



REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

FOR

MUSIC IN THE ROUND LIMITED



Last night of the 2023 Sheffield Chamber Music Festival © Andy Brown

Registered company (England and Wales): 1880734

Registered Charity: 326811

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REFERENCE AND ADMINISTRATION INFORMATION

Registered Company No.

1880734 (England and Wales)

Registered Charity No.

326811

Registered Office

4th floor
Sheffield Central Library
Surrey Street
Sheffield S1 1XZ

Trustees

Sughra Begum DL
Jan Bonar – Vice Chair
Jenny Dibden Stevens – Chair
Ellen Gallagher (resigned 8 December 2023)
Prof Jane Ginsborg – Vice Chair
Christopher Glynn
Prof Pat Kendall-Taylor
Cara McAleese
Dr Sarah Price
Daniel Sogbesan
Mark Sutherland
Chloë Wennersten

Chief Executive

Jo Towler

Independent Examiner

Philip Allsop FCA
BHP LLP
2 Rutland Park
Sheffield
S10 2PD

Objectives and aims

The objectives of Music in the Round, as stated in its Articles of Association, are to promote, maintain, improve and advance education particularly by the organisation and presentation of programmes, festivals and occasions of a similar kind, which will encourage the arts in general with special reference to the art of string, chamber and other music, singing and related arts.

Mission Statement

Music in the Round is the leading national producer of chamber music, with a year-round programme of hundreds of events for people of all ages. Since 1984 we have been bringing people and music closer together through our friendly and informative style of 'in the round' performances. We present concerts and the Sheffield Chamber Music Festival each year at our home venue, the Crucible Playhouse, as well as activity across the city and in partnership with venues around the country.

Our mission has always been to 'get people closer to the music'. Audiences do this by experiencing live music while seated in the round; musicians introduce themselves and the music they're playing; and we also provide contextualising talks, participatory events and online resources as part of our programme.

At the heart of our activity is our resident group, Ensemble 360, comprising 11 of the finest chamber musicians in the country, and we also present world-class guest artists and outstanding young performers. These sit alongside dozens of free and low-cost participatory events led by high-quality workshop leaders and educators, such as storybook concerts and composition projects in schools.

We present chamber music that is characterised by passion, excellence and proximity through:

- Ensemble 360, a world-class resident group of musicians
- outstanding visiting artists from a diverse range of musical genres
- a varied learning and participation programme for Early Years to Later Years
- a commitment to supporting the development of young audiences and musicians
- delivering live music experiences across the country to thousands of people each year

Members of Ensemble 360 © Matthew Johnson



Achievements and Performance

In 2023/24, Music in the Round presented:

- 236 events, including concerts, projects in schools and events for families and young people
- 108 public concerts/events in 22 venues across the country in 15 villages, towns and cities
- 31 guest artists as well as Ensemble 360
- 18 concerts specifically for young people aged 3-7 and their families
- 28 concerts featuring 45 living composers, including 19 women
- 26 female composers at 26 concerts

In addition, we also:

- performed to and engaged with 21,687 people across the country
- engaged with 9,233 young people aged 0-19

April 2023 began with a wonderful performance of *Pierrot Lunaire* from **Claire Booth** and Ensemble 360 in a concert that also featured **Helen Grime**. In May, a long-standing friend of Music in the Round, pianist **Kathryn Stott**, guest curated the 2023 **Sheffield Chamber Music Festival**. She programmed a wonderful festival featuring her friends and amazing guests, including trumpeter **Tine Thing Helseth**, bandoneon player **JP Jofre**, saxophonist **Amy Dickson** and folk harpist **Ruth Wall**, as well as events celebrating the 60th birthday of composer **Graham Fitkin**, all of which were enjoyed by an audience of over 4,400 people.

This was reflected at the box office, with the average income and average number of tickets sold per event both showing a huge increase compared to Festivals over the last ten years. Other notable statistics include:

- 25% of bookers were new to the Crucible Theatre
- 11% of tickets were sold to under-35s and students
- 1,239 individual bookers (compared to 833 in 2022 and 995 in 2018)
- 16% of survey respondents reported not having attended any of our events before
- 9% hadn't experienced chamber music before
- 98% rated their experience as good or very good (none rated it poor)
- 92% rated the experience as good or very good value for money (none rated it poor)
- 70% said they were more likely to attend chamber music events in the future

This demonstrates that by diversifying the music and musicians we present our events appeal to a broader range of people, and we will continue to do this in our year-round programming.

The autumn season began with our ever-popular Bach Walk, followed by a celebration of the 100th birthday of György Ligeti. Guests included the **Leonkoro Quartet** and pianist **Sarah Beth Briggs**, and we were delighted to be joined by guitarist **Craig Ogden** again for a hugely enjoyable sell-out performance.

Our 40th anniversary year opened with the wonderful violinist **Jennifer Pike**, accompanied by **Martin Roscoe**. The rest of the spring season featured the Dutch **Calefax Reed Quintet**, international group **Trio Gaspard**, star pianist **Steven Osborne** and a wonderful performance from **Jasdeep Singh Degun**, one of the leading sitar players, who was joined by **Harkiret Singh Bahra** on tabla. **Ensemble 360** also gave some fantastic concerts during the year, with concerts focusing on Russian composers, Dvořák, Beethoven and the reed trio.



Jasdeep Singh Degun © Adam Lyons

Sounds of Now, our series dedicated to experimental music, expanded around the country, with 12 concerts in Portsmouth and London as well as Sheffield. This included introducing audiences to **The Hermes Experiment**, with their imaginative programming, as part of a new partnership with the **Royal Over-Seas League**, supporting young musicians as they embark on their professional careers. We also supported recorder player **Tabea Debus** to create a new in-the-round concert experience with accordion player **Samuele Telari** and a dancer, choreographed by **Sally Marie**, in partnership with **Young Classical Artists Trust (YCAT)**. We continued our long-standing relationship with the **Royal Philharmonic Society (RPS)**, premiering a new chamber music commission from **Ben Lunn**, an Associate Artist with Drake Music, in a concert featuring other RPS commissions for Ensemble 360.

Our National programme around the country continued to develop, with our long-standing partnership with **Portsmouth Guildhall** leading to a new series of events starting at **The White Rock, Hastings**. A new relationship also began with **Mansfield Palace Theatre**. Venue partnerships continued in **Milton Keynes**, **Leamington Spa**, **Barking & Dagenham**, **Manchester** and **Goole** alongside long-standing concert series in **Barnsley** and **Doncaster**. Concerts in **Tonbridge** also featured, although we had to make the sad decision revisit our concerts in **Woolwich Works**, London, as they are not currently financially viable. Many of these venues present a family or school event on the same day as evening concerts, providing high-quality performances for audiences of all ages. This flexibility appeals to many venues looking to reach more people while making cost savings, while also reducing the carbon footprint of our touring musicians, and is a model we hope to continue and expand.

Learning & Participation

Our popular **storybook concerts** for young people and their families, complemented by INSET and workshop sessions in schools, were performed in National partner venues. In addition, our composition project **WeCompose** for KS3 and KS4 began in earnest around the country, following on from the pilot in South Yorkshire in 2022/23; our **Bridge Scheme** wind ensemble continued to develop; and we began a new relationship with the **Consone Quartet**, which became our **Visiting Quartet** in January 2024.

During the year:

- we presented **124 events** for children, young people, students and adult learners
- **11,994 people participated** in activity, from workshops and INSETS to pre-concert events and performance platforms for local musicians
- **7,292 people** took part in 67 workshops and events in **South Yorkshire**

In May we presented our most recent storybook concert for Early Years, *Izzy Gizmo*, as part of SCMF. Also featuring during the year were *Sir Scallywag and the Golden Underpants* and *Chimpanzees of Happy Town*, all written by our Children's Composer-in-Residence, **Paul Rissman**, with 6,981 people enjoying these performances aimed at young people aged 3–7. We continued to roll out our new concert format, **Close Up**, aimed at 7–11-year-olds and their families, across the country.



Chimpanzees of Happy Town in the Crucible Theatre presented by Lucy Drever

The **Bridge Ensemble** comprises five wind players from backgrounds under-represented in chamber music, nurturing them as they develop their professional careers. In partnership with **Black Lives in Music**, we have provided a range of experiences during the year, from developing workshop skills in schools as part of WeCompose to curating, producing and promoting their own concert as part of our Sheffield Autumn series in the Crucible Playhouse. This was very popular with audiences, with the highlight being an Afrobeat-



Bridge Ensemble relaxing after their performance in the Crucible Playhouse

inspired new piece from the clarinettist in the group, **Ola Akindipe**.

Music in the Round is also supporting an emerging string quartet, the **Consone Quartet**. This award-winning group became our **Visiting Quartet** in January 2024 in a residency that will run for at least two years, and is likely to extend beyond this. A period instrument quartet, they are extending their musical skills by being involved with WeCompose and presenting workshops and projects in schools across Sheffield, supported by and learning from Sheffield Music Hub music leaders. Performance

opportunities around the country are also being provided, both as a quartet and in larger string pieces alongside members of Ensemble 360.

A burgeoning partnership with Orchestras Live continued to grow in spring 2024 with a project in **Bolsover**, Derbyshire, working with residents in former mining villages. The Consone Quartet has already been involved in these sessions, developing their workshop skills in community settings.

Other activity for Sheffield residents included a 'Come and Sing' event featuring arrangements of songs by local Barnsley folk musician Kate Rusby, and workshops for students at Sheffield Music School, the University of Sheffield and members of Sheffield's CoMA (Contemporary Music for All) group.

Case Study: WeCompose 2023-24

WeCompose is Music in the Round's transformative in-schools creative music project that aims to change how composition is taught in secondary schools.

It is a collaborative project that can be envisaged as a five-way learning exchange between students, their teachers, professional composers, professional ensembles and Music in the Round.

How it works:

- **Resources:** Teachers are given extensive digital and paper resources created by a range of specialists and educators to support the teaching of composition in schools
- **Training:** Teacher INSETS and composer training take place to create a shared methodology and begin applying resources to the specific needs of classes and students
- **Introductory concert:** World-class performers share core repertoire in presented concerts with guided listening where the compositional challenge is introduced to students
- **Composer workshops:** Composers are paired with schools and undertake three visits to each class to support the development of compositions to offer feedback to the student composers
- **Remote support:** Teachers work closely with composers, documenting student progress to generate ways forward, supported by regular peer surgeries and sharings for both teachers and professional composers to develop their own practice
- **Score Preparation:** Composers carefully edit scores received from schools to create working documents that can be used in workshops by student composers and musicians
- **Culmination:** Students work with their professional composer to workshop, perform and record their piece with a professional ensemble in a venue
- **Evaluation:** Reflections from students, teachers, composers and musicians feed into the next iteration of WeCompose, resources and plans for the forthcoming year so it is constantly refreshed and renewed as knowledge and experience of best practice is gained



WeCompose session in Doncaster

"Our students confidence and self-esteem was really boosted when they saw the quartet's enthusiasm about our score, that it was valued as a piece of music and how they interpreted it. Our students could really take ownership of it when asked questions by the quartet and express what they wanted to hear in their piece. The hard work paid off! To hear at the concert as a performance piece of music was hard for them to believe, even though it was their work. They were amazed and very pleased with the end result and that the rest of the audience enjoyed it too."

"This is an amazing opportunity to work with professional musicians. It really added impact. The students could relate with their composition.

We have seen a 20% increase in uptake of GCSE music as a result."

Feedback from teaching staff following the WeCompose culmination events

"I have found this event so amazing and loved working with people to create a piece of our own. This was a very good experience and I learnt a lot. The people we were working with are so nice and would love to do it again."

"I found this entire experience very informative, and exciting as well. We learned about new techniques on string instruments, and got to interact with actual live players. The composing was also fun, and gave us a project to work towards in class. This was a unique opportunity too, and it was my first time hearing strings live. Overall, I would definitely do this again."

Student feedback

WeCompose worked with:

Over 750 young people
12 professional composers
37 schools in 10 towns and cities across the country

WeCompose delivered:

120 hours of in-school workshops
Over 250 new pieces of music
29 live concerts of programmes including 42% living composers, 33% female composers and 33% Global Majority composers

Networks, partnerships and collaborations

Music in the Round is represented on the boards of **Sheffield Music Education Hub**, **Create Sheffield** (Sheffield's Local Cultural & Education Partnership), **Classical Sheffield** (Chair), **Sheffield Culture Consortium** (comprising arts organisations, community arts venues, the universities and Sheffield City Council), **Sheffield Culture Collective** (comprising local businesses, health and arts organisations, HE institutions and Sheffield City Council) and **Orchestras Live**. Our connections with Sheffield Jazz give them the opportunity to perform in the Crucible, and for Classical Sheffield member groups to perform as part of the annual Sheffield Chamber Music Festival.

Ongoing and new relationships include:

- **Classical Sheffield:** leading the development of this membership organisation that supports dozens of musical groups in the city, hundreds of music-makers and thousands of audience

members, 40% of whom are new to classical music, by supporting its members to collaborate, and providing opportunities for them to take live music into more places to more people.

- **Sheffield Music Education Hub:** we have a long-standing partnership with the Hub, having helped it develop from a Music Service, and are key to its aims of engaging all 70,000 young people in Sheffield with making music through creative composition projects, involvement in its Future Talent scheme and providing access to our concerts and musicians. We will continue as a partner of the new **South Yorkshire Music Education Hub** from September 2024.
- **Sheffield Music Academy:** a relationship that sees us sending musicians to the Centre for Advanced Training to provide high-quality coaching for their students, as well as offering access to our concerts.
- **Harmony Works:** Sheffield Music Education Hub and Music Academy have purchased a building in central Sheffield to create a centre for music education in the heart of the city, Harmony Works. We are a founder partner in this endeavour, working together to make Sheffield an amazing place for young music-makers, and will be based there when it opens in September 2026. Other partners include Orchestras for All, Brass Bands England and Choir With No Name.
- **The University of Sheffield:** Music in the Round regularly collaborates with the University on research projects with the Music Management department, as well as offering volunteering and research opportunities for students at the Department of Music.
- **Black Lives in Music:** we are Founder Members of Black Lives in Music, supporting them since early 2021, and they are our partner for the current Bridge scheme for emerging wind players from backgrounds under-represented in chamber music
- **Royal Philharmonic Society:** Music in the Round is the regular presenter of the annual RPS Chamber Music commission, and we give the composer the opportunity to meet, work with and alongside Ensemble 360 as they write the piece, providing insight and encouragement to the creative process.
- **Young Classical Artists Trust (YCAT):** we provide their young musicians with both concert opportunities and being part of our Learning & Participation activity.
- **The Royal Over-Seas League:** a new partnership that, similar to our relationship with YCAT, sees us provide a concert platform for one of their young artists with associated wraparound activity for local musicians.

Funding Development & Income Generation

Earned income increased again to £253,294, from £210,898 in 2022/23, as activity continued to grow during the year. Our National programme made inroads into breaking even through negotiations with our partner venues around the country, and we are close to achieving our need to balance its budget by 2025. Our aim remains that engagements at venues around the country start to generate a net surplus for Music in the Round from 2026 onwards.

We received a total of £298,944 (2022/23: £199,583) from Arts Council England (ACE) and trusts and foundations, including our agreement for two years (2022-24) with long-term funders Mayfield Valley Arts Trust to support Learning & Participation activity in Sheffield and South Yorkshire. This increase

reflects significant investment in our WeCompose project over three years from the Paul Hamlyn Foundation, and a large award from the Frost Trust to support the Consone Quartet as our Visiting Quartet for a minimum of two years from January 2024.

With 329 Friends of Music in the Round, income from the scheme slightly increased to £27,417 (2022/23: 26,771), as the Development Manager focused on increasing major donors and support for our 40th anniversary in 2024. Big Give Christmas and Arts for Impact campaigns during the year together raised £27,521 for forthcoming Learning & Participation projects.



Consone Quartet ©Matthew Johnson

Our freelance Trusts & Foundations Officer has been hugely successful with grant applications. Recently, income from trusts & foundations has been under £10,000 each year; in 2023/24 this has leapt to £76,350. In addition to this is the award from the Frost Trust and Mayfield Valley Arts Trust as well as a contribution from Sheffield City Council and local businesses via Sheffield Culture Collective, leading to a total of £153,350 of grants awarded during the year (2022/23: £53,989).

We continue to enjoy a good relationship with Arts Council England, retaining our status as a National Portfolio Organisation from 2023-26, and will apply for the extension year 2026/27 as required.

Sheffield City Council currently provides free office space and utilities (approximate value around £20,000) as support in kind, for which we are very grateful. We are seeking to retain this support due to the possible redevelopment of the Graves / Central Library Building in which the office is based, although in the future we will be based in Canada House as part of Harmony Works.

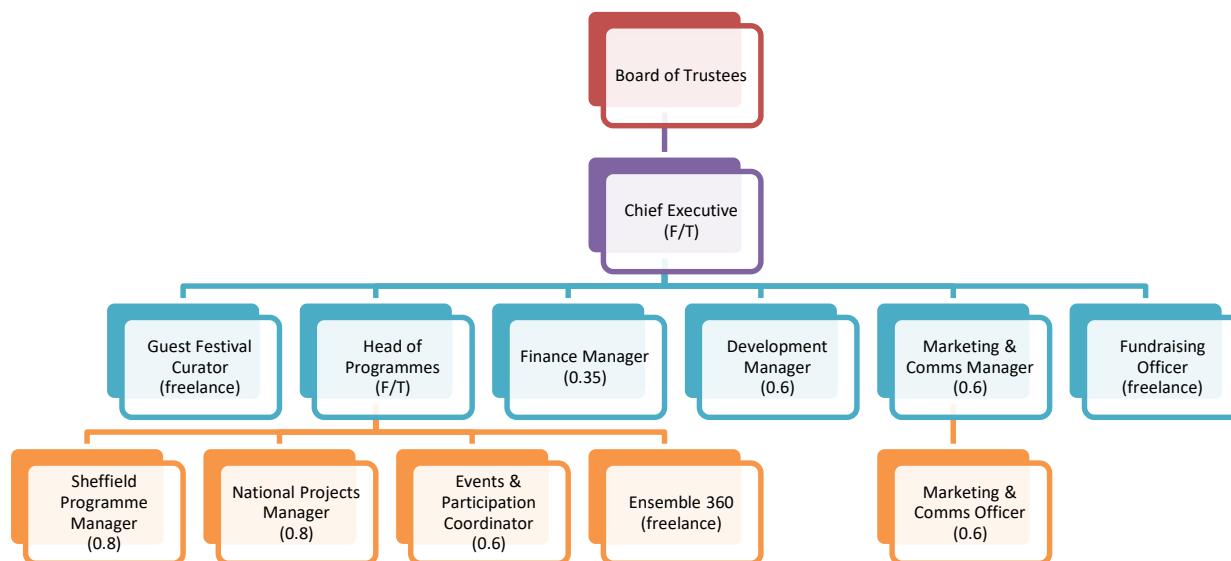
Staff and Operational Structure

The current staff team comprises nine people, led by the Chief Executive, of whom seven are part-time. In addition, a freelance Trusts & Foundations Officer worked 30 hours a month. The Development Manager returned from maternity leave in April 2023, with her role having been covered internally.

The National Programmes Manager decided not to return after her maternity leave, so the National Projects Manager position became permanent. This role increased in hours in January 2024 to reflect the growing programme of activity around the country, especially Learning & Participation, and also reduced the need to engage freelance concert managers.

In January the Events & Participation Coordinator left her position to become a freelance Composition & Creativity Coordinator, leading our WeCompose project and coordinating the Visiting Quartet residency. Her successor began in February 2024, with a focus on increasing our engagement with different communities in Sheffield, working with volunteers and refreshing our Concerts Plus activity.

The team structure is currently:



The Guest Festival Curator for the 2023 Sheffield Chamber Music Festival (SCMF), pianist **Kathryn Stott**, worked with Ensemble 360, the Head of Programmes and other staff to create a fantastic nine days of events in May 2023. **Steven Isserlis**, curator of SCMF 2024, has also worked closely with staff to create a wonderful SCMF 2024. This model will continue into the future, as it refreshes our programming and gives us opportunities to present and work with a broader range and variety of musicians that each curator invites to Sheffield.

Future Plans

In May 2024 internationally-renowned cellist **Steven Isserlis** curated a celebratory programme for our 40th anniversary SCMF, and he also performed in two sell-out concerts. We were joined by long-standing friends of Music in the Round pianist **Peter Hill** and former Lindsay String Quartet viola player **Robin Ireland** to reflect on the last 40 years, and other stellar guests included our Singer-in-Residence baritone **Roderick Williams** and pianist **Mishka Rushdie Momen**. As well as a focus on **Fauré** to mark his centenary, highlights included a rare performance of choral music by **Augusta Holmès**, a **Sunrise concert** at 5am in a local chapel, and an evening dedicated to **Saint-Saëns** that featured the first original film score alongside a screening, which was a hit with the audience.

This was reflected at the box office, with the number of individual bookers increasing by 21% from 2023, and we aim to build on this in subsequent years with the Guest Curators (2025: **Ensemble 360** for their 20th anniversary; 2026: soprano **Claire Booth**; 2027 composer **Errollyn Wallen**) as well continuing to present an eclectic range of music as part of our year-round concert series. Autumn 2024 sees a continuation of our 40th anniversary celebrations, with appearances by pianists **Kathryn Stott** and **Stephen Hough**, saxophonist **Jess Gillam**, trumpeter **Aaron Azunda Akugbo** and 'Queen of the Qanun' **Maya Youssef**. We also present Jonathan Dove's opera *The Monster in the Maze* on the iconic Crucible Theatre stage, in partnership with Sheffield Music Education Hub and Sheffield



A packed Crucible Playhouse in autumn 2023

Theatres, for a production that brings together music-makers of all ages from across the region to perform with our professional resident musicians and singers in an epic celebratory event.

National activity includes ongoing relationships with many of our partner venues, and new ones beginning with **White Rock, Hastings** and **Mansfield Palace Theatre**. **Portsmouth Guildhall** continues to present events from our Sounds of Now

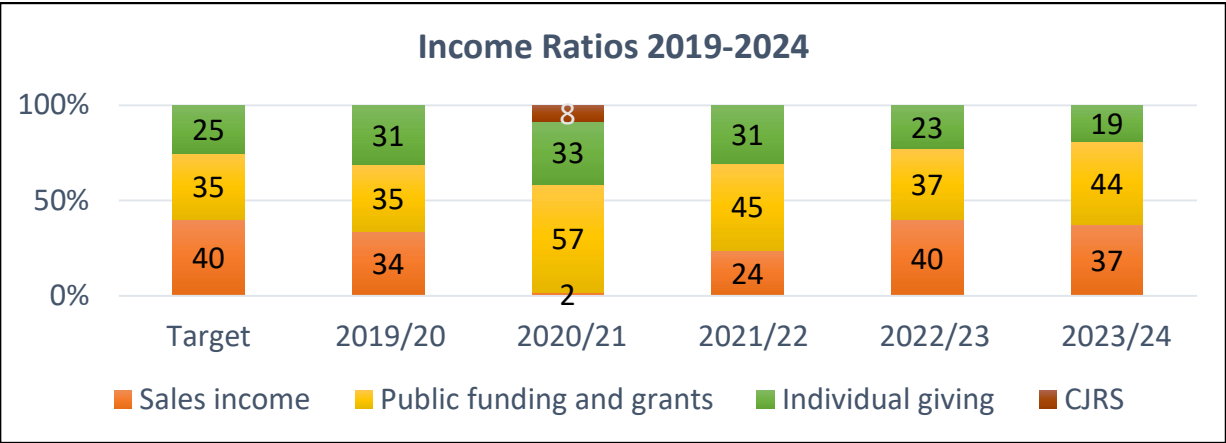
series, and our storybook concerts for 3–7-year-olds will appear in towns and cities across the country, including returns to **Wigmore Hall** and **Wiltshire Music Centre**. Close Up, for young people aged 7–11, is also featuring across the country during the year.

Following successful culmination events in summer 2024, our **WeCompose** project expands into dozens more schools and places across the country, with more KS4 students taking part to support their GCSE submissions as well as inspiring KS3 students. The **Bridge Ensemble** continues their development through recording and workshop opportunities, and the **Consone Quartet** begins its work in Sheffield schools in earnest in autumn 2024, as well as special Mendelssohn events in Sheffield and other events in our National programme.

Financial Review 2023/24

Total income for the year was £680,909 (2022/23: £530,969). Of this, £168,469 (2022/23: £73,556) was restricted income raised from donations and grants for our Learning & Participation programme.

We have an ongoing target of achieving an income ratio of 40% sales income / 35% public funding and grants / 25% individual giving. In 2023/24, we achieved ratios of 37% sales income / 44% public funding and grants / 19% individual giving. Much of the grant income was for a specific expensive project (WeCompose), which means that the figures do not reflect the positive year-on-year increase of 20% in sales income and 9% increase in individual giving.



However, it still reflects an over-reliance on grants that we are keen to change, returning to a financial picture that reflects the ratios of 2019/20 but with more earned income. Our aim for 2024/25 and beyond is therefore to continue to increase individual and corporate giving, as well as sales income, so that we become a more resilient organisation and less reliant on public funding.

Underlying core expenditure remains subject to tight budgetary control, overseen by the Finance & Fundraising Committee. Total expenditure for the year was £655,996 (2022/23: £547,789), including planned spending down of Restricted and Designated Funds for Learning & Participation activities as well as the Future Festivals Fund specifically to support SCMF.

A portion of the Andrew McEwan Fund, which supports young people who wouldn't otherwise have the opportunity to experience high quality live music-making, was used to refresh the resources for our storybook concert for 3-7 year-olds, *Chimpanzees of Happy Town*, leaving a balance of £30,489 (2022/23: £34,737). Successful fundraising for Learning & Participation projects, after using some of the funds for in-year activity, leaves £114,979 to be carried forward into 2024/25 (2022/23: £61,676). Our Bridge Fund supporting young musicians under-represented in chamber music has been partially spent down during the year, and after additional funds raised has a balance of £18,175 to support activity in 2024/25 (2022/23: £24,981). The Mayfield Valley Arts Trust income was all spent within the year on Learning & Participation projects. The Lindsay Foundation and Digital Future Fund were not used during the year.

The net book value (NBV) of our Steinway piano is a designated fund from which depreciation costs are met, in recognition of the fact that the value of this asset is not part of the liquid general funds readily available for use at the discretion of the Trustees. After depreciation charges for the year of £6,384, the fund stands at £nil. A new designated Piano Fund has been created by trustees to start saving for a full service of the Steinway to ensure it remains top quality and suitable for playing by top international pianists. This new fund has a balance of £1,000 to carry forward into 2024/25.

The overall net position of income over expenditure shows a small increase in unrestricted general funds of £48, with a year-end balance of £194,125 (2022/23: £194,077), which is in line with our reserves policy. Significant Learning & Participation activity meant that there was a planned spending down of restricted funds (£126,220) and of designated funds (£68,384). Successful fundraising for projects meant that there was a net increase of £42,249 for restricted funds, and the decrease of £17,384 in designated funds still leaves a balance of £303,244 for planned activity, so we remain in a strong financial position for the future.

The Finance and Fundraising Committee and full board each met four times during 2023/24, keeping a close monitor on the organisation's financial health. The Risk Register was regularly reviewed throughout the year, and a new Governance document was signed off by trustees in summer 2023.

Reserves Policy

It is the policy of the charity to maintain unrestricted general funds, which are the free reserves of the charity. Music in the Round needs reserves in the short term to cover possible cash flow problems caused by having to commit to expenditure in advance of income or the late payment of significant

box office income or grants. Funds may also be required to reduce the impact of risks from the external environment, for example a cut in funding from a key funder such as Arts Council England.

The charity's aim is to maintain unrestricted funds as working capital to a level that represents approximately four months' core costs of future expenditure (£160,000-£200,000) to aid cash flow during the quieter months and finance its fundraising activities. The trustees have assessed the company's needs and determined that this minimum is desirable given the uncertainties that currently exist around public funding. This will be reviewed annually against changes to the company's circumstances and activity. Unrestricted general funds held by the charity at 31 March 2024 were £194,125, which is in line with this aim.

Designated Funds

Unrestricted funds may be classed as 'designated' and set aside by the trustees for a specific charitable purpose, for example for a specific activity or project. Such decisions are made at board meetings and minuted. Any designated funds are in addition to those required for four months' cost of future expenditure. Trustees can also remove the designation of funds to release them back to unrestricted funds should circumstances indicate this is appropriate.

Restricted Funds

Funds provided to Music in the Round as grants or charitable donations for a specific purpose will be identified separately in the accounts. Care will be taken to ensure that such funds are only used for the purpose for which they were provided, or renegotiated with the grant-making body should any project adaptations be required in exceptional circumstances.

Risk Management

The trustees and staff team of Music in the Round have worked together to identify the major risks to which the charity is exposed, reviewed the current systems and policies that mitigate the risks and implemented a number of changes to further reduce the risks. The Finance & Fundraising Committee reviews the risk register on a quarterly basis, and seeks to constantly improve the management of the charity.

Governance, Organisational Structure and Management

Governing document

Music in the Round is a company limited by guarantee governed by its Memorandum and Articles of Association as amended on 11 February 2013. It is registered as a charity with the Charity Commission. Trustees each agree to contribute £1 in the event of the charity winding up.

Trustee Appointments and Resignations

The directors of the company are the trustees of the charity. The trustees are all members of the company. New directors of the company are appointed by the members. Trustees serve a three-year term of appointment and may be re-appointed up to a further two consecutive terms of three years

but must then resign. There must be no fewer than three trustees but with no upper limit. Trustees are appointed to maintain an appropriate balance of knowledge, skill and diversity.

There were very few trustee changes during the year. One trustee, Ellen Gallagher, stepped down for personal reasons, leaving 11 trustees on the board. She, along with another trustee leaving due to completing her full nine-year term during 2024, will be replaced by two new trustees at the AGM in December 2024, returning the board to 12 trustees.

Induction and training of new trustees

New trustees are briefed on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the current Business Plan and the financial affairs of the Music in the Round. Prospective trustees meet the Chair, Chief Executive and staff, and are invited to attend a Board meeting as observers before joining.

Organisational structure and management

The Board of Trustees administers the charity. As at 31 March 2024 the Board comprised 11 trustees, of whom 73% are female, 9% identify as disabled, 9% identify as neuro-divergent, 64% are under the age of 50, 36% do not identify as White British and 73% identify as heterosexual. In addition, 45% of trustees come from an 'intermediate' or 'lower socio-economic' background. The Board meets at least four times a year, with other meetings to discuss particular issues arranged as required. The advisory Finance & Fundraising Committee meets quarterly, chaired by trustee Jan Bonar, which comprises three trustees, including the Chair, two members of the management team and an external advisor.

The Board appoints the Chief Executive, and delegates the appointment of staff and the day-to-day management of the charity to this role. The Chief Executive reports to the Board on the financial and strategic position of Music in the Round, supported by the Head of Programmes.

From 2023/24 onwards the organisation has also been supported by four additional groups focusing on the ACE Investment Principles of Dynamism, Inclusivity & Relevance, Ambition & Quality and Environmental Responsibility. Each of these are chaired by a trustee and comprise trustees, staff and an external advisor, and quarterly discussions are shared with all trustees at board meetings.

Organisational developments during the year

In 2023/24 we held four formal board meetings, including an Away Day for all staff and trustees in December 2023. Music in the Round engages in an ongoing process of self-evaluation, in which we examine our vision, practice, long-term strategy, financial health, partnerships and governance.

Our Business Plan is the mechanism by which we articulate our values, ambitions, objectives and targets for a given period, supported by a Five-Year Artistic Planning Document. This was updated at a staff Away Day in July 2023, looking ahead to 2028, and feeds into the Business Plan for 2024 onwards.

Equity, Diversity & Inclusion

Music in the Round has set targets within its Business Plan as part of its aim to diversify the organisation and the music and musicians it presents.

Our annual targets for 2023/24 that aim to represent the population of Sheffield (2021 census):

- 15% of presented artists to be from a Global Majority background: **5% achieved**
- 15% of composers presented to be female or gender minority: **16% achieved**
- 15% of composers to be from a Global Majority background: **10% achieved**
- 15% of trustees to be from a Global Majority background: **18% achieved**
- 50:50 gender balance of musicians presented in Sheffield (and SCMF): **55:45 achieved**
- 50:50 gender balance of commissioned composers: **0:100 achieved**
- 50:50 gender balance of trustees **73:27 achieved**
- 50:50 gender balance of senior staff **50:50 achieved**
- 50:50 gender balance of any freelance artistic / admin appointments **67:33 achieved**

Although we only achieved 6 of these 9 targets, it is worth noting that our 18 storybook concerts all included female and Global Majority composers, as did our Close Up concerts, ensuring young people are being exposed to a broad range of music. Commissioned composers are mostly through the Royal Philharmonic Society (RPS) and other connections, and we have secured a female composer from the RPS for 2024/25. We are liaising with our resident and guest artists to increase the diversity of our programming of female and Global Majority composers in forthcoming seasons.

Public Benefit

When reviewing Music in the Round's objectives and activities and devising its future programme, the Board of Directors confirms that it has referred to the Charity Commission's general guidance on public benefit and complied with its duty under the Charities Act 2011.

The charity's aims and objectives are directed at the public at large: those who attend concerts around the UK; visitors to the website; and those who are part of our many learning & participation activities.

Our concerts in Sheffield and Barnsley are open to the public without restriction, and also include offers for tickets for those aged under 35 as well as first-timers, students, disabled people with carers and those in receipt of Universal Credit and PIP. In Sheffield we work with Tickets for Good, enabling NHS staff and people from low socio-economic backgrounds to attend concerts at low cost. We also liaise with a local group to provide free access to our events for People Seeking Sanctuary.

Directors' responsibilities

The Directors, being the trustees of the charity, are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice (UK GAAP).

Company law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the state of the charitable company's incoming resources and application of resources, including its income and expenditure, during the period.

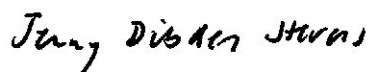
In preparing those statements the Directors are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS102);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

The financial statements have been prepared in accordance with the special provisions of part VII of the Companies Act 2006 relating to small entities.

By order of the board on 13 December 2024.



Jennifer Dibden Stevens
Trustee and Chair of the Board

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2024 which are set out on pages 20 to 31.

Responsibilities and basis of report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the 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 because I am a member of The Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

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

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

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

Philip Allsop

Signer ID: YHZA7ZGW8B...

Philip Allsop FCA
BHP LLP
2 Rutland Park
Sheffield
S10 2PD

Dated: 19/12/2024 GMT
.....

Music in the Round Limited

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2024

		Unrestricted funds £	Restricted income funds £	Total 2024 £	Total 2023 £
	Note				
Income					
Donations and legacies	2	259,146	168,469	427,615	320,071
Income from charitable activities	3	239,847	-	239,847	198,632
Other trading activities	4	1,818	-	1,818	1,910
Investments	5	7,991	-	7,991	2,079
Other Income	6	3,638	-	3,638	8,277
Total Income		512,440	168,469	680,909	530,969
Expenditure					
Charitable activities	7	496,783	126,220	623,003	531,021
Raising funds	10	32,993	-	32,993	16,768
Total expenditure		529,776	126,220	655,996	547,789
Net (expenditure)/ income and net movement in funds		(17,336)	42,249	24,913	(16,820)
Reconciliation of funds:					
Total funds brought forward		514,705	121,394	636,099	652,919
Total funds carried forward		497,369	163,643	661,012	636,099

All income and expenditure derive from continuing activities.

The company has no recognised gains or losses other than those shown above.

Music in the Round Limited
Statement of Financial Position
Year ended 31 March 2024

	Note	£	2024 £	2023 £
Fixed Assets				
Tangible	12		1,306	8,124
			<u>1,306</u>	<u>8,124</u>
Current assets				
Stock		5,826		4,860
Debtors	13	90,077		148,710
Cash at bank and in hand		640,002		555,101
		<u>735,905</u>		<u>708,671</u>
Current Liabilities				
Creditors : amounts falling due within one year	14	76,199		80,696
				<u>80,696</u>
Net current assets			659,706	627,975
Total Assets Less Current Liabilities			661,012	636,099
Net assets			<u>661,012</u>	<u>636,099</u>
The Funds of the Charity				
Restricted funds	15	163,643		121,394
Unrestricted funds:				
Designated funds	15	303,244		320,628
General funds	15	194,125		194,077
			<u>661,012</u>	<u>636,099</u>

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

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

These accounts which have been prepared in accordance with the special provisions relating to small companies subject to the small companies regime within Part 15 of the Companies Act 2006, were approved and authorised for issue by the board.

Jenny Dibden Stevens

Jennifer Dibden Stevens
Director

Date: 13/12/24
Company registration number: 1880734

Music in the Round Limited

Cashflow Statement

Year ended 31 March 2024

	Note	2024 £	2023 £
Cash flow from/ (used in) operating activities	18	76,910	(63,915)
Cash flows from investing activities:			
Interest received		7,991	2,079
Net cash used in investing activities		<u>7,991</u>	<u>2,079</u>
Net increase in cash and cash equivalents		84,901	(61,836)
Cash and cash equivalents at 1 April		<u>555,101</u>	<u>616,937</u>
Cash and cash equivalents at 31 March		<u><u>640,002</u></u>	<u><u>555,101</u></u>
Cash and cash equivalents consists of:			
Cash at bank and in hand	19	<u>640,002</u>	<u>555,101</u>

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2024

1 Summary of significant accounting policies

(a) General information and basis of preparation

Music in the Round is a registered Charity and a company limited by guarantee in England. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are set out in the Trustees' Annual Report.

The charity constitutes a public benefit entity as defined by FRS102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Companies Act 2006 and UK Generally Accepted Accounting Practice. Assets and liabilities are initially recognised at historical cost unless otherwise stated in the accounting policies.

The financial statements are prepared on a going concern basis under the historical cost basis.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

(b) Tangible fixed assets and depreciation

Tangible assets are depreciated by annual instalments over their estimated useful lives at the following rates:

Musical Instruments	-	10% straight line
Fixtures and fittings	-	25% reducing balance
Office equipment	-	25% reducing balance

(c) Income and deferred Income

All income is included in the Statement of Financial Activities (SoFA) when the charity is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

Income received for restricted funds is subject to specific conditions imposed by the donor or has been raised by the company for particular purposes. Designated funds comprise unrestricted funds that have been set aside by trustees for particular purposes.

(d) Expenditure

Expenditure is accounted for in the accounting period in which it is incurred.

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and overall costs of the central function are borne by the unrestricted fund.

Music in the Round Limited

Notes to the Financial Statements (continued)

Year ended 31 March 2024

1 Summary of significant accounting policies continued

(e) Stocks

Stock is valued at the lower of cost and net realisable value.

(f) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

(g) Cash and cash equivalents

Cash and cash equivalents are basic financial assets and include cash in hand and deposits held at call with banks.

(h) Employee benefits

When employees have rendered service to the charity, short-term employee benefits to which the employees are entitled are recognised at the undiscounted amount expected to be paid in exchange for that service.

(i) Going Concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

The board have prepared forecasts and subjected these to sensitivity analysis which shows that they have sufficient reserves to be able to continue for the foreseeable future. They will continue to monitor the impact on income and take appropriate action.

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2024

2 Income from donations and legacies

	2024	2024	2024	2023
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Gifts	110,052	17,619	127,671	98,533
Legacies	1,000	-	1,000	21,955
Arts Council England NPO grant	145,594	-	145,594	145,594
Other grants (see note 20)	2,500	150,850	153,350	53,989
2024 total	259,146	168,469	427,615	320,071
2023 total	246,515	73,556	320,071	

3 Income from Charitable activities

	2024	2024	2024	2023
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Ticket sales & venue fees	218,279	-	218,279	181,079
Education income	21,568	-	21,568	17,553
2024 total	239,847	-	239,847	198,632
2023 total	198,632	-	198,632	

4 Other trading activities

	2024	2024	2024	2023
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Merchandising	1,818	-	1,818	1,910
2024 total	1,818	-	1,818	1,910
2023 total	1,910	-	1,910	

5 Income from investments

	2024	2024	2024	2023
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Interest receivable	7,991	-	7,991	2,079
2024 total	7,991	-	7,991	2,079
2023 total	2,079	-	2,079	

6 Other Income

	2024	2024	2024	2023
	Unrestricted	Restricted	Total	Total
	£	£	£	£
HMRC Orchestra Tax Relief	3,638	-	3,638	8,277
2024 total	3,638	-	3,638	8,277
2023 total	8,277	-	8,277	

Music in the Round Limited
Notes to the Financial Statements
Year ended 31 March 2024

7 Expenditure on charitable activities

	2024	2024	2024	As restated 2023
	Unrestricted	Restricted		
	£	£	£	£
Artists, venue and instrument hire	242,134	85,510	327,644	262,325
Marketing	40,395	-	40,395	40,546
Learning & participation activities	12,647	31,550	44,197	25,444
Staff	178,502	9,160	187,662	179,991
Governance (note 8)	4,075	-	4,075	4,573
Administration	12,212	-	12,212	11,174
Depreciation	6,818	-	6,818	6,968
2024 total	496,783	126,220	623,003	531,021
2023 total	455,010	76,011	531,021	

Note that in previous accounts Operational costs (box office costs & PRS) were detailed separately and are now included in Artists, venue and instrument hire for 2024 and 2023.

8 Governance costs and Independent Examiner's remuneration

The independent examination fee for the year is £3,380 including irrecoverable VAT (2023; £3,218). Other governance costs total £695 (2023; £1,355)

9 Trustees' and key management personnel remuneration and expenses

The Trustees consider the Key Management Personnel to comprise the Trustees, Chief Executive and Head of Programmes.

No trustees were paid any remuneration or reimbursed expenses for their services as a trustee (2023; nil).

The total amount of all employee benefits received by key management personnel is £95,283 (2023: £94,024).

10 Costs of raising funds

	2024	2023
	£	£
Fundraising staff	18,911	5,232
Fundraising consultancy	6,675	4,000
Fundraising costs	7,407	7,536
	32,993	16,768

11 Staff costs and employee benefits

	2024	2023
	£	£
Wages and salaries	192,224	171,584
Social Security	10,267	9,940
Pension	4,082	3,699
	206,573	185,223

The average monthly number of employees was 8 members of staff, FTE 5 (2023: 8 staff, FTE 5).

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2024

12 Fixed Assets - Tangible

	Piano £	Fixtures & fittings £	Office equipment £	Total £
Cost				
At 1 April 2023	63,875	9,087	22,713	95,675
Additions	-	-	-	-
At 31 March 2024	63,875	9,087	22,713	95,675
Depreciation				
At 1 April 2023	57,491	9,082	20,978	87,551
Charge	6,384	1	433	6,818
At 31 March 2024	63,875	9,083	21,411	94,369
Net book value				
At 31 March 2024	-	4	1,302	1,306
At 31 March 2023	6,384	5	1,735	8,124

13 Debtors

	2024 £	2023 £
All amounts falling due within one year		
Trade debtors	5,233	23,475
Other debtors	22,752	25,363
Box office & venue debtors	50,521	89,241
Prepayments	11,571	10,631
	90,077	148,710

14 Creditors: Amounts falling due within one year

	2024 £	2023 £
Trade creditors	15,524	8,976
Accruals	57,269	66,291
Taxation and social security	3,231	5,419
Deferred Income	-	10
Other creditors	175	-
	76,199	80,696

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2024

15 Movement in Funds

	At 1 April 2023 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2024 £
Unrestricted					
General	194,077	462,440	(461,392)	(1,000)	194,125
Designated - Piano Depreciation	6,384	-	(6,384)	-	-
Designated - Piano Fund	-	-	-	1,000	1,000
Designated - Lindsay Foundation	46,099	-	-	-	46,099
Designated - Future Festivals Fund	233,145	50,000	(62,000)	-	221,145
Designated - Digital Future Fund	35,000	-	-	-	35,000
Total unrestricted funds	514,705	512,440	(529,776)	-	497,369
Restricted					
Andrew McEwan Fund	34,737	63	(4,311)	-	30,489
Bridge Fund	24,981	5,400	(12,206)	-	18,175
Learning & Participation Fund	61,676	133,006	(79,703)	-	114,979
Mayfield Valley Arts Trust	-	30,000	(30,000)	-	-
Total restricted funds	121,394	168,469	(126,220)	-	163,643
Total funds	636,099	680,909	(655,996)	-	661,012
	At 1 April 2022 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2023 £
Unrestricted					
General	189,054	457,413	(420,390)	(32,000)	194,077
Designated - Piano depreciation	12,772	-	(6,388)	-	6,384
Designated - Lindsay Foundation	46,099	-	-	-	46,099
Designated - Future Festivals Fund	246,145	-	(45,000)	32,000	233,145
Designated - Digital Future Fund	35,000	-	-	-	35,000
Total unrestricted funds	529,070	457,413	(471,778)	-	514,705
Restricted					
Andrew McEwan Fund	37,481	31	(2,775)	-	34,737
Arts Council Project - Sounds of Now	-	14,489	(14,489)	-	-
Bridge Fund	20,900	20,536	(16,455)	-	24,981
Learning & Participation Fund	65,468	8,500	(12,292)	-	61,676
Mayfield Valley Arts Trust	-	30,000	(30,000)	-	-
Total restricted funds	123,849	73,556	(76,011)	-	121,394
Total funds	652,919	530,969	(547,789)	-	636,099

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2024

15 Movement in Funds continued

Designated Funds

The Piano Depreciation Fund is a designated fund from which depreciation costs are met, in recognition of the fact that the value of this asset is not part of the liquid general funds readily available for use at the discretion of the Trustees.

As the piano is fully depreciated at the end of the 2023/24, the Trustees established a new designated fund, the Piano Fund, for significant maintenance to ensure the piano is kept in a suitable high-quality condition for the long-term future.

The Lindsay Foundation funds Learning & Participation activity.

The Future Festivals Fund underwrites and supports Music in the Round festivals in the longer term to enable forward planning in the event of any significant fluctuation of ticket revenue.

The Digital Future Fund was established by Trustees during 2020/21 and aims to futureproof the organisation by supporting the ongoing creation of digital resources and activity, as an additional programme strand.

Restricted Funds

The Andrew McEwan Fund represents donations received from the Estate of Andrew McEwan and in his memory to provide disadvantaged children living in Sheffield the opportunity to be introduced to music and music education.

The Bridge Fund (previously the Bridge 2 Fund) represents income received towards our development scheme that provides performance opportunities, training and business development for young musicians.

The Learning and Participation Fund represents income received to support work including projects in schools, with families and children, and audience development activity.

Mayfield Valley Arts Trust represents income received from the Trust to support work with children and young people.

General funds

The general fund comprises monies that can be used in accordance with the charitable objects of the Charity at the discretion of the Trustees.

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2024

16 Analysis of net assets between funds

	Unrestricted		Restricted	2024
	General	Designated		Total
	£	£	£	£
Fixed Assets	1,306	-	-	1,306
Cash at bank and in hand	173,778	303,244	162,980	640,002
Other current assets/liabilities	19,041	-	663	19,704
	194,125	303,244	163,643	661,012

	Unrestricted		Restricted	2023
	General	Designated		Total
	£	£	£	£
Fixed Assets	1,740	6,384	-	8,124
Cash at bank and in hand	136,647	297,066	121,388	555,101
Other current assets/liabilities	55,690	17,178	6	72,874
	194,077	320,628	121,394	636,099

17 Related Party Transactions

During the year donations totalling £3874 (2023: £1844) were received from the Trustees. No donations or other payments were received from other related parties.

There were no payments made to related parties during the year. (2023: nil)

18 Reconciliation of operating (deficit)/surplus to cashflows from operating activities

	2024	2023
	£	£
Income for the year	24,913	(16,820)
Depreciation and amortisation	6,818	6,968
Interest received	(7,991)	(2,079)
Decrease/ (increase) in debtors	58,633	(74,732)
Increase/(decrease) in creditors	(4,497)	22,568
Decrease/ (increase) in stock	(966)	180
Net cash flow from operating activities	76,910	(63,915)

19 Analysis of changes in net debt

	At 1 April		At 31 March
	2023	Cashflows	2024
	£	£	£
Cash at bank and in hand	555,101	84,901	640,002

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2024

20 Grant income	2024 Unrestricted £	2024 Restricted £	2024 Total £	2023 Total £
Arts Council England National Portfolio Organisation funding	145,594	-	145,594	145,594
Other grants:				
Albert & Eugenie Frost Music Trust CIO	-	29,000	29,000	-
Arts Council England project grant (Sounds of Now)	-	-	-	14,489
Blakemore Foundation	-	100	100	-
Church Burgesses Educational Foundation	-	3,000	3,000	2,000
Earl Fitzwilliam Charitable Trust	-	2,000	2,000	-
Freshgate Trust Foundation	-	2,000	2,000	-
Garrick Charitable Trust	-	3,000	3,000	-
Golsonscott Foundation	-	-	-	1,000
Hinrichsen Foundation	-	2,500	2,500	-
J G Graves Charitable Trust	-	2,000	2,000	-
Leche Trust	-	2,000	2,000	-
Mayfield Valley Arts Trust	-	30,000	30,000	30,000
Music for All	-	1,500	1,500	-
Orchestras Live	-	10,600	10,600	-
Paul Hamlyn Foundation	-	40,000	40,000	-
R Walker Charitable Trust	-	-	-	1,500
Royal Over-Seas League	-	1,000	1,000	-
Samuel Gardner Trust	-	1,250	1,250	-
Scops Arts Trust	-	7,000	7,000	-
Sheffield Bluecoat & Mount Pleasant Educational Foundation	-	1,000	1,000	-
Sheffield Culture Collective City Pledge	2,500	2,500	5,000	-
Sheffield Grammar School Exhibition Foundation	-	2,000	2,000	2,000
Sheffield Town Trust	-	-	-	3,000
Three Monkeys Trust	-	5,000	5,000	-
Vaughan Williams Foundation	-	3,000	3,000	-
William Howarth Charitable Trust	-	400	400	-
	2,500	150,850	153,350	53,989
Total Grants included in income	148,094	150,850	298,944	199,583

21 Commitments under operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	2024 £	2023 £
Not later than one year	2,084	1,274
Later than one and not later than five years	4,168	1,592
	6,252	2,866