

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

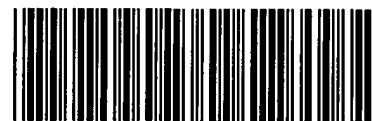
Report and Financial Statements

Year ending 31st March 2025

Charity number 1201584

Company number 12959686

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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

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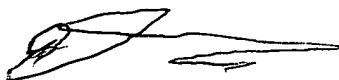
The Board is currently chaired by James Joseph, with Moses Oyediwura as Vice Chair. Other Trustees include Janeace Thompson, Dr Kienda Hoji and Orphy Robinson MBE. Alex Spofforth as our non-executive treasurer bringing together experience in artist management, diversity and inclusion, education, finance,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

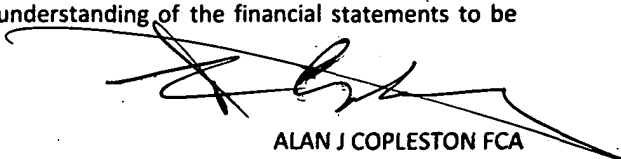
Since the Charitable Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination as a member of ICAEW, which is one of the listed bodies.

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.

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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

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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

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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

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.

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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
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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>

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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.