



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	17	Sept	2023		17	Sept	2024

Section A Reference and administration details

Charity name	Raised by Music
Other names charity is known by	n/a
Registered charity number (if any)	1206739
Charity's principal address	82 Ellison Road
	London
Postcode	SW16 5DD

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Rosemary Kilian	Founder, trustee	Full year	
2	Suzette Coleman	Trustee	Full year	Appointed by founder
3	James Sleigh	Trustee	Full year	Appointed by founder
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Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
n/a	

## Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
n/a		

## Name of chief executive or names of senior staff members (Optional information)

n/a
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## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Foundation model constitution
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Invited by founder

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Raised by Music is a small new charity – work on establishing the charity began in September 2023 and we began providing free instrumental tuition, instruments and daily supervised practice sessions to an initial pilot programme of seven children who attend Immanuel and St Andrew (ISA) Primary School in January 2024. The charity was officially registered with the charities commission on 26<sup>th</sup> January 2024.

The founder of the charity, Rosie Kilian, appointed two additional trustees as a requirement of establishing a registered charity. Trustees were approached on the basis of their expertise in primary education (Suzette Coleman, headteacher of ISA) and in string teaching and music education (James Sleight, Professor at Royal Academy of Music).

The charity is now just over one year old. It is currently small with an annual budget of c. £20,000 per year and has a very simple governance structure. We are not officially connected with any other charities or business organisations, though we are busily building relationships with organisations that have similar aims locally (e.g. Music Masters, Brixton Chamber Orchestra, Water City, World Heartbeat, London Youth Choirs). These organisations have for example helped us with our tutor recruitment campaign and advised on applying for funding.

Trustees have signed the statutory Trustee declaration form and were provided with the projected finances of the charity and the charity commission's personal information charter as well as the charity's foundation constitution prior to appointment. Trustees have signed the 'fit and proper persons' declaration form in connection with applying for charitable tax status.

Due to the fact that the charity works with children, trustees were subject to enhanced DBS checks. Trustees were provided with information on the charity commission's safeguarding guidance and a copy of Raised by Music's safeguarding policy, developed in collaboration with the

designated safeguarding lead at ISA where our sessions are delivered. All tutors have undergone bespoke in person safeguarding training at ISA which will be refreshed annually.

## Section C

## Objectives and activities

### Summary of the objects of the charity set out in its governing document

The object of Raised by Music, a charitable incorporated organisation, as set out in its governing document is:

‘For the public benefit, to provide high quality music education and instruments to children attending primary school in Lambeth who are from backgrounds currently under-represented in classical music, in particular but not exclusively by;

- Providing instruments, sheet music and accessories free of charge to participating children
- Providing 1:1 instrumental tuition to participating children free of charge
- Providing supervised instrumental practice sessions and group musicianship sessions to participating children
- Organising performance opportunities for participating children
- Organising trips to see live music events for participating children

### Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

The main activities undertaken this year by Raised by Music have been:

- The recruitment of lead violin tutor, assistant violin tutor and cover assistant tutors, including safer recruitment checks and safeguarding training
- Selection of 7 Raised by Music ‘scholars’ from year 2 children at Immanuel & St Andrew primary school
- Provision, as of 22 January 2024, of free weekly 30 minute violin lessons to the 7 participating children
- Provision of free violins, accessories and sheet music to the 7 participating children
- Provision of daily supervised practice sessions for the 7 participating children during term time.
- Organised informal performances to the children’s classes
- Organised a first summer concert for the children for parents, carers and the wider school community.
- Entered 5 of 7 children for their first exam (Trinity Initial Grade violin on 21<sup>st</sup> November 2024)

### Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

## Section D

## Achievements and performance

### Summary of the main achievements of the charity during the year

#### Achievements of the charity during the year

As founder I am, overall, delighted with the way the charity is meeting its objectives in its first year of operation.

The first part of the year (September to January) was spent setting up the charity, recruiting tutors and trustees and selecting participants. The 'paperwork' went smoothly and we were able to obtain registration with the Charities Commission relatively quickly. We are delighted to have found trustees with such expertise and stellar careers!

In recruiting tutors we worked hard to make sure the advertisement was reaching not only a large number of potential applicants but also to specifically try to reach out to potential applicants whose background would reflect the background of our participating children. We were overwhelmed by the support we were given in getting our recruitment messages out- from all the major London music colleges, World Heartbeat foundation, Music Masters, Water City Music to name but a few. We had over 60 applications for the lead and assistant tutor positions and held 30 phone interviews and 9 in person interviews. We were extremely grateful to Abigail Dellar, deputy head at ISA, for her support with interviewing.

We had a very strong field for the lead tutor position and appointed Omar Puente, a Cuban jazz violinist with an illustrious performing career. Omar has significant teaching experience and showed a strong commitment to music as a tool for social transformation. We felt he would be a strong positive role model for our Caribbean boys in particular. For the assistant tutor position we have been lucky enough to find Anja Milivojevic, a Serbian violinist with several years' experience teaching young beginners but who had recently arrived in the UK and was looking to gain experience of teaching in the UK system.

During December 2023 we selected our participating children. Of 58 children in Year 2, 20 children applied and we organised very low-key aptitude/ aural tests. We were very grateful to Amy Hurford, their school music teacher, who ran these tests with us to help put the children at ease and gave advice on the children who would be likely to derive the most benefit from the programme. It was a happy coincidence that 5 of the children that scored most highly on the aptitude tests also fell into one or more of our target groups for the programme (children from lower socio-economic backgrounds, single parent families, looked after children, Caribbean boys, children with special educational needs and disabilities).

Tuition began in January and the majority of the children have made really excellent progress during their first two terms. The enormous benefit that daily supervised practice sessions brings is already evident and at the time of writing this report, 5 of the 7 children are working towards their Trinity Initial grade exam, which they will take in November 2024 just 11 months after starting lessons. Some of the children are already working at a level well above initial grade. The children performed to their classes after the first term of tuition (March 2023) and did their first 'formal' performance at the ISA Young Musicians' showcase concert in June 2024. 6 of our 7 children performed and we received extremely positive feedback from parents and school staff on the progress they had made. One teacher reported that the children who are participating in the programme now 'carry themselves differently' with a greater confidence and maturity. 5 out of our 7 children are playing and reading music confidently using all 4 fingers with good posture and intonation.

#### Areas for improvement/ development and lessons learned

It hasn't all been plain sailing and our annual trustees meeting and this report is a good opportunity to also reflect on the challenges we have faced, the changes we have made to the original concept and the lessons we have learned.

We have found that the balance of responsibilities between lead and assistant tutor is more heavily weighted towards the assistant than we had imagined. Because the assistant works with the children every day, in practice the assistant often feels like the person with primary responsibility for the children's development. We were originally offering fees of only £20/h for the assistant (and £45/h for the lead tutor), but quickly realised that this was unrealistic, given the maturity, skill and high degree of interpersonal skills required by the assistant, particularly when working with children who can exhibit challenging behaviours. We have been extremely fortunate with our assistant tutor but have realised that the rates of pay were a significant retention risk. We have therefore restructured the fees so that the assistant tutor is paid £30/h instead of £20/h. We have found some savings by not paying for full hours where sessions are shorter and we no longer pay the assistant tutor for preparation time as the hourly rate is higher. When our assistant tutor is on tour or has orchestral work the founder is covering sessions on a voluntary basis, reducing the overall budget needed for assistant tutor fees. In this way we are able to accommodate the higher hourly rate while remaining within budget. The higher hourly rate has made it significantly easier to find cover assistants and is more competitive and fairer (though still below Musicians Union rates).

For future Raised by Music projects, we should continue to consider

alternative structures, for example the 'main' tutor taking daily sessions and receiving a higher hourly rate, with bi-weekly or monthly 'masterclasses' with a more experienced tutor. This would enable us to increase the hourly rate of the daily tutor whilst remaining within the current cost per child (approx. £3,000 per child per year). Reducing costs by having the founder covering supervised practice sessions works well in the context of a single group of children but isn't a saving that can be scaled up when the programme expands in the future.

We also originally envisaged a group session once each week with all seven children but this has proved difficult, partly because of the social/ emotional needs/ special educational needs and disabilities of some of our participants but also simply due to the fact that they are very young and had very limited experience at the start, so playing as an ensemble was too challenging. We adapted this, instead sometimes teaching children in pairs or threes so that they keep that sense of community (and healthy competition) but the dynamic remains manageable. We will increase ensemble playing as the children gain experience and maturity.

We will not reflect here too much in this report on individual circumstances (reports are publicly available through our charities commission profile and our cohort is small) but we have given some thought to what our appetite for risk should be in accepting children with complex behavioural issues into the programme.

### Risks

A key risk over the past year has been assistant tutor retention, but we have mitigated this to some extent by increased hourly rates of pay and by seeking opportunities for the assistant tutor to take 1:1 peripatetic lessons at our host school from October '24 for higher rates of pay, increasing the attractiveness of the 'overall package'.

Another key risk is that pupils' musical journey ends when they leave the programme at the end of year 6. We will not be able to continue to deliver daily supervised practice sessions during the week once children disband to different secondary schools. To mitigate this we will work with parents/ carers to try to secure music scholarships/ bursaries for participants at excellent secondary schools so that their musical journey continues to be supported, and will transition in the last year of the programme to give a much greater focus to 'teaching independent practice', organisational skills and work with parents/ carers. A possible avenue of expansion for the charity in the future could be to raise funds to offer weekend practice support for secondary children who have graduated from our primary programme, to continue to support them. This would be offered to children who have demonstrated significant progress and commitment during the primary phase and would be conditional upon high attendance.

As set out above we have given some thought to what our appetite for risk should be in accepting children with more complex needs into the programme. Though the potential rewards are extremely high in some cases, we do want to ensure that we target the available funding towards children who are likely to get the most benefit from the specialist skills our tutors are able to offer and have realised the practical difficulties in offering anything bespoke for individual children. We have a philosophy of non-exclusion of children once they have started the programme, which means careful consideration needs to be given at the pupil recruitment stage.

## Section D

## Achievements and performance

### Plans for the future

Our immediate plans for the children include a Christmas concert featuring a smaller number of performers than our summer concert where children will be able to play a number of pieces each and gain more 'stage experience'. We will also be looking for opportunities to take the children to some live music events in the coming academic year. The children will continue to have termly performances and, for those who are ready, approximately annual exam targets so that they continue to gain performance experience and are able to measure their success.

The main goal of Raised by Music for the future is to expand the number of children that we work with without diluting the offer. We have received the exciting news that our host school is building some new learning spaces, meaning that the school would have the physical space available to accommodate a new cohort (doubling our numbers of participating children to 14) from September 2025.

This means that our immediate priority will be to raise funds to expand the offer from September 2025. The cost of a cohort of children is £20,000- £25,000 per annum. We plan to raise funds through a variety of potential funding sources including charitable trusts, national arts council funded bodies, local business partnerships and fundraising events/ individual donors. The aims of the charity align very closely with a number of trusts and donors, so we are optimistic about the chances of being able to fund a future cohort.

Funding already committed to the current cohort will be 'ring fenced' so their musical education is guaranteed until the end of Year 6. We would ideally like to secure multi-year commitments (in the region of £100,000 over 5 years) in order to be able to guarantee our new cohort participation until the end of Year 6, but will go ahead with the new cohort provided we are able to secure funds for the first year in advance of starting.

## Section E

## Financial review

### Brief statement of the charity's policy on reserves

No reserves

### Details of any funds materially in deficit

n/a

### Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives

Please see attached financial report.

The charity currently has a single source of funds from one donor who has committed £20,000 annually over 5 years. As set out above, we are confident that our aims are closely aligned with a number of charitable trusts' and funding bodies, and align with key principles of the national arts council strategy. We are therefore optimistic about our chances of obtaining funding for future projects and cohorts.

of the charity;

- investment policy and objectives including any ethical investment policy adopted.

The vast majority of expenditure is on tutor fees for the weekly instrumental lessons and supervised practice sessions and, aside from purchase of instruments and sheet music, we have few other costs. We do not have investment funds.

## Section F

## Other optional information

## Section G

## Declaration

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

Signed on behalf of the charity's trustees

<b>Signature(s)</b>	R. Kilian	J.Sleigh, S. Coleman
<b>Full name(s)</b>	Rosemary Kilian	James Sleigh, Suzette Coleman
<b>Position (eg Secretary, Chair, etc)</b>	Founder, trustee	Trustees
<b>Date</b>	Approved at trustee meeting, 20.11.2024	





CHARITY COMMISSION  
FOR ENGLAND AND WALES

Raised by Music

1206739

## Receipts and payments accounts

CC16a

For the period  
from

18-Sep-23

To

17-Sep-24

### Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>		not applicable	not applicable		n/a (23-24 is the first year)
Donations	12,110	-	-	12,110	-
Fundraising	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b> (Gross income for AR)	12,110	-	-	12,110	-
<b>A2 Asset and investment sales, (see table).</b>	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	-	-	-	-	-
<b>Total receipts</b>	12,110	-	-	12,110	-
<b>A3 Payments</b>					
Lead tutor fees	2,340	-	-	2,340	-
Assistant tutor fees	7,794	-	-	7,794	-
Instrument insurance	25	-	-	25	-
bank service charges	36	-	-	36	-
DBS certification	147	-	-	147	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	10,341	-	-	10,341	-
<b>A4 Asset and investment purchases, (see table)</b>					
Purchase of violins	1,820	-	-	1,820	-
	-	-	-	-	-
<b>Sub total</b>	1,820	-	-	1,820	-
<b>Total payments</b>	12,161	-	-	12,161	-
<b>Net of receipts/(payments)</b>	51	-	-	51	-
<b>A5 Transfers between funds</b>	-	-	-	-	-
<b>A6 Cash funds last year end</b>	-	-	-	-	-
<b>Cash funds this year end</b>	51	-	-	51	-

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

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds		50	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>50</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	Agreement Error	OK	OK
B2 Other monetary assets	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
	9 Stohr Novara violin sets	unrestricted	1,820	1,000
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
	Rosemary Kilian	R. Kilian		