the 'Your Safety Your Say' bullying and harassment research and highlighting in particular the experiences of Black and Global Majority women and other underrepresented groups. The Committee's 2025 follow-up report, *Misogyny in Music: On Repeat*, noted that progress across the industry had been slower than hoped and again cited BLiM's evidence in calling for further action, including stronger regulatory frameworks and sector commitments.

In parallel, BLiM has been developing practical tools to help organisations respond. Our Anti-Racist Code of Conduct sets out a series of expectations around behaviour, wellbeing and inclusion, informed by our research and extensive consultation. EquiTrack, our inclusion analytics tool, will help organisations to monitor their own progress over time, to understand their workforce make-up and to access learning tailored to their needs. Together, these tools are intended to support gradual, measurable improvement and to give organisations a clearer picture of where they are and where they wish to be.

Recognition of the wider community's contribution

BLiM's work is also about acknowledging, celebrating and sharing the cultural and artistic contributions of Global Majority communities. In addition to our performance projects, we have taken part in high-profile events, conferences and festivals, including WOMEX in Manchester in 2024, where we strengthened relationships with partners such as the British Council and Arts Council Wales and connected our UK work to wider international conversations.

Through participation in summits, roundtables and advisory councils – including the POWER UP x Black Lives in Music panel at Eurosonic Noorderslag in January 2025 – BLiM's leadership has been able to bring perspectives from Black and Global Majority communities into spaces where policy, funding and strategic directions are being discussed.

Looking Ahead

Looking ahead, BLiM plans to continue deepening and widening its impact. The findings of the Race Equality in Music Event Licensing (REMEL) research, developed in partnership with organisations including Musicians Union, LIVE and UK Music will be published and shared across the sector, offering a clearer picture of the lived experiences of Black and Global Majority professionals and others working in music today. These insights will support the implementation of our Anti-Racist Code of Conduct and Equitrack inform conversations about reporting, support and accountability.

We will continue to work with fundraising consultants such as Achates to strengthen BLiM's financial resilience, and Trustees will receive further training to support their role in building new partnerships and engaging supporters. Our membership base is expected to continue growing, with organisations including Youth Music joining the network, and we anticipate an increase in membership of around ten percent as more organisations seek structured support around belonging and representation.

We will continue to develop and refine programmes such as Recruiting Classical, Equaliser, Turn It Up, BLiM Connect, Classically Black and Conductors in Residence, ensuring that Black and Global Majority musicians and professionals encounter support, opportunity and encouragement at every stage of their pathway.

Through all of this, we intend to maintain the blend of research, practical tools, dialogue and creativity that has defined BLiM's work to date.

Structure, governance and management

Black Lives in Music is a registered charity (charity number 1201584) and a company limited by guarantee (company number 12959686). Trustees are appointed through an open recruitment process which includes application, references and interview with existing Board members and senior management. All Trustees are expected to familiarise themselves with BLiM's Charter and Code of Conduct, which set out our organisational values, principles and expectations.

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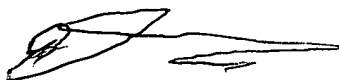
The Board is currently chaired by James Joseph, with Moses Oyediwura as Vice Chair. Other Trustees include Janeace Thompson, Dr Kienda Hoji and Orphy Robinson MBE. Alex Spofforth as our non-executive treasurer bringing together experience in artist management, diversity and inclusion, education, finance, law and performance.

BLiM's advisory group (Taskforce) brings together leading musicians and industry professionals from across the UK, including Paulette Long OBE, Dr Mykaell Riley, Yvette Griffith OBE, Cleveland Watkiss MBE, Shabaka Hutchings and others. The Taskforce supports the charity with insight, reflection and guidance, helping us ensure that our work remains grounded in the realities of the communities we serve.

The operational team is a small, diverse group of four full-time and three part-time staff members, supported by a network of freelance practitioners, mentors and facilitators who assist with programme delivery and evaluation. Collectively, our staff and freelancers bring experience as musicians, educators, tour managers, cultural workers and administrators. This mix of skills and lived experience is central to our ability to understand the issues we address and to design programmes that are practical, sensitive and effective.

The Board of Trustees is responsible for the charity's overall strategy, governance and financial oversight. Day-to-day management is delegated to the Chief Executive, Director of Operations and senior team, who report regularly to the Board.

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



C Y A BEAUMONT
Trustee

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INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF BLACK LIVES IN MUSIC LIMITED

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Black Lives in Music ('the charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of a charitable company, you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('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 2011 Act.

An independent examination does not involve gathering all of the evidence that would be required in an audit and consequently does not cover all of the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit go beyond the limited assurance that an independent examination can provide. Consequently, I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

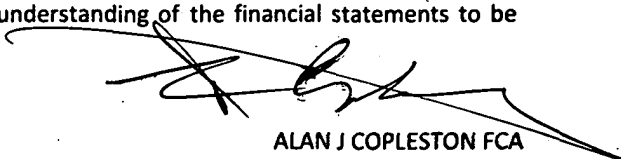
Since the Charitable Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination as a member of ICAEW, which is one of the listed bodies.

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

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

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

9 West End
Kemsing
Sevenoaks
Kent
TN15 6PX


ALAN J COPLESTON FCA
COPLESTONS

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STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31ST MARCH 2025

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £	Total Funds 2024 £
Incoming Resources					
Turnover	9	69,276	-	69,276	78,127
Grants and donations	9	112,188	451,952	587,817	566,520
Membership subscriptions	9	19,500	-	19,500	20,453
Sponsorship income	9	7,500	-	7,500	14,750
Total Income		232,141	451,952	684,093	679,850
Resources Expended					
Direct event costs		-	137,270	137,270	-
Staff costs	10	104,574	185,228	289,802	260,270
Contractors		69,649	123,364	193,013	-
Consultancy		-	53,368	53,368	127,415
Marketing		-	40,935	40,935	91,150
Depreciation	3	908	-	908	290
Support costs	11	123,453	-	123,453	72,168
Total Expenditure		298,584	540,165	838,749	551,293
Movement in Funds		(66,443)	88,213	(154,656)	128,557
Adjust Reserve brought forward		-	-	-	699
Net Movements in Funds		(66,443)	(88,213)	(154,656)	129,256
Balances brought forward		122,212	88,213	210,425	81,169
Balances at 31 March 2025		£55,769	£-	£55,769	£210,425

See page 12 for the split of the 2024 comparative figures.
The notes on pages 15 to 20 form an integral part of these financial statements.

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31ST MARCH 2024

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £
Incoming Resources				
Turnover	9	78,127	-	78,127
Grants and donations	9	144,853	421,667	566,520
Membership subscriptions	9	20,453	-	20,453
Sponsorship income	9	14,750	-	14,750
Total Income		258,183	421,667	679,850
Resources Expended				
Staff costs	10	145,381	114,889	260,270
Consultancy		-	127,415	127,415
Marketing		-	91,150	91,150
Depreciation	3	290	-	290
Support costs	11	72,168	-	72,168
Total Expenditure		217,839	333,454	551,293
Movement in Funds		40,344	88,213	128,557
Adjust Reserve brought forward		699	-	699
Release of restricted funds		60,000	(60,000)	-
Net Movements in Funds		101,043	28,213	129,256
Balances brought forward		21,169	60,000	81,169
Balances at 31 March 2024		£122,212	£88,213	£210,425

The notes on pages 15 to 20 form an integral part of these financial statements

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

BALANCE SHEET
AT 31ST MARCH 2025

	Notes	£	2025 £	£	2024 £
FIXED ASSETS					
Tangible Assets	3		1,850		2,238
CURRENT ASSETS					
Debtors	4	27,058		32,262	
Cash at bank and in hand		85,248		194,759	
		<u>112,306</u>		<u>227,021</u>	
CREDITORS					
Amounts falling due within one year	5	(58,387)		(18,834)	
NET CURRENT ASSETS			<u>53,919</u>		<u>208,187</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>55,769</u>		<u>210,425</u>
NET ASSETS			<u>£55,769</u>		<u>£210,425</u>
FUNDS					
Unrestricted	7		55,769		122,212
Restricted	8		-		88,213
NET RESERVES			<u>£55,769</u>		<u>£210,425</u>

For the year ended 31st March 2025, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities

1. The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.
2. The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

These financial statements have been prepared in accordance with the micro-entity provisions and delivered in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Directors and authorised for issue on 9th December 2025 and signed on their behalf by:



C Y A BEAUMONT
Director

BLACK LIVES IN MUSIC LIMITED
Company registration number 12959686 (England and Wales)
The notes on pages 15 to 20 form an integral part of these financial statements

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST MARCH 2025

	2025 £	2024 £
Net cash (absorbed)/provided by operating activities:	(108,991)	138,415
Cash flows from investing activities:		
Purchase of tangible fixed assets	(520)	(2,255)
Net cash (absorbed)/provided by investing activities	(520)	(2,255)
Change in cash and cash equivalents in the year	(109,511)	136,160
Cash and cash equivalents brought forward	194,759	58,599
Cash and cash equivalents carried forward	£85,248	£194,759

Reconciliation of Net Movement in Funds to Net Cash Flows from Operating Activities

Net movement in funds:	(154,656)	129,256
Adjustments for:		
Depreciation charges	908	290
Decrease/(increase) in debtors	5,204	(3,370)
(Decrease)/increase in creditors	39,553	12,239
Net cash (absorbed)/provided by operating activities	£(108,991)	£138,415

The notes on pages 15 to 20 form an integral part of these financial statements

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

NOTES TO THE FINANCIAL STATEMENTS

1. **General Information**

Black Lives in Music Limited is a private company limited by guarantee and incorporated in England and Wales. The registered office is at Kings Place, 90 York Way, London, N1 9AG

2. **Accounting Policies**

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied unless otherwise stated:

a) **Statement of Compliance**

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 United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011. These set out the recommended treatment of material transactions and balances in the accounts of charities. In particular, they make a distinction between funds received and balances held for the general purposes of the charity ("Unrestricted funds") and those received or held for purposes specified by the donor ("Restricted funds").

b) **Basis of Preparation**

The accounts have been prepared under the historic cost convention and generally in accordance with the accruals concept, unless noted below.

c) **Presentation Currency**

The accounts have been prepared and are presented in pounds sterling, which is the operational currency of the company. This is consistent with previous years.

d) **Funds Structure**

The company has Restricted and Unrestricted funds.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or the constitution of the company. Details of these are given in Note 6 to the accounts.

Unrestricted funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects.

e) **Revenue Recognition**

All income is recognised once the company has entitlement to the income, it is probable that it will be received and the amount of the income can be measured reliably.

Subscription income is credited on a receipts basis, with the exception of subscriptions received in respect of future periods, which are accounted for on an accruals basis.

Donations and legacies are recognised when the company has been informed both of the amount and settlement date. In the event that conditions apply before the company will become entitled to the funds, the income is deferred until the conditions are fully met.

All other income is credited on a receipts basis except where it relates to future events.

2. Accounting Policies - continued

f) Expenditure Recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Irrecoverable VAT is included in the expenditure heading to which it relates to.

Resources expended are included within the appropriate heading to which they relate. Direct costs relating to activities in furtherance of the Synagogue's charitable objects are included as costs of those activities. General office administration costs are shown separately as such and are not apportioned across costs of activities in any way. Governance costs comprise all costs involving the public accountability of the company and its compliance with regulation and good practice.

Donations and grants are payments made to third parties in the furtherance of the charitable objects of the company. Trustees make donations and grants from funds held and available for such purposes. They are accounted for when the payment falls due to be made.

g) Tangible Fixed Assets

Tangible fixed assets are held at historical cost less accumulated depreciation and any impairment losses. Depreciation is provided at the following rates in order to write off each asset over its estimated useful life;

Computers - reducing balance at 33%

h) Taxation

The company is a registered charity and therefore not liable for income or corporation taxes on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

i) Pensions

The company does not operate a pension scheme for its employees. It contributes to the personal pension arrangements of certain employees and the costs are charged to general funds as they arise.

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

NOTES TO THE FINANCIAL STATEMENTS - continued

3. **Tangible Fixed Assets**

	Office Equipment £	Total £
COST		
Balance at 1st April 2024	3,654	3,654
Additions in the year	520	520
Balance at 31st March 2025	<u>4,174</u>	<u>4,174</u>
DEPRECIATION		
Balance at 1st April 2024	1,416	1,416
Charge for the year	908	908
Balance at 31st March 2025	<u>2,324</u>	<u>2,324</u>
NET BOOK VALUE		
At 31st March 2025	<u>1,850</u>	<u>£1,850</u>
At 31st March 2024	<u>2,238</u>	<u>£2,238</u>

4. **Debtors**

	2025 £	2024 £
Trade debtors	15,648	15,720
Other debtors	11,410	16,542
	<u>£27,058</u>	<u>£32,262</u>

All amounts included as debtors are due within one year.

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

NOTES TO THE FINANCIAL STATEMENTS - continued

5. **Creditors: amounts falling due within one year**

	2025 £	2024 £
Trade creditors	49,656	18,810
Other taxes and social security costs	7,207	-
Other creditors	1,524	24
	<u>£58,387</u>	<u>£18,834</u>

6. **Analysis of Net Assets Between Funds**

	Fixed Assets £	Net Current Assets £	Total £
Restricted funds	-	-	-
Unrestricted funds	1,850	53,919	55,769
	<u>1,850</u>	<u>53,919</u>	<u>£55,769</u>

7. **Movement on Unrestricted Funds**

	2025 £	2024 £
Opening balance	122,212	21,169
Income	119,953	258,183
Outgoing	(186,396)	(217,839)
Transfers	-	60,699
	<u>£55,769</u>	<u>£122,212</u>

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

NOTES TO THE FINANCIAL STATEMENTS - continued

8. **Movement on Restricted Funds**

	2025 £	2024 £
Opening balance	88,213	60,000
Income	564,140	421,667
Outgoing	(652,353)	(333,454)
Transfers	-	(60,000)
	<u>£-</u>	<u>£88,213</u>

9. **Incoming Resources**

Activities for Generating Funds:

Activities for Generating Funds

Turnover	69,276	78,127
Grants and donations	587,817	566,520
Membership subscriptions	19,500	20,453
Sponsorship income	7,500	14,750
	<u>£684,093</u>	<u>£679,850</u>

10. **Total Staff Costs**

During the year staff costs were as follows:

Directors' remuneration	85,229	83,778
Salaries and wages and fees	169,654	156,526
Pension cost	6,192	-
Employers' NIC	28,727	19,966
	<u>£289,802</u>	<u>£260,270</u>

During the year the charity employed the following number of full-time equivalent staff

8	4
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One director was paid for executive services in both 2025 and 2024. The other directors did not take any remuneration.

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2025

NOTES TO THE FINANCIAL STATEMENTS - continued

11. **Support Costs**

	2025 £	2024 £
Bank charges	464	1,353
Entertaining	10,041	6,925
Insurance premiums	748	1,501
Legal, professional and consultancy fees	27,303	20,476
Rent and venue hire	12,136	3,579
Software costs	25,131	7,660
Subscriptions	3,642	3,301
Office sundries	7,705	4,143
Telephone	2,012	850
Training	960	700
Travel	27,268	18,637
Web and social media	6,030	2,874
Interest paid	13	169
	<u>£123,453</u>	<u>£72,168</u>

12. **Significant Judgements and Estimates**

Preparation of accounts may require management and staff to make significant judgements and estimates. The directors confirm that no significant judgments or estimates were required in preparing these accounts.

13. **Going Concern**

The directors consider that there are no material uncertainties about the charity's ability to continue as a going concern. In looking at this they have considered a period of at least a further 12 months into the future.

BLACK LIVES IN MUSIC

England & Wales - Charity number 1201584

Accounts

BLACK LIVES IN MUSIC LIMITED
(A company limited by guarantee)

Report and Financial Statements

Year ending 31st March 2024

Charity number 1201584

Company number 12959686

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LEGAL AND ADMINISTRATIVE INFORMATION

Directors and Trustees

Directors:	Charisse Y A Beaumont	
	Moses Oyediwura	
	Kienda Hoji	Appointed 25th January 2024
	James A M Joseph	Appointed 25th January 2024
	Orphy E Robinson	Appointed 25th January 2024
	Janeace Thompson	Appointed 25th January 2024

In addition, Margaret O Bankole served as a director until her resignation on 25th January 2024.

The Trustees of the Charitable Company, Black Lives in Music ("BLiM"), are also directors for the purposes of Company law.

Full name and address of charity

Black Lives in Music Limited
7-11 Britannia Street
London
England
WC1X 9JS

Company Number: 12959686

Charitable Status

Black Lives in Music is registered with the Charity Commission and its charity registration number is 1201584. The directors confirm that during the year BLiM has complied with the requirements of the Charity Commission and other bodies such as HM Revenue & Customs, in order to maintain its charitable status.

TRUSTEES REPORT

The Trustees present their report together with the financial statements of the Company for the year ended 31 March 2024.

Introduction

Since its inception in 2020, Black Lives in Music (BLiM) has navigated the rapidly evolving landscape of equality, diversity, and inclusion (EDI) within the music industry. In the wake of the Black Lives Matter movement, spurred by the tragic murder of George Floyd, public awareness of racial justice issues surged, and with it, funding for racial equity initiatives. This influx of resources saw the development of new projects and the strengthening of existing charities focused on racial justice. However, as the years have passed, support for racial equity has fluctuated. The corporate enthusiasm and unsolicited gifts that marked the spike in racial justice funding in 2020 have not always continued as multi-year partnerships or repeat donations. This shift has created challenges for organisations like BLiM, which continue to deliver vital support, career development, ground-breaking research, and advocacy for Black and Global Majority individuals.

In response to these financial challenges, BLiM made the strategic decision to raise membership fees while maintaining discounted rates for low-income or small music organisations. This move aims to align BLiM's financial position with industry standards, ensuring that we can meet the increasing operational demands of our growing charity. Despite these external shifts, we have continued to make substantial progress in achieving our objectives and maintaining the support of over 100 industry members.

Despite these financial shifts, BLiM remains committed to working with organisations, ensembles, and companies throughout the UK music industry. We continue to open dialogues, deliver programmes of change, and build lasting relationships. Through our 'critical friend' model, we engage with all facets of the music industry to achieve equality for people of the Global Majority. Our membership has now grown to over 100 organisations, and our programmes have impacted over 30,000 creatives. Additionally, our media campaigns have reached over 900 million people, underscoring the importance of our advocacy in raising awareness and driving change.

In terms of operational capacity, BLiM has made key investments in its infrastructure, including a new office space at Kings Place, N1, which was acquired in response to the sector's shift from a fully remote working environment. This new space has allowed us to bring core staff back together for in-person collaboration, a move that has fostered greater communication and innovation within the team.

Objectives and activities

Black Lives in Music is a national organisation at the vanguard of efforts to address racial inequity in the UK music industry. Our vision is for an inclusive music community and an industry free of racism, prejudice and discrimination, where everyone can feel confident that they belong. BLiM is made up of 100+ member organisations located across the UK who are all working towards the same goal: to dismantle structural racism in our industry.

We use our data and insight to campaign for equity and support the empowerment of Black, Asian and ethnically diverse musicians and professionals to realise their aspirations. We work with organisations, ensembles and companies throughout the UK music industry, opening dialogues and building relationships in the true spirit of working together. We collaborate with all agents of the UK music industry by using our 'critical friend' model of working to achieve equality for people of the global majority.

The objects for which the charity was established are for the public benefit to:

- Advance the art forms of classical, jazz and all other forms of music
- Promote equality and diversity - in particular in the classical, jazz and wider music industry
- Provide advice and support relating to diversity, inclusion and anti-racism in the music industry to organisations involved in the production of classical, jazz and/or other forms of music. Also provide advice in music education, including (without limitation) universities and conservatories (partner organisations)
- Commission research and surveys concerning diversity and inclusion in the music industry, and the dissemination of the useful results of that research

Black Lives in Music Limited

Annual Report and Accounts – 31 March 2024

- Develop diversity and inclusion targets in the music industry, and the provision of advice and support to partner organisations in achieving those targets
- Support, develop, and train Black and Global Majority classical, jazz and other musicians living in the UK, in particular but not exclusively through mentoring programmes, the provision of vocational opportunities in all aspects of live music (including technical, management, administrative and performance) and assisting with the procurement of mental health support and the delivery of support sessions in universities, conservatories and schools
- Present performance projects involving Black and Global Majority classical, jazz and other musicians
- Relieve the needs of Black and Global Majority classical, jazz and other musicians of limited means living in the UK, by providing financial bursaries, including without limitation bursaries for the purchase of musical instruments and/or instrumental lessons
- Promote education in music by providing, in particular but not exclusively, educational programmes and scholarships for Black and Global Majority musicians of all ages, and encouraging programmes of classical, jazz and other forms of music within schools
- Advance such charitable purposes (according to the law of England and Wales), which are complementary to the aforementioned purposes, as the trustees see fit from time to time.

Programme Impact and Key Outcomes

BLiM has continued to drive tangible outcomes across our three key areas of focus: improving opportunities for Black and Global Majority artists, advocating for structural change in the music industry, and increasing the recognition of the contribution of the wider community to musical heritage.

Improved Opportunities for Black and Global Majority Artists

A key area of focus for BLiM has been increasing opportunities for Black and Global Majority musicians within the UK's music ecosystem. Our *Recruiting Classical* initiative continues to make significant strides in addressing the longstanding underrepresentation of Black and Global Majority musicians within UK orchestras. Launched in response to the lack of diversity in orchestra string sections, *Recruiting Classical* saw an open call for global majority string players to audition for positions on the extras lists of leading orchestras. In 2023, 11 musicians successfully made the extras lists for the Royal Philharmonic Orchestra (RPO), Royal Liverpool Philharmonic Orchestra (RLPO), Royal Northern Sinfonia (RNS), and the Birmingham Symphony Orchestra (BSO). We are pleased to report that all these musicians have performed with at least one of these orchestras, with two players (both violinists) currently on trial with RPO and RNS. Additionally, the initiative has demonstrated significant potential for career progression, with three musicians from last year's cohort returning for successful re-auditions in 2024.

Our intensive *Mentoring Programme*, aimed at young musicians from underrepresented backgrounds, is in its second iteration. Through this programme, participants aged 18-25 gain unique access to opportunities such as private rehearsals, backstage tours, and side-by-side sessions with professionals. The programme, which will be adopted by the Royal Opera House as a key part of its EDI efforts, is designed to support the next generation of talent and provide tailored career guidance. Participants also receive a mock audition, travel reimbursement, and external pastoral support from BLiM to help them navigate the challenges of building a career in music.

The *Career Accelerator Programme*, launched in partnership with the City of Birmingham Symphony Orchestra (CBSO), provides annual paid career development opportunities for early-career string musicians from underrepresented backgrounds. This three-year programme includes tailored training and development to help fellows gain the skills required for a successful 21st-century orchestral career. Fellows are guaranteed a minimum of 60 days of freelance work with CBSO and are supported by the orchestra throughout their professional development. In 2023, the first cohort began their journey, and we look forward to the ensemble concert set to take place in Spring-Summer 2024, showcasing the talent of these fellows.

The *Young Conductors Programme*, developed in partnership with the National Youth Choir, is designed to support emerging leaders in music conducting. This initiative is especially focused on those from backgrounds currently underrepresented in choral music. With support from an Arts Council England Lottery Project Grant, this pilot year has already been impactful, with participants receiving invaluable mentorship and hands-on experience.

BLiM has partnered with Serious to offer mentorship opportunities to early-career music production managers and sound engineers from global majority backgrounds. The *Take Five Mentoring Programme* provides participants with mentorship, collaborative projects, funding, and performance opportunities—leading to greater recognition, tours, and record deals. This initiative is vital in ensuring that Black and Global Majority professionals have the opportunity to build sustainable careers behind the scenes of live music.

Black Lives in Music Limited

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Our collaboration with the Young Vic is helping address the underrepresentation of Black and Global Majority Musical Directors (MDs) in the British theatre industry. The *Introduction to Making for Musical Directors* event series offers professional musicians the chance to refine their skills in musical direction through workshops and hands-on learning. This initiative empowers musicians by highlighting the contributions of Black and Global Majority artists in musical theatre history and providing them with the knowledge needed to forge successful careers in theatre.

Structural Change in the Music Industry

BLiM has also been at the forefront of driving systemic change within the UK music industry. Our *10-Point Plan for Inclusive Practice*, developed in partnership with the Musicians' Union and the Association of British Orchestras, has been signed by 25-30 orchestras across the UK. The plan advocates for inclusive recruitment practices, such as offering remote audition options and ensuring that audition panels are trained in inclusivity. This is a key tool in addressing long-standing barriers to equal opportunity in the sector.

Furthermore, the *UNSEEN UNHEARD* report and podcast series, released in 2023 in collaboration with Attitude is Everything, sheds light on the experiences of Black British musicians with disabilities or long-term health conditions. The findings have provided vital insight into the intersectionality of race and disability in the music industry and are being used to inform future initiatives aimed at tackling these dual challenges.

In partnership with Music Masters and Birmingham City University's School of Education and Social Work, Black Lives in Music is proud to offer two fully funded places on the prestigious *Musicians of Change* teacher training course. This initiative addresses the urgent need for a more diverse and inclusive music teaching workforce across the UK. By empowering participants to challenge the perceptions around the decline of music education in schools, the programme aims to elevate the profession and ensure that music teaching reflects the diversity of the communities it serves.

The course provides specialised training in group and ensemble teaching, while fostering a supportive network for educators to share their successes and drive positive change within their school environments. Participants will receive access to a distinguished team of practitioners, academics, and leaders in the field, and upon completion, they will earn an internationally recognised Level 7 qualification and teaching certificate. This initiative is a critical step in addressing the gap in music education and empowering the next generation of music educators to create inclusive and dynamic learning environments.

Launched in collaboration with Guildhall Young Artists, the *Conductors in Residence* programme is designed to support young conductors from underrepresented groups. This year marks the third iteration of the residency, where the selected conductor will spend a year working closely with the London Schools Symphony Orchestra (LSSO). The programme offers participants a unique opportunity to gain hands-on experience by working with LSSO students during the orchestra's week-long Christmas, Easter, and Summer holiday courses. In addition, they receive one-on-one mentorship from professional conductors, gaining insight into the full spectrum of orchestral leadership.

The *Conductor in Residence* is actively involved in all aspects of the orchestra, including attending audition panels, conducting sectional rehearsals, and receiving professional credit for conducting the orchestra in concert. Bradley Wilson, the inaugural postholder, conducted *Errollyn Wallen's Mighty River* at a concert in Milton Court as part of his year in the role. For 2023-24, Enyi Okpara is continuing the legacy of this programme, bringing his passion for accessibility and outreach into his work with the LSSO. A rising star in orchestral conducting, Enyi is currently completing an MA in Orchestral Conducting at the Royal Academy of Music, where he has received coaching from world-renowned conductors such as John Wilson, Sir Mark Elder, and Daniel Capps. His experience also extends to being Bursary Conductor of the Havant Symphony Orchestra for the 2023-24 season.

Recognition of the Wider Community's Contribution

BLiM continues to amplify the voices of Black and Global Majority musicians through its involvement in high-profile events and festivals. In 2023, we participated in WOMEX '23 in Lisbon, strengthening our international presence and fostering key relationships with organisations like the British Council and Arts Council Northern Ireland. Additionally, our Chief Executive attended the Black Music Summit in Ibiza and was appointed to the BMS council, further cementing BLiM's position as a leading advocate for racial equity in music.

Through our three year partnership with the Musicians' Union, we published the *Musicians' Census*, which revealed significant disparities in pay and representation for Black and Global Majority musicians. The report highlighted an ethnicity pay gap of almost £1,000 for full-time musicians and found that 81% of musicians who had experienced racism said it had a significant impact on their career progression. These findings will continue to inform our policy advocacy and work to ensure equal opportunities within the music industry. The Musicians Union also hosted a roundtable meeting with key industry figures to discuss the underrepresentation of Global

Black Lives in Music Limited

Annual Report and Accounts – 31 March 2024

Majority musicians in festival lineups. The objective was to see the same levels of change regarding racial equity, as has been seen driven for gender equality by Keychange.

Black Lives In Music has been commissioned by the Greater London Authority (GLA), Mayor's Office for Policing and Crime (MOPAC) and The Musicians' Union to research the impact of policies and interactions with the police, councils, venues and promoters on Black, Asian and ethnically diverse music events. This research is in response to repeated concerns from the industry that artists and promoters are disproportionately impacted by police and council licensing decisions. The Mayor and Night Czar worked with the Metropolitan Police Service to end Form 696 in 2017. Black Lives In Music and The Musicians' Union wrote to the Mayor last year to raise their concerns about barriers in the industry. In response, the Mayor, Night Czar, Black Lives In Music, the Musicians' Union and LIVE established The Race Equality in Music Event Licensing (REMEL) project to take action. REMEL is chaired by London's Night Czar Amy Lamé in partnership with Black Lives In Music, The Musicians' Union, LIVE (the sector body for the live music industry), UK Music, the GLA, London Licensing Managers Forum, the MPS, MOPAC, plus artists, promoters and a representative of the security industry. The research will be used by the Race Equality in Music Event Licensing (REMEL) project to develop recommendations and work with all partners including the MPS as part of their London Race Action Plan, Councils and the music industry to identify best practice, share learning and take action.

Looking Ahead

Looking to the future, BLiM is poised to continue expanding its impact:

- We will be releasing the findings from our *Bullying and Harassment Survey* in collaboration with Help Musicians, Attitude is Everything, and CIISA. This data will provide crucial insights into the lived experiences of Black and Global Majority professionals and will form the foundation for the launch of our *Anti-Racist Code of Conduct* in October 2024.
- We are also thrilled to announce the appointment of Achates, who will support us in securing future funding bids. Alongside this, we are providing board fundraising training to strengthen our team's capabilities. We also look forward to leveraging board members' participation in various events within the financial sector, engaging with potential supporters to further our mission.
- Our membership base continues to grow, with esteemed organisations such as Youth Music joining our network. We are on track to achieve a 10% increase in membership, reflecting our expanding influence within the industry.
- In January 2025, BLiM will launch *EquiTrack*, our inclusion analytics tool, alongside the *Anti-Racist Code of Conduct*. These initiatives will be rolled out across our network of over 100 industry partners, reinforcing our commitment to fostering inclusivity and equity within the music industry.

BLiM continues to be a powerful force for change, driving both grassroots and structural initiatives that empower Black and Global Majority musicians in the UK. Despite the financial challenges we have faced, our achievements in 2023 have reinforced our position as an industry leader in racial equity. We are committed to continuing this vital work in the years to come, advocating for lasting change and ensuring that Black and Global Majority musicians receive the opportunities and recognition they deserve.

Structure, governance and management

BLiM is both a registered charity (charity no. 1201584) and a company limited by shares (company No. 12959686). Charity trustee board members are appointed via a recruitment selection process which includes receiving an application and references and holding an interview with current Board members/senior management, and appointing based on the outcome of this. All new Trustees must read and understand the importance of our Charter and Code of Conduct, as these outline BLiM organisational values. Our advisory group (Taskforce) consists of leading musicians and industry professionals from across the UK, brought together through the networks of the Board and Senior Management

The operational and delivery staff are a small diverse team, currently with 3 full-time employees, 1 part-time employee and a loyal team of freelance practitioners who support the delivery and evaluation of our work. We have considerable experience of working on both sides of the stage, as musicians, educators, tour managers and administrators. Together, our Board, Advisory Group and Staff team lived experience/professional

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2024

expertise is key to understanding and tackling the systemic and institutionalised racism in the UK music industry.

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

C Y A BEAUMONT
Trustee

December 2024

INDEPENDENT EXAMINER'S REPORT

Independent Examiner's Report to the Trustees of Black Lives in Music Limited

I report to the trustees (who are also Directors for the purpose of company law) on my examination of the financial statements of Black Lives in Music ('the charitable company') for the year ended 31st March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and related notes.

This report is made solely to the charity's trustees, as a body, in accordance with section 145 of the Charities Act 2011. My work has been undertaken so that I might state to the charity's trustees those matters I am required to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for my work, for this report, or for the opinions I have formed.

Responsibilities and basis of report

As the trustees of a charitable company, you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the financial statements of the charitable company are not required to be audited under Part 16 of the Act and are eligible for independent examination, I report in respect of my examination of the charitable company's financial statements carried out under section 145 of the Charities Act 2011 ('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 2011 Act.

An independent examination does not involve gathering all of the evidence that would be required in an audit and consequently does not cover all of the matters that an auditor considers in giving their opinion on the financial statements. The planning and conduct of an audit go beyond the limited assurance that an independent examination can provide. Consequently, I express no opinion as to whether the financial statements present a 'true and fair' view and my report is limited to those specific matters set out in the independent examiner's statement.

Independent examiner's statement

Since the Charitable Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination as a member of ICAEW, which is one of the listed bodies.

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

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

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

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2024

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31ST MARCH 2024

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £	Total Funds 17 months ended 31st March 2023 £
Incoming Resources					
Turnover	9	78,127	-	78,127	288,861
Grants and donations	9	144,853	421,667	566,520	165,776
Membership subscriptions	9	20,453	-	20,453	-
Sponsorship income	9	14,750	-	14,750	-
Total Income		<u>258,183</u>	<u>421,667</u>	<u>679,850</u>	<u>454,637</u>
Resources Expended					
:					
Staff costs	10	145,381	114,889	260,270	194,206
Consultancy		-	127,415	127,415	114,048
Marketing		-	91,150	91,150	35,200
Depreciation	3	290	-	290	660
Support costs	11	72,168	-	72,168	32,067
Total Expenditure		<u>217,839</u>	<u>333,454</u>	<u>551,293</u>	<u>376,181</u>
Movement in Funds		<u>40,344</u>	<u>88,213</u>	<u>128,557</u>	<u>78,456</u>
Taxation		-	-	-	(531)
Release of restricted funds		60,000	(60,000)	-	-
Adjust Reserve bought forward		699	-	699	-
Net Movements in Funds		<u>101,043</u>	<u>28,213</u>	<u>129,256</u>	<u>77,925</u>
Balances brought forward		21,169	60,000	81,169	3,244
Balances at 31 March 2024		<u><u>£122,212</u></u>	<u><u>£88,213</u></u>	<u><u>£210,425</u></u>	<u><u>£81,169</u></u>

See page 8 for the split of the 2023 comparative figures.

The notes on pages 11 to 16 form an integral part of these financial statements

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2024

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31ST MARCH 2024

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 17 months ended 31st March 2023 £
Incoming Resources				
Turnover	9	288,861	-	288,861
Grants and donations	9	60,776	105,000	165,776
Total Income		<u>349,637</u>	<u>105,000</u>	<u>454,637</u>
Resources Expended				
:				
Staff costs	10	194,206	-	194,206
Consultancy		114,048	-	114,048
Marketing		35,200	-	35,200
Depreciation	3	660	-	660
Support costs	11	32,067	-	32,067
Total Expenditure		<u>376,181</u>	<u>-</u>	<u>376,181</u>
Movement in Funds		<u>(26,544)</u>	<u>105,000</u>	<u>78,456</u>
Taxation		(531)	-	(531)
Release of restricted funds		45,000	(45,000)	-
Net Movements in Funds		<u>17,925</u>	<u>60,000</u>	<u>77,925</u>
Balances brought forward		3,244	-	3,244
Balances at 31 March 2023		<u>£21,169</u>	<u>£60,000</u>	<u>£81,169</u>

The notes on pages 11 to 16 form an integral part of these financial statements

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2024

BALANCE SHEET
AT 31ST MARCH 2024

	Notes	£	2024 £	£	2023 £
FIXED ASSETS					
Tangible Assets	3		2,238		273
CURRENT ASSETS					
Debtors	4	432,262		28,892	
Cash at bank and in hand		194,759		58,599	
		<u>227,021</u>		<u>87,491</u>	
CREDITORS					
Amounts falling due within one year	5	(18,834)		(6,595)	
NET CURRENT ASSETS			<u>208,187</u>		<u>80,896</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			<u>210,425</u>		<u>81,169</u>
NET ASSETS			<u>£210,425</u>		<u>£81,169</u>
FUNDS					
Unrestricted	7		122,212		21,169
Restricted	8		88,213		60,000
NET RESERVES			<u>£210,425</u>		<u>£81,169</u>

For the year ended 31st March 2024, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities

1. The directors are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.
2. The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of the accounts.

These financial statements have been prepared in accordance with the micro-entity provisions and delivered in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the Board of Directors and authorised for issue on December 2024 and signed on their behalf by:

C Y A BEAUMONT
Director

BLACK LIVES IN MUSIC LIMITED

The notes on pages 11 to 16 form an integral part of these financial statements

Black Lives in Music Limited
Annual Report and Accounts – 31 March 2024

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31ST MARCH 2024

	2024 £	17 months ended 31st March 2023 £
Net cash provided by operating activities:	138,415	20,530
Cash flows from investing activities:		
Purchase of tangible fixed assets	(2,255)	-
Net cash (absorbed)/provided by investing activities	(2,255)	-
Change in cash and cash equivalents in the year	136,160	20,530
Cash and cash equivalents brought forward	58,599	38,069
Cash and cash equivalents carried forward	£194,759	£58,599

Reconciliation of Net Movement in Funds to Net Cash Flows from Operating Activities

Net movement in funds:	129,256	77,925
Adjustments for:		
Depreciation charges	290	660
Decrease/(increase) in debtors	(3,370)	(25,710)
(Decrease)/increase in creditors	12,239	(32,345)
Net cash provided/(absorbed) by operating activities	£138,415	£20,530

The notes on pages 11 to 16 form an integral part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS

1. **General Information**

Black Lives in Music Limited is a private company limited by guarantee and incorporated in England and Wales. The registered office is at 7-11 Britannia Street, London, WC1X 9JS.

2. **Accounting Policies**

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied unless otherwise stated:

a) **Statement of Compliance**

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 United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011. These set out the recommended treatment of material transactions and balances in the accounts of charities. In particular, they make a distinction between funds received and balances held for the general purposes of the charity ("Unrestricted funds") and those received or held for purposes specified by the donor ("Restricted funds").

b) **Basis of Preparation**

The accounts have been prepared under the historic cost convention and generally in accordance with the accruals concept, unless noted below.

c) **Presentation Currency**

The accounts have been prepared and are presented in pounds sterling, which is the operational currency of the company. This is consistent with previous years.

d) **Funds Structure**

The company has Restricted and Unrestricted funds.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor or the constitution of the company. Details of these are given in Note 6 to the accounts.

Unrestricted funds comprise those funds which the trustees are free to use for any purpose in furtherance of the charitable objects.

e) **Revenue Recognition**

All income is recognised once the company has entitlement to the income, it is probable that it will be received and the amount of the income can be measured reliably.

Subscription income is credited on a receipts basis, with the exception of subscriptions received in respect of future periods, which are accounted for on an accruals basis.

Donations and legacies are recognised when the company has been informed both of the amount and settlement date. In the event that conditions apply before the company will become entitled to the funds, the income is deferred until the conditions are fully met.

All other income is credited on a receipts basis except where it relates to future events.

2. **Accounting Policies** - continued

f) **Expenditure Recognition**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Irrecoverable VAT is included in the expenditure heading to which it relates to.

Resources expended are included within the appropriate heading to which they relate. Direct costs relating to activities in furtherance of the Synagogue's charitable objects are included as costs of those activities. General office administration costs are shown separately as such and are not apportioned across costs of activities in any way. Governance costs comprise all costs involving the public accountability of the company and its compliance with regulation and good practice.

Donations and grants are payments made to third parties in the furtherance of the charitable objects of the company. Trustees make donations and grants from funds held and available for such purposes. They are accounted for when the payment falls due to be made.

g) **Tangible Fixed Assets**

Tangible fixed assets are held at historical cost less accumulated depreciation and any impairment losses. Depreciation is provided at the following rates in order to write off each asset over its estimated useful life;

Computers	- reducing balance at 33%
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h) **Taxation**

The company is a registered charity and therefore not liable for income or corporation taxes on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

i) **Pensions**

The company does not operate a pension scheme for its employees. It contributes to the personal pension arrangements of certain employees and the costs are charged to general funds as they arise.

3. **Tangible Fixed Assets**

	Office Equipment £	Total £
COST		
Balance at 1st April 2023	1,399	1,399
Additions in the year	2,255	2,255
Disposals	-	-
Balance at 31st March 2024	<u>3,654</u>	<u>3,654</u>
DEPRECIATION		
Balance at 1st April 2023	1,126	1,126
Charge for the year	290	290
Eliminated on disposals	-	-
Balance at 31st March 2024	<u>1,416</u>	<u>1,416</u>
NET BOOK VALUE		
At 31st March 2024	<u>2,238</u>	<u>£2,238</u>
At 31st March 2023	<u>273</u>	<u>£273</u>

4. **Debtors**

	2024 £	2023 £
Trade debtors	15,720	27,753
Other debtors	16,542	1,139
	<u>£32,262</u>	<u>£28,892</u>

All amounts included as debtors are due within one year.

5. **Creditors: amounts falling due within one year**

	2024 £	2023 £
Trade creditors	18,810	-
Corporation tax	-	531
Other taxes and social security costs	-	5,990
Other creditors	24	74
	<u>£18,834</u>	<u>£6,595</u>

6. **Analysis of Net Assets Between Funds**

	Fixed Assets £	Net Current Assets £	Total £
Restricted funds	-	88,213	88,213
Unrestricted funds	2,238	119,974	122,212
	<u>2,238</u>	<u>208,187</u>	<u>£210,425</u>

7. **Movement on Unrestricted Funds**

	2024 £	2023 £
Opening balance	21,169	3,244
Income	258,183	349,637
Outgoing	(217,839)	(376,181)
Transfers	60,699	45,000
	<u>£122,212</u>	<u>£21,169</u>

8. **Movement on Restricted Funds**

	2024 £	2023 £
Opening balance	60,000	-
Income	421,667	105,000
Outgoing	(333,454)	-
Transfers	(60,000)	(45,000)
	<u>£88,213</u>	<u>£60,000</u>

9. **Incoming Resources**

Activities for Generating Funds:

Activities for Generating Funds

Turnover	78,127	288,861
Grants and donations	566,520	165,776
Membership subscriptions	20,453	-
Sponsorship income	14,750	-
	<u>£679,850</u>	<u>£454,637</u>

10. **Total Staff Costs**

During the year staff costs were as follows:

Directors' remuneration	83,778	69,000
Salaries and wages and fees	156,526	117,276
Employers' NIC	19,966	7,930
	<u>£260,270</u>	<u>£194,206</u>

During the year the charity employed the following number of full-time equivalent staff

4	4
<u>4</u>	<u>4</u>

One director was paid for executive services in both 2024 and 2023. The other directors did not take any remuneration.

11. **Support Costs**

	2024 £	2023 £
Bank charges	1,353	501
Entertaining	6,925	3,007
Insurance premiums	1,501	-
Legal, professional and consultancy fees	20,476	3,740
Rent and venue hire	3,579	2,271
Software costs	8,359	2,341
Subscriptions	3,301	1,028
Office sundries	2,734	450
Telephone	850	880
Training	700	-
Travel	18,367	12,378
Web and social media	2,874	4,140
Interest paid	169	16
	<u>£72,168</u>	<u>£32,067</u>

12. **Significant Judgements and Estimates**

Preparation of accounts may require management and staff to make significant judgements and estimates. The directors confirm that no significant judgments or estimates were required in preparing these accounts.

13. **Going Concern**

The directors consider that there are no material uncertainties about the charity's ability to continue as a going concern. In looking at this they have considered a period of at least a further 12 months into the future.

BLACK LIVES IN MUSIC

England & Wales - Charity number 1201584

Accounts

Company Registered number

12959686

Charity Registered number

1201584

BLACK LIVES IN MUSIC

A charitable company limited by guarantee and not having a share capital

Annual Report & Accounts

31 March 2023

Black Lives in Music Limited

Chair's Introduction

It is truly an honour to be leading the first ever annual trustee report for Black Lives in Music (BLiM), delivering crucial work to bring about racial equity for Black and Global Majority musicians across the UK music industry.

Our cultural expression is often best expressed through our artistic expression, and for Black and Global Majority communities music has long been an art form used to capture heritage narratives, as a form of resistance, and as a platform to celebrate ourselves in a world that does not always choose to do so. It is for this reason that we felt we had to do more to create safe, equitable and progressive environments for artists to thrive in. We need to see the same opportunities offered to all, and we know we have a key role in holding the industry proportionately accountable. At the same time, we are supporting those organisations across the industry that are positively stepping towards change, to deliver and maintain that shift towards racial equity, representation, and inclusion.

At the helm of this work and BLiM are our founders; Dr Charisse Beaumont and Dr Roger Wilson, who bring a wealth of knowledge and experience from both creative and commercial areas of the music industry. Tapping into these founder networks, we've already made great strides in capturing the Black experience of the music industry in our 2021 survey and research report; *Being Black in the Music Industry*. We've developed programmes of work such as Recruiting Classical (to shift current orchestra audition practices to be more inclusive, diverse and racially equitable) and BLiM Connects (mentoring programme) that directly address representation, inclusion and equity - these programmes are now successfully in their second or third iterations.

We've seen many major national orchestras and conservatoires (Leeds Conservatoire, Scottish National Jazz Orchestra, Royal Philharmonic Orchestra, Royal Opera House, to name a just a few) sign up to BLiM membership and commit time and resources to make the necessary changes we know need to happen. In support of this delivery, we have secured significant funding from key stakeholders; most notably Arts Council England and Warner Music Group's Social Justice Fund, whilst we continue to explore other income generation elements of our work.

There have of course been challenges along the way; setting up BLiM in the midst of the Covid 19 global pandemic with a remote team came with its difficulties. We were however, able to secure some central London office space via the generosity of one of our partners, Help Musicians, enabling the team to come together and meet face-to-face once restrictions were lifted. We are now in a strengthened funding position to develop our team and meet the growing demand of BLiM membership activities - this year we have already welcomed both a Senior Project Manager and a Partnerships and Development lead to the team, as well as planning to recruit support for our communications, to amplify the significant and vital work we are delivering. We are seeing and being the change we want and need, and will continue to exist to support musicians and the industry at large, to make a better, safer and more inclusive space for all.

Moses Oyediwura
Chairman

Black Lives in Music Limited

Trustees' Report

for the period from 1 November 2021 to 31 March 2023

The Trustees of the charitable company Black Lives in Music ("BLiM"), who are also directors for the purposes of company law, present their report together with the financial statements for the 17 month period ended 31 March 2023. The accounting reference date was extended to align with Arts Council reporting dates.

The annual report serves the purposes of both a trustees' report, and a directors' report under company law. The company obtained charitable status effective 14 January 2023. It remains a company limited by guarantee not having a share capital.

The directors of the company are:

Charisse Beaumont

Moses Oyediwura

Margaret Bankole

Objectives and activities

We are a Black-led national organisation at the vanguard of efforts to address racial inequity in the UK Jazz and Classical music sectors, and across the industry at large. Our vision is for an inclusive music community and an industry free of racism, prejudice and discrimination, where everyone can feel confident that they belong. BLiM is made up of 90+ member organisations located across the UK who are all working towards the same goal: to dismantle structural racism in our industry.

We use our data and insight to campaign for equity and support the empowerment of Black musicians and professionals to realise their aspirations. We work with organisations, ensembles and companies throughout the UK music industry, opening dialogues and building relationships in the true spirit of working together. We collaborate with all agents of the UK music industry by using our 'critical friend' model of working to achieve equality for people of the global majority.

The objects for which the charity was established are for the public benefit to:

- Advance the artforms of classical, jazz and all other forms of music
- Promote equality and diversity - in particular in the classical, jazz and wider music industry
- Provide advice and support relating to diversity, inclusion and anti-racism in the music industry to organisations involved in the production of classical, jazz and/or other forms of music. Also provide advice in music education, including (without limitation) universities and conservatories (partner organisations)
- Commission research and surveys concerning diversity and inclusion in the music industry, and the dissemination of the useful results of that research
- Develop diversity and inclusion targets in the music industry, and the provision of advice and support to partner organisations in achieving those targets
- Support, develop, and train Black and Global Majority classical, jazz and other musicians living in the UK, in particular but not exclusively through mentoring programmes, the provision of vocational opportunities in all aspects of live music (including technical, management, administrative and performance) and assisting with the procurement of mental health support and the delivery of support sessions in universities, conservatories and schools
- Present performance projects involving Black and Global Majority classical, jazz and other musicians
- Relieve the needs of Black and Global Majority classical, jazz and other musicians of limited means living in the UK, by providing financial bursaries, including without limitation bursaries for the purchase of musical instruments and/or instrumental lessons
- Promote education in music by providing, in particular but not exclusively, educational programmes and scholarships for Black and Global Majority musicians of all ages, and encouraging programmes of classical, jazz and other forms of music within schools
- Advance such charitable purposes (according to the law of England and Wales), which are complementary to the aforementioned purposes, as the trustees see fit from time to time.

Black Lives in Music Limited

Trustees' Report

for the period from 1 November 2021 to 31 March 2023

Achievements and performance

BLiM is an organisation with collaboration at its core. We widen access to our work through authentic dialogue and relationships with orchestras, professional ensembles, universities, conservatoires, festivals, record labels, trade bodies, charities and music education hubs at national, regional and local level, thereby achieving equality for people of the global majority. Over the past two years we have impacted over 20,000 musicians and connected with many more.

In 2021 we carried out a landmark survey with Opinium Research, *'Being Black in the UK Music Industry pt. 1'* that provided the most powerful data set about Black music creators and industry professionals to date. It has championed the voice of the unheard, provoking wider thinking and contributing to a narrative around necessary change in the industry. This nationally significant survey of over 2,000 people revealed that a majority have experienced direct or indirect acts of racism in the music industry, hostile working environments, and found conclusive evidence of systemic and institutionalised racism in the UK music industry. The survey featured both quantitative and qualitative components and collected statistical information on demographic profiles of respondents, including gender, age, ethnicity, disability and location. The qualitative provision enabled participants to highlight and elaborate on their experiences within the music industry, in particular, where they experienced or witnessed discrimination on the grounds of race and other protected characteristics. Part two of this report is set to be delivered in 2024-25.

In addition to our nationally significant research, we have achieved the following in just 2-3 years:

Advocacy & Industry Leadership

- Created a 13-strong advisory Task Force made up of some of the most esteemed executives in the UK working for diversity and equity in live performance, education, participation, recording and publishing, 12 of whom are Black and one of mixed heritage. The task force includes Paulette Long OBE, BBC Young Jazz Musician of the Year 2018 Xhosa Cole, Orphy Robinson OBE, Jamil Sheriff, and Mykaell Riley.
- Created an industry 10-step charter to enable organisations, conservatoires, ensembles, music hubs and companies to show their support in combating systemic racism in the music industry. Over 100 organisations have signed up including organisations in or adjacent to ACE priority places including Marsden Jazz Festival, City of Birmingham Symphony Orchestra, London Mozart Players, National Youth Choirs of Great Britain, Royal Liverpool Philharmonic, Manchester Camerata, and BIMM Institute.
- BLiM CEO Charisse Beaumont gave input at the Misogyny in Music Parliamentary inquiry during October 2022 - providing evidence based on BLiM's research, to the Women and Equalities Committee in the House of Commons. The evidence shone light on the sexualisation and objectification of women of colour whilst working in the UK Music Industry and offered action-based solutions - one of which was to implement an industry-wide anti-racism Code of Conduct. A subsequent speech was then delivered by BLiM again at the House of Commons in November 2022, to the All-Party Parliamentary Group on Music. In this speech, both CEO Charisse and BLiM Director of Operations; Roger Wilson, called for mandatory publishing of an annual pay gap report alongside accompanying commitments to address racial and gender-based disparities.

Black Lives in Music Limited

Trustees' Report

for the period from 1 November 2021 to 31 March 2023

Delivery & Impact

- BLiM's 'Critical Friend' model of change - provided and streamlined over the past three years, BLiM's bespoke 'critical friend' development has offered support to over 90 BLiM member organisations. This programme of self-evaluation with mentoring support helps organisational leaders to embed inclusive practice across their organisations, including governance, communications, recruitment, artistic programming and organisational culture. This has reached over 9,000 people (2023), leading to positive progress in the diversity of artistic and administrative staff
- Ran a series of national round table events, as direct strategic action following the launch of the Black Lives in Music Survey, that engaged 90 leading music organisations and informed our *Being Black in the Music Industry* report. Conducted '*Being Black in the Music Industry*' online events to discuss Mental Health, Pay Disparity, Barriers to Progression and Black Women in Music in association with Tunecore and Guesthouse Live. These events enhanced wider sector visibility of the report findings, helping the sector to reach consensus on impactful actions to be implemented to help the Black music creator and professional community in the UK
- Developed a programme in partnership with the Guild of Music Supervisors and Leland Music to train Black composers to learn about sync supervision and how to get their music on film. This helped the industry discover emerging talent and support the development of a Black music fixer to operate in the sync industry, and introduce representative musical talent into the sector
- Delivered Recruiting Classical; a BLiM collaboration with Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia and Royal Philharmonic Orchestra. In response to the growing issue of low numbers of extras and deputies in orchestra string sections, an open call was held for global majority string players to apply to audition and join the extras lists for these orchestras. All applicants were given auditions. Repertoire reflected the artistic contribution of the global majority and the audition panels all had representation from the global majority community. The scheme saw just under 150 applying with 10% successfully gaining places on extra lists for the consortium orchestras and a further 28 being offered professional development activities to help upskill them to the level required to work with the orchestras. The successful applicants have already begun working with the orchestras during this period, and additionally three more musicians were offered trials for full-time appointments. A second iteration of the programme will take place in Autumn 2023
- Celebration of Black Music Video Series with Broadcaster Zeze Millz, Shabaka Hutchings, Jake Isaac, Ayanna Witter-Johnson, Sheku Kanneh Mason, and others
- Co-created a best practice document in player recruitment in orchestras alongside the Musicians Union, Association of British Orchestras and Musical Chairs
- Produced and presented the opening ceremony of Classical:NEXT in Hannover in May 2022, in collaboration with British Underground and Arts Council England, featuring two new commissions by the internationally-acclaimed artists Jason Yarde and Ayanna Witter-Johnson. The work (which was BLiM commissioned) was live streamed and shared on our own digital platform, reaching an estimated 10,000 people. BLiM has since launched international work with Classical:NEXT, Piranha Arts (Germany), William Morris Entertainment Agency (US), and the Toronto Symphony Orchestra (Canada)
- Partnered on our first live music events 'Women in Jazz' and 'and... they still matter'

Black Lives in Music Limited

Trustees' Report

for the period from 1 November 2021 to 31 March 2023

Data & Reporting

- Conceptualised from the findings of our original research report; *Being Black in the UK Music Industry* (October 2021), there was a strong consensus toward the need for an industry Code of Conduct to support industry-wide commitment to racial equity. This was a result of round tables with over 90 leaders from national and international companies after the findings of the BLiM report were published. The code has now been through several draft stages and is presently being finalised. The code will roll out formally in 2024, and will be supported by the Creative Industry Independent Standards Authority (CIISA); a newly formed organisation (2023) focused on mediation, investigation, early dispute resolution, immediate triage advice for victims of discrimination, bullying and harassment.
- Developed strategic partnerships with sector representative organisations including Help Musicians, Musicians Union, UK Music, Featured Artists' Coalition, UK Music Diversity Taskforce, Associated Board of Royal Schools of Music, and PRS Foundation. This ensures that our work - and particularly data from our national surveys - is widely disseminated and acted upon, and reinforces other sector-wide initiatives like UK Music's Diversity Workforce Survey and the PRS Foundation's POWER UP initiative. We also have effective learning partnerships with other sector support organisations including Attitude is Everything (to produce a report and podcast series focusing on the intersection of race and disability in the UK Music industry) and Parents and Carers in Performing Arts (PIPA). We worked together to disseminate their survey data, and we are part of PIPA's research subcommittee and contributed to framing the questions.

Structure, governance and management

BLiM is both a registered charity (charity no. 1201584) and a company limited by shares (company No. 12959686). Charity trustee board members are appointed via a recruitment selection process which includes receiving an application and references, and holding an interview with current Board members/senior management, and appointing based on the outcome of this. All new Trustees must read and understand the importance of our Charter and Code of Conduct, as these outline BLiM organisational values. Our advisory group (Taskforce) consists of leading musicians and industry professionals from across the UK, brought together through the networks of the Board and Senior Management.

The operational and delivery staff are a small diverse team, currently with 3 full-time employees, 1 part-time employee and a loyal team of freelance practitioners who support the delivery and evaluation of our work. We have considerable experience of working on both sides of the stage, as musicians, educators, tour managers and administrators. Together, our Board, Advisory Group and Staff team lived experience/professional expertise is key to understanding and tackling the systemic and institutionalised racism in the UK music industry.

Reserves policy

The trustees regularly review the reserves of the charity. This review encompasses the nature of the income and expenditure streams, the need to match variable income with fixed overheads and the nature of the reserves.

Risk assessment

The trustees have considered the various risks to which the trust is potentially exposed, and are satisfied that adequate measures are in place to identify, assess and mitigate the effects of these risks.

Black Lives in Music Limited

Trustees' Report

for the period from 1 November 2021 to 31 March 2023

Public benefit reporting

The trustees regularly review the range of activities to ensure the trust's activities are for the public benefit.

Financial review

The net assets of the charity increased by £77,925, including £60,000 of restricted reserves yet to be applied at the balance sheet date. The company has shown the deficit arising for the period to 13 January 2023, and the surplus for the period of the charitable company from that date through to 31 March 2023.

Statement of trustees' responsibilities

The trustees are responsible for preparing the Trustees' report and financial statements in accordance with applicable law and UK Generally Accepted Accounting Principles.

The law applicable to charities in England & Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources for that period. In preparing those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by

C Y A Beaumont

Trustee and Director

Date: 25 October 2023

Black Lives in Music Limited
Statement of Financial Activities for the Charity
Profit and Loss Account for the company
for the period from 1 November 2021 to 31 March 2023

	2023	2023	2023	2021
	17 months	17 months	17 months	12 months
	£	£	£	£
	<i>Restricted</i>	<i>Unrestricted</i>	<i>Total</i>	
Turnover	105,000	349,637	454,637	140,309
Staff costs	-	(194,206)	(194,206)	(90,339)
Depreciation and other amounts written off asse	-	(660)	(660)	(466)
Other charges & direct charitable costs	-	(181,315)	(181,315)	(45,304)
Transfer between reserves	(45,000)	45,000	-	-
Profit before taxation	60,000	18,456	78,456	4,200
Tax	-	(531)	(531)	(956)
Surplus/profit	60,000	17,925	77,925	3,244

	2023	2023	2023
	1 Nov 2021	14 Jan 2023	14 Jan 2023
	to 13 Jan 2023	31 Mar 2023	to 31 Mar 2023
	<i>Company</i>	<i>Charity</i>	<i>Charity</i>
		<i>Restricted</i>	<i>Unrestricted</i>
Turnover	288,861	-	-
Income from grants and services	-	105,000	60,776
Staff & consultants costs	(140,087)	-	(54,119)
Depreciation	(466)	-	(194)
Other charges & direct charitable costs	(149,125)	-	(32,190)
Transfer between reserves	-	(45,000)	45,000
Loss before taxation	(817)		
Surplus for the period		60,000	19,273
Tax	(531)		
	(1,348)	60,000	19,273
Brought forward Reserves 1 November 2021	3,244		
Company Reserves movement	(1,348)		
Carried forward Reserves 13 January 2023	1,896		
Transfer	(1,896)		1,896
Charity Reserves movement		60,000	19,273
Unrestricted Reserves carried forward 31 March 2023	-	60,000	21,169

Black Lives in Music Limited**Registered number: 12959686****Balance Sheet and Statement of Financial Position
as at 31 March 2023**

	2023	2021
	£	£
Fixed assets	273	933
Current assets	87,491	41,251
Creditors: amounts falling due within one year	<u>(6,595)</u>	<u>(3,940)</u>
Net current assets	<u>80,896</u>	<u>37,311</u>
Total assets less current liabilities	81,169	38,244
Accruals and deferred income	<u>-</u>	<u>(35,000)</u>
Net assets	<u><u>81,169</u></u>	<u><u>3,244</u></u>
Capital and reserves		
Restricted Reserves	60,000	-
Unrestricted Reserves (profit and loss account)	<u>21,169</u>	<u>3,244</u>
	<u><u>81,169</u></u>	<u><u>3,244</u></u>
	Number	Number
Average number of employees	<u><u>4</u></u>	<u><u>3</u></u>

The company is a private company limited by shares and incorporated in England. Its registered office is 7-11 Britannia Street, London WC1X 9JS.

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The member has not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared in accordance with the special provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

C Y A Beaumont

Trustee and Director

Approved by the board on 25 October 2023

BLACK LIVES IN MUSIC LIMITED
NOTES TO THE ACCOUNTS
for the period from 1 November 2021 to 31 March 2023

1 Principal accounting policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of investments. The financial statements have been prepared in accordance with the Charities Act 2011, the Statement of Recommended Practice FRS 102 (SORP) applicable to charities.

Incoming resources

Income is brought into accounts when the trust is entitled to the income. Income accounted for during the period before charitable status was granted was included on an accruals basis.

Resources expended

Charitable expenditure is recorded once the Trust has made an unconditional commitment to pay grants and this is either by when it is communicated to the beneficiary, whichever is the earlier. All other expenditure is accounted for on an accruals basis.

2	Fixed assets	2023	2021
		£	£
	Cost		
	At beginning of period	1,399	-
	Additions	-	1,399
	At end of period	1,399	1,399
	Amortisation		
	At beginning of period	466	-
	Provided during the period	660	466
	At end of period	1,126	466
	Net book value		
	At 31 March 2023	273	
	<i>At 31 October 2021</i>	<i>933</i>	

3	Debtors, included in current assets	2023	2021
		£	£
	Trade debtors	27,753	2,560
	Other debtors	1,139	622
		28,892	3,182

BLACK LIVES IN MUSIC LIMITED
NOTES TO THE ACCOUNTS
for the period from 1 November 2021 to 31 March 2023

4	Creditors: amounts falling due within one year	2023	2021
		£	£
	Corporation tax	531	956
	Other taxes and social security costs	5,990	2,910
	Other creditors	74	74
		<u>6,595</u>	<u>3,940</u>
5	Restricted Reserves of the charity		
	Brought forward	-	
	Received	105,000	
	Applied	(45,000)	
		<u>60,000</u>	
6	Unrestricted Reserves of the charity (Profit and loss account of the company)		
	Brought forward	3,244	-
	Loss for the company	(1,348)	3,244
	Surplus for the charity	17,925	-
		<u>21,169</u>	<u>3,244</u>
7	Trustees' remuneration		
	One trustee received emoluments during the period since 14 January 2023, of £6,666.		