

MUSIC IN THE ROUND

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

FOR

MUSIC IN THE ROUND LIMITED



*Last night of the 2024 Sheffield Chamber Music Festival, with
Guest Festival Curator cellist Steven Isserlis and Ensemble 360*

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 (resigned 20 June 2025)
Jan Bonar – Vice Chair
Ann Charlett-Day (appointed 13 December 2024)
Jenny Dibden Stevens – Chair
Prof Jane Ginsborg – Vice Chair (resigned 13 December 2024)
Christopher Glynn
Sophie Haynes (appointed 26 September 2025)
Prof Pat Kendall-Taylor (resigned 20 June 2025)
Cara McAleese
Dr Sarah Price
Jack Rush (appointed 13 December 2024)
Seán Ryan (appointed 26 September 2025)
Lucy Schauer (appointed 20 June 2025)
Daniel Sogbesan
Mark Sutherland – Vice Chair (from 13 December 2024)
Chloë Wennersten (resigned 20 June 2025)

Chief Executive

Jo Towler

Independent Examiner

Rachel Heath FCCA DChA
BHP LLP
Albert Works
Sidney Street
Sheffield
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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 2024/25, Music in the Round presented:

- 352 events, including concerts, projects in schools and events for families and young people
- 134 public events in 23 venues across the country in 13 towns and cities
- 80 events featuring members of Ensemble 360
- 34 guest artists and groups, comprising 53% female, 46% male and 1% non-binary
- 27 events specifically for young people aged 3-7 and 7-11 and their families
- 149 different composers, of which 27% were living, 20% were female and 9% Global Majority
- and 18% of programmed pieces were by female composers

In addition, we also:

- performed to and engaged with 26,148 people across the country
- engaged with 10,024 young people aged 0-19

Sheffield

Two concerts from Ensemble 360 in April 2024 brought the Spring Season to a close, including the conclusion of pianist **Tim Horton**'s series focusing on Chopin. We were then joined by cellist **Steven Isserlis** for the **40th anniversary 2024 Sheffield Chamber Music Festival (SCMF)**, which he curated. Working with such a distinguished chamber musician raised the profile of Music in the Round locally and nationally. 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.

An audience of over 4,400 people enjoyed the 20 events, which included two concerts for families as well as a 'Relaxed' concert and a special 'Come & Sing' afternoon with Roderick Williams. Notable statistics from box office and a post-Festival survey include:

- 20% of bookers were new to the Crucible Theatre
- 9% of tickets were sold to under-35s and students
- 1,499 individual bookers (compared to 1,239 in 2023 and 833 in 2022)
- 12% of survey respondents reported not having attended any of our events before
- 92% said they were likely/highly likely to book for our autumn concerts
- 92% said SCMF 2024 helped them feel connected to Music in the Round and/or the musicians

Written feedback in the survey was also mostly glowing:

"The highest quality of musicians and musicianship. Great atmosphere born out of full houses where the buzz of expectation was palpable, especially when famous guests were there."

"I loved the opportunity to hear works that rarely see the light of day. Getting guest curators to work on programming and explore their enthusiasms has been consistently fascinating over [recent] years."

"As a regular Prom goer in London over many years this festival produced concerts at least as good and sometimes better than any of the Proms I've been to."

There were more positive comments about the programming, and the Guest Curator model seems to be proving popular with the majority of audience members, so we intend to continue with this in future years.

The autumn season began with the Guest Curator from SCMF 2023, pianist **Kathryn Stott**, returning for a farewell recital as she drew her performing career to a close. For the first time we presented an evening concert in the Crucible Theatre after schools' concerts during the day, making best use of having the space available. **Jess Gillam & Friends** was attended by nearly 800 people, and brought many people into the Crucible for the first time. Other guest artists included 'Queen of the Qanun' **Maya Youssef**, pianist **Stephen Hough**, trumpeter **Aaron Azunda Akugbo** and guitarist **Craig Ogden** as part of the Aquarelle Guitar Quartet.



Maya Youssef ©IGORSTUDIO

The highlight of our 40th anniversary year was the production of a community opera, **Jonathan Dove's *Monster in the Maze***, performed in the Crucible Theatre with over 200 performers of all ages and abilities (featured in the Case Study on p.8).

Spring 2025 began in January with star violinist and native Sheffielder **Lizzie Ball**, and continued with concerts featuring the wind players from **Ensemble 360**, followed by its pianist **Tim Horton** starting a new 'Viennese Masterworks' recital series. A weekend full of the music of **Shostakovich** marking his 50th anniversary proved popular, and we were also joined by the **Consone Quartet** for a day of Mendelssohn before harpsichordist **Steven Devine** and Ensemble 360 celebrated three members of the Bach family to bring the season to a dazzling close.

National

Our National programme around the country continued to develop with encouraging growth in audiences in the new series started at **The White Rock, Hastings** and **Mansfield Palace Theatre**. Venue partnerships continued in **Milton Keynes, Leamington Spa, Barking & Dagenham, Portsmouth, Goole** and at the **Wiltshire Music Centre** alongside long-standing concert series in **Barnsley** and **Doncaster**. In London we sadly performed our last concerts at **Woolwich Works**, as they are not currently financially viable, but we presented schools and family concerts at the **Wigmore Hall**.

Many of these venues also present one of our Early Years storybook concerts for families or schools 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 and also reduces the carbon footprint of our touring musicians.

Collaborations with **Orchestras Live** saw us give workshops in former mining communities in NE Derbyshire as well as a tour of *Giddy Goat* to schools across North Yorkshire, enabling us to expand our activity across the region.

Sounds of Now, our series dedicated to experimental music, appeared around the country with eight concerts in Portsmouth and London as well as Sheffield, presenting artists including **Manasamitra, Phaedra Ensemble, Ligeti Quartet** and **Rakhi Singh**.

Learning & Participation

Our popular **storybook concerts** for young people and their families, complemented by INSET and workshop sessions in schools, were performed in Sheffield and National partner venues. Our composition project **WeCompose** for KS3 and KS4 had a very successful second year around the country; our **Bridge Scheme** wind ensemble concluded their time with us; and we developed and deepened our relationship with our Visiting Quartet, the **Consone Quartet**.

During the year:

- we presented **318 events** for children, young people, students and adult learners
- **14,489 people** participated in activity, from projects, workshops and INSETS to pre-concert and family events and performance platforms for local musicians
- **9,656 people** took part in **124 events** in **South Yorkshire**



Sir Scallywag and the Golden Underpants in the Crucible Theatre in SCMF 2024, presented by Lucy Drever

In May we refreshed our storybook concert for Early Years, ***Sir Scallywag and the Golden Underpants***, which was performed in SCMF. Also featuring during the year were ***Giddy Goat*** and ***Chimpanzees of Happy Town***, all written by our Children's Composer-in-Residence, **Paul Rissman**, with 6,591 people enjoying these performances for nurseries, primary schools and families of 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 to Portsmouth, Doncaster, Sheffield and London.

During 2024/25, **WeCompose** reached into the lives of hundreds of young people across the country. **Eleven composers** engaged with **830 young people from 34 schools** in Portsmouth, Barking & Dagenham, Barnsley, Doncaster, East Riding of Yorkshire, Middlesbrough, Milton Keynes, Rotherham, Sheffield and Wakefield. INSET training was delivered to **18 teachers**, who report that the resources, skills and confidence gained on the project is changing how they teach as well as increasing the number and changing the profile of students opting to study music at GCSE.

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 last two years, and the scheme concluded in autumn 2024 with three concerts in Barnsley, Doncaster and Portsmouth, as well as sitting alongside members of Ensemble 360 in *Monster in the Maze*.

Music in the Round's **Visiting Quartet**, the **Consone Quartet** became heavily involved in our activity in 2024/25, and we are delighted that funding from the Albert & Eugenie Frost Trust has been confirmed for the residency until December 2028. The Quartet has given concerts across the country, performed alongside Ensemble 360, participated in concerts and culmination events for WeCompose, taken part in an Orchestras Live project in former mining communities in NE Derbyshire, and presented concerts in schools across Sheffield, supported by and learning from Sheffield Music Hub music leaders.

Other activity for Sheffield residents included a 'Come and Sing' event during SCMF 2024 with Singer-in-Residence **Roderick Williams**, a masterclass session with trumpeter **Aaron Azunda Akugbo** and several pre- and post-concert Q&A with members of Ensemble 360 and guest artists. We also further developed our 'Relaxed' Concerts, which are hour-long events providing a welcoming environment for people with an Autism Spectrum, sensory or communication disorder or learning disability, any age-related impairments or parents/carers with babies and toddlers. Presented by Ensemble 360 horn player Naomi Atherton, these now feature regularly in our Sheffield programme.

Case Study: Monster in the Maze

Our production of Jonathan Dove's ***Monster in the Maze*** took place on 1 and 2 November 2024, with four performances at the **Crucible Theatre, Sheffield**. Celebrating our 40th anniversary, the aim was to provide a catalyst for people from different communities, backgrounds and ages from across Sheffield to be introduced to and participate in live musical activity, many of whom had never engaged with classical music before. It was only the second time the opera had been performed in the UK, and it was the first performance of a new arrangement by Musical Director John Lyon, who added upper string parts so that all the members of Sheffield Music Hub Senior Strings could play alongside the professional members of Ensemble 360 and the Consone Quartet.

The production involved around 200 people from across the city:

- Three professional opera singers (Anthony Flaum, Camille Maalawy, Robert Gildon) and an actor (Paul Hawkyard) in the named roles of Theseus, Mother, Daedalus and King Minos.
- Youth chorus of around 25 young people aged formed from Sheffield Music Hub's Concordia Choir and Youth Voice groups.
- Children's Chorus comprising 45 young people from Sheffield Music Hub's Junior & Youth Voices
- Adult Chorus comprising 35 local singers and members of Sheffield University Singers' Society
- Orchestra of 35, including members of Ensemble 360, Consone Quartet, Bridge Ensemble, Sheffield Music Hub Senior Strings and other local musicians.
- An off-stage band of 6 horns, 4 trombones and 2 tubas representing the Minotaur

Musical Director: **John Lyon**; Director: **Rosie Kat**; Design: **Fenna De Jonge**; Lighting Design: **Kati Hind**. Costumes were designed and created by the children in the cast and students at Sheffield College.

We presented four performances to **1,930 people**, of whom **28% were new to the venue**. All tickets were just £5, with the aim of removing cost as a barrier to attending. We were delighted that **Jonathan Dove** came to a performance and really enjoyed it, but even better was the feedback from participants and audience members that showed its impact:

"Hadn't ever been to see anything like this and it made me want to hear more classical music"

"The individual sitting next to me said as this finished, 'that's the best show I've ever seen'. That experience, spreading out from the venue through each participant and member of audience, into homes and workplaces, into 'life', is of huge value. It makes life better"

"It was wonderful to see young people performing alongside professional musicians and singers. What a way to nurture the talents and give positive experiences of the arts for children and young people. It stood as an artwork in its own right, not just as a community project"

"This has touched the lives of so many people in different walks of life. There was great diversity in terms of age, disability, musical ability ... Utter privilege to be involved; won't ever forget it."

"The BEST experience of my life. Having never done Musical Theatre before this has really opened my eyes to the opportunities available and I will say now at some point in the future we WILL see me on the stage again!!"

"I genuinely think this has been one of the most joyous experiences of my life so far. I have made so many new friends. I know I will cherish this experience for the rest of my life"



All the Monster in the Maze cast on the Crucible stage © Andy Brown

Networks, partnerships and collaborations

Music in the Round is represented on the boards of **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 their musicians the opportunity to perform in the Crucible, and our links with **Classical Sheffield** enable its 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, 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, 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 have been partner of the new **South Yorkshire Music Education Hub** since it began in September 2024.

- **Harmony Works:** An exciting project in the centre of the city that will become the home of inspirational music education and opportunity. This new space dedicated to music will include partners such as Sheffield Music Service, Sheffield Music Academy, Brass Bands England, Choir with No Name and Orchestras for All as well as Music in the Round.
- **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 studying 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 our Bridge schemes that support emerging musicians 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 similar to our relationship with YCAT, which 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 £338,238, from £253,294 in 2023/24, as our activity continues to grow and we gain new partners. Our National programme continues to edge closer towards breaking even through negotiations with our partner venues around the country and more activity that generates income for the organisation. 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 £335,094 (2023/24: £298,944) from Arts Council England (ACE) and trusts and foundations, including our agreement 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 other funders, and a large award from the Albert & Eugenie Frost Trust to support the Consone Quartet as our Visiting Quartet for five years (Jan 2024 – Dec 2028).

With 327 Friends of Music in the Round, income from the scheme slightly increased to £28,299 (2023/24: £27,417), as we focused on the higher levels of Friends' membership and support for our



'Close Up' concert in SCMF 2024 © Andy Brown

40th anniversary in 2024. Big Give Christmas and Arts for Impact campaigns during the year together raised £32,040 (2023/24: £27,521) for Learning & Participation projects.

Our freelance Trusts & Foundations Officer continued to be hugely successful with new grant applications. Prior to 2022/23, annual income from trusts & foundations had been under £10,000 for many years; in 2024/25 this increased again to £107,900 (2023/24: £76,350). In addition to this are the ongoing grants from the Frost Trust and Mayfield Valley Arts Trust, leading to a total of £189,500 awarded during the year (2023/24: £153,350).

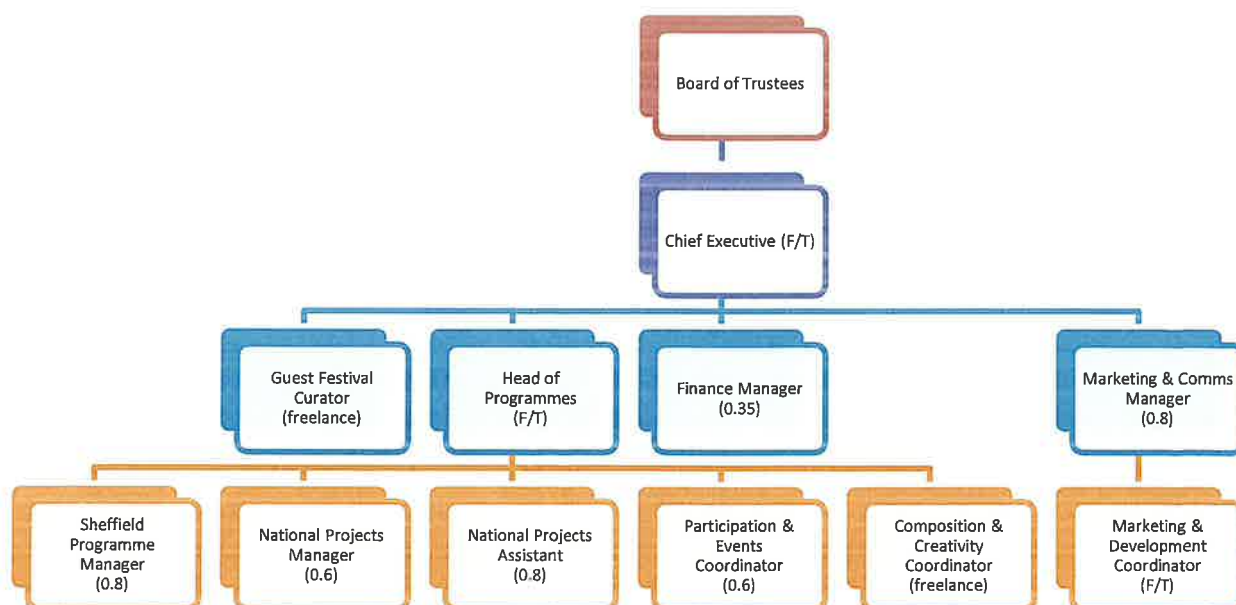
We continue to enjoy a good relationship with Arts Council England, retaining our status as a National Portfolio Organisation from 2023-27, and will apply for the extension year 2027/28 when required to do so.

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 from 2027/28 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, which is supported by a freelance Composition & Creativity Coordinator, who leads our WeCompose project and coordinates the Visiting Quartet residency. In addition, a freelance Trusts & Foundations Officer worked 30 hours a month. The Development Manager left the organisation in December 2024, and her role covered internally while a small restructure took place.

A fixed-term position was created in January 2025 to cover the absence of three roles in the office (two vacancies and one planned leave of absence). This has subsequently become a permanent position of National Projects Assistant, and a small restructure due to the freelance Trusts & Foundations Officer leaving the organisation has led to the creation of the new role of Marketing & Development Coordinator. The team structure as at autumn 2025:



The Guest Festival Curator for the 2024 Sheffield Chamber Music Festival, cellist **Steven Isserlis**, worked with the Chief Executive and Head of Programmes, alongside Ensemble 360, to create the nine days of events in May 2024. Ensemble 360 curated the 2025 Festival as part of their 20th anniversary celebrations, with soprano Claire Booth curating 2026 and composer Errollyn Wallen the 2027 Festival. 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 2025 **Ensemble 360** curated a celebratory programme for their 20th anniversary.

Opening with a piece written for them in 2008 by **Huw Watkins**, they treated audiences to dawn concerts in Samuel Worth Chapel, a screening of **Battleship Potemkin** accompanied by the original soundtrack performed live, and revisited



Ensemble 360 backstage for a photo shoot

the music they played in their very first concert. Guests included members of the celebrated **Elias Quartet**, sitarist **Jasdeep Singh Degun** and GRAMMY-winning percussionist **Dame Evelyn Glennie** was the Saturday night star, joined by friends for a jazz-influenced soundscape of King's Cross after performing solo pieces. This programming led to a very successful Festival, with more tickets sold to under-35s, students and people new to both the venue and Music in the Round than in 2024.

Autumn 2025 sees the continuation of our model of having a star guest in the evening when we present schools' concerts during the day in the Crucible Theatre. The four days include jazz with **Vimala Rowe**, a folk storytelling show '**Three Acres & A Cow**', an introduction to chamber music with Ensemble 360 and TV star **Chris Addison**, and an electrifying evening from violinist **Nigel Kennedy**.

National activity includes ongoing relationships with our partner venues across the country, consolidating our new ones with **White Rock, Hastings** and **Mansfield Palace Theatre**. Our storybook concerts for 3–7-year-olds will appear in towns and cities across the country, and 'Close Up' events for young people aged 7–11 are also featuring across the country during the year.

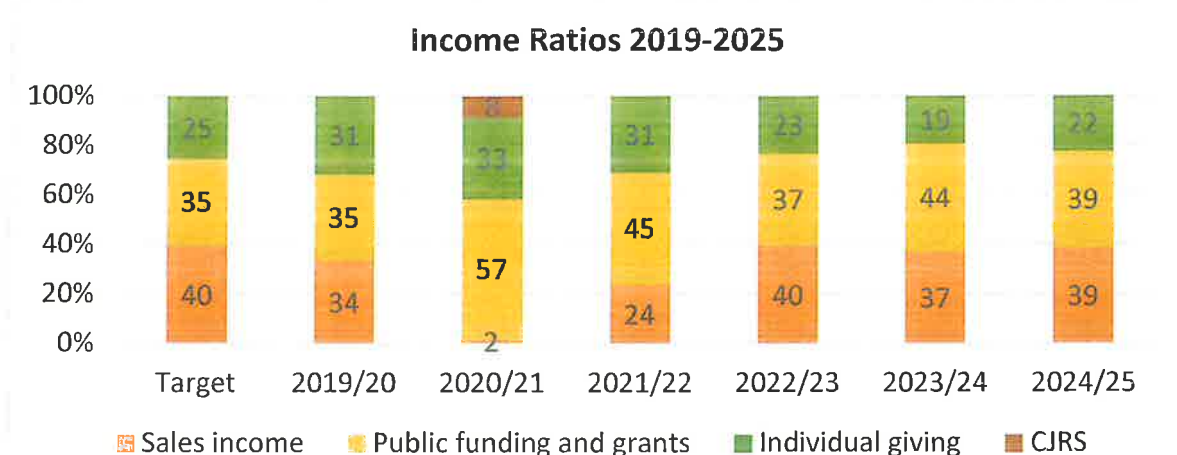
Following successful culmination events in summer 2025, our **WeCompose** project expands into even more schools and places across the country due to the new 'super' music hubs making it easier to work in a larger area. Building on activity in Sheffield with 120 young string players in 2024/25, the **Consone Quartet** continues its activity in schools across the city, as well as appearing in concerts around the country.

Financial Review 2024/25

Total income for the year was £868,532 (2023/24: £680,909). Of this, £111,282 (2023/24: £163,643) 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 2024/25, we achieved ratios of 39% sales income / 39% public

funding and grants / 22% individual giving. Underlying these figures, which include grant income for a specific expensive project (WeCompose), is that earned income grew by 33.5%. 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 the future is 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 £870,605 (2023/24: £655,996), 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, *Giddy Goat*, leaving a balance of £21,607 (2023/24: £30,489). Successful fundraising for Learning & Participation projects, after using some of the funds for in-year activity, leaves £88,351 to be carried forward into 2025/26 (2024/25: £114,979). Our Bridge Fund supporting young musicians under-represented in chamber music has mostly spent down during the year as the scheme came to an end, with £1,324 (2024/25: £18,175) remaining to support recruitment for the next iteration supporting composers starting in 2026. The Mayfield Valley Arts Trust income was all spent within the year on Learning & Participation projects. Some of the Digital Future Fund was used to support additional digital promotion of SCMF 2024 and raise the profile of the organisation in our 40th anniversary year, leaving £25,000 to be carried forward into 2025/26 (2024/25: £35,000). The Lindsay Foundation was not used during the year.

A Piano Fund was 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, and this has now expanded into a General Instruments and Performance Fund. This fund has a balance of £7,000 to carry forward into 2025/26 (2024/25: £1,000) to be used to purchase new ergonomic chairs and sturdy RAT stands for the musicians to use in the Crucible Playhouse.

The overall net position of income over expenditure shows an increase in unrestricted general funds of £29,897 with a year-end balance of £224,022 (2023/24: £194,125), which is in line with our reserves policy. Significant Learning & Participation activity meant that there was a planned spending down of restricted funds (£217,083) and of designated funds (£78,609). With successful in-year fundraising, the

total decrease in restricted funds for the year was £52,361, and there was an increase of £20,391 in designated funds. With a restricted fund balance of £111,282 and designated fund balance of £323,635, we remain in a strong financial position for the future.

The Finance and Fundraising Committee and full board each met four times during 2024/25, keeping a close monitor on the organisation's financial health. The Risk Register was regularly reviewed throughout the year, and a new Policies Review document means that Music in the Round's operational and statutory policies are renewed in a timely manner by trustees.

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 outflows 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.

The charity's aim is to maintain unrestricted funds as working capital to a level that represents approximately three-four months' core costs of future expenditure (£175,000-£225,000) 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 2025 were £224,022 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 an activity or project. Such decisions are made at board meetings and noted in the minutes. Any designated funds are in addition to those required to keep in line with the organisation's reserves policy. 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. 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 some trustee changes during the year:

- Professor Jane Ginsborg stepped down on 13 December 2024 after serving the full nine years as a trustee, and we are hugely grateful to everything she did for the organisation in that time
- Ann Charlett-Day and Jack Rush joined the board on 13 December 2024
- Sughra Begum, Chloë Wennersten and Professor Pat Kendall-Taylor stepped down as trustees on 20 June 2025 as they were all at the end of their two terms of office
- Lucy Schauer joined the board on 20 June 2025
- Sophie Haynes and Séan Ryan joined as trustees on 26 September 2025

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 2025 the Board comprised 12 trustees, of whom 67% are female, 8% identify as disabled, 17% identify as neuro-divergent, 58% are under the age of 50, 17% do not identify as White British and 67% identify as heterosexual. In addition, 42% 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 four trustees, including the Chair, and two members of the management team.

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 any discussions are shared with all trustees at board meetings.

Organisational developments during the year

In 2024/25 we held four formal board meetings with the format of two shorter, online meetings and two longer in-person meetings to balance ease of attendance for trustees based around the country with the benefit of face-to-face discussions. 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 April 2025, looking ahead to 2030, and feeds into the Business Plan for 2025-30.

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 provide tickets for our concerts to local group, Creative Connections, 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;
- 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.

By order of the board on 28 November 2025



Jan Bonar

Trustee and Chair of the Finance & Fundraising Committee

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2025 which are set out on pages 19 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.



Rachel Heath FCCA DChA
BHP LLP
Albert Works
Sidney Street
Sheffield
S1 4RG

Dated: 5 DECEMBER 2025

Music in the Round Limited

Statement of Financial Activities (including Income and Expenditure Account)

Year ended 31 March 2025

		Unrestricted funds £	Restricted income funds £	Total 2025 £	Total 2024 £
	Note				
Income					
Donations and legacies	2	301,776	228,518	530,294	427,615
Income from charitable activities	3	310,391	-	310,391	239,847
Other trading activities	4	1,057	-	1,057	1,818
Investments	5	8,790	-	8,790	7,991
Other Income	6	18,000	-	18,000	3,638
Total Income		640,014	228,518	868,532	680,909
Expenditure					
Charitable activities	7	558,549	280,879	839,428	623,003
Raising funds	10	31,177	-	31,177	32,993
Total expenditure		589,726	280,879	870,605	655,996
Net (expenditure)/ income and net movement in funds		50,288	(52,361)	(2,073)	24,913
Reconciliation of funds:					
Total funds brought forward		497,369	163,643	661,012	636,099
Total funds carried forward		547,657	111,282	658,939	661,012

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 2025

	Note	£	2025 £	2024 £
Fixed Assets				
Tangible	12		2,209	1,306
			<u>2,209</u>	<u>1,306</u>
Current assets				
Stock		5,303		5,826
Debtors	13	282,627		90,077
Cash at bank and in hand		408,012		640,002
Investments	15	70,574		-
		<u>766,516</u>		<u>735,905</u>
Current Liabilities				
Creditors : amounts falling due within one year	14	109,786		76,199
		<u></u>		<u></u>
Net current assets			656,730	659,706
Total Assets Less Current Liabilities			658,939	661,012
Net assets			<u>658,939</u>	<u>661,012</u>
The Funds of the Charity				
Restricted funds	16	111,282		163,643
Unrestricted funds:				
Designated funds	16	323,635		303,244
General funds	16	224,022		194,125
		<u></u>	<u>658,939</u>	<u>661,012</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.



Jan Bonar

Trustee and Chair of the Finance & Fundraising Committee

Date: 28/11/2025

Company registration number: 1880734

Music in the Round Limited

Cashflow Statement

Year ended 31 March 2025

	Note	2025 £	2024 £
Cash flow from operating activities	A	(168,789)	76,910
Cash flows from investing activities:			
Interest received		8,790	7,991
Purchase of fixed assets		(1,417)	-
Transfers of cash and cash equivalents to investments		(70,574)	-
Net cash (used in)/generated by investing activities		(63,201)	7,991
Net (decrease)/increase in cash and cash equivalents		(231,990)	84,901
Cash and cash equivalents at 1 April		640,002	555,101
Cash and cash equivalents at 31 March		<u>408,012</u>	<u>640,002</u>
Cash and cash equivalents consists of:			
Cash at bank and in hand	B	<u>408,012</u>	<u>640,002</u>

Notes to Cash Flow

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

	2025 £	2024 £
Net (expenditure)/income for the year	(2,073)	24,913
Depreciation and amortisation	514	6,818
Interest received	(8,790)	(7,991)
(Increase)/decrease in debtors	(192,550)	58,633
Increase/(decrease) in creditors	33,587	(4,497)
Decrease/(increase) in stock	523	(966)
Net cash flow from operating activities	<u>(168,789)</u>	<u>76,910</u>

B Analysis of changes in net debt

	At 1 April 2024 £	Cashflows £	At 31 March 2025 £
Cash at bank and in hand	<u>640,002</u>	<u>(231,990)</u>	<u>408,012</u>

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2025

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

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 2025

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

(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.

(j) Operating leases

Rentals paid under operating leases are charged to the statement of financial activities on a straight-line basis over the lease term.

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2025

2 Income from donations and legacies

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Gifts	88,712	39,018	127,730	127,671
Legacies	67,470	-	67,470	1,000
Arts Council England NPO grant	145,594	-	145,594	145,594
Other grants (see note 19)	-	189,500	189,500	153,350
2025 total	301,776	228,518	530,294	427,615
2024 total	259,146	168,469	427,615	

3 Income from Charitable activities

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Ticket sales & venue fees	268,184	-	268,184	218,279
Education income	42,207	-	42,207	21,568
2025 total	310,391	-	310,391	239,847
2024 total	239,847	-	239,847	

4 Other trading activities

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Merchandising	1,057	-	1,057	1,818
2025 total	1,057	-	1,057	1,818
2024 total	1,818	-	1,818	

5 Income from investments

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Interest receivable	8,790	-	8,790	7,991
2025 total	8,790	-	8,790	7,991
2024 total	7,991	-	7,991	

6 Other Income

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
HMRC Orchestra Tax Relief	-	-	-	3,638
HMRC Theatre Tax Relief	-	18,000	18,000	-
2025 total	-	18,000	18,000	3,638
2024 total	3,638	-	3,638	

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2025

7 Expenditure on charitable activities

	2025	2025	2025	As restated 2024
	Unrestricted	Restricted		
	£	£	£	£
Artists, venue and instrument hire	300,968	36,812	337,780	284,981
Marketing	47,775	1,660	49,435	40,395
Learning & participation activities	6,015	220,540	226,555	86,860
Staff	183,502	21,867	205,369	187,662
Governance (note 8)	3,852	-	3,852	4,075
Administration	15,923	-	15,923	12,212
Depreciation	514	-	514	6,818
2025 total	558,549	280,879	839,428	623,003
2024 total	496,783	126,220	623,003	

Note that in previous accounts Learning & Participation expenditure related only to workshop leaders and materials. For 2025 (and 2024 as comparator) this category now includes wider L&P costs such as venues, other musician and freelance costs, to better reflect this work as a proportion of the charity's activity.

8 Governance costs and Independent Examiner's remuneration

The independent examination fee for the year is £3,545 including irrecoverable VAT (2024: £3,380). Other governance costs total £307 (2024: £695).

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.

The total amount of all employee benefits received by key management personnel is £97,247 (2024: £95,283).

One trustee was reimbursed expenses totalling £85 related to their services as a trustee (2024: £nil).

10 Costs of raising funds

	2025	2024
	£	£
Fundraising staff	13,602	18,911
Fundraising consultancy	8,768	6,675
Fundraising costs	8,807	7,407
	31,177	32,993

11 Staff costs and employee benefits

	2025	2024
	£	£
Wages and salaries	202,164	192,224
Social Security	12,423	10,267
Pension	4,384	4,082
	218,971	206,573

The average monthly number of employees was 9 members of staff, FTE 6 (2024: 8 staff, FTE 5).

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2025

12 Fixed Assets - Tangible

	Piano £	Fixtures & fittings £	Office equipment £	Total £
Cost				
At 1 April 2024	63,875	9,087	22,713	95,675
Additions	-	-	1,417	1,417
At 31 March 2025	63,875	9,087	24,130	97,092
Depreciation				
At 1 April 2024	63,875	9,083	21,411	94,369
Charge	-	1	513	514
At 31 March 2025	63,875	9,084	21,924	94,883
Net book value				
At 31 March 2025	-	3	2,206	2,209
At 31 March 2024	-	4	1,302	1,306

13 Debtors

	2025 £	2024 £
All amounts falling due within one year		
Trade debtors	22,597	5,233
Other debtors	157,323	22,752
Box office & venue debtors	80,531	50,521
Prepayments	22,176	11,571
	282,627	90,077

14 Creditors: Amounts falling due within one year

	2025 £	2024 £
Trade creditors	11,712	11,268
Accruals	81,694	57,269
Taxation and social security	13,664	7,487
Deferred Income	2,250	-
Other creditors	466	175
	109,786	76,199

Deferred income this year relates to sponsorship received for events to take place in 2025\26 year.

15 Investments

	2025 £	2024 £
1 Year Fixed Saver Account	70,574	-
	70,574	-

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2025

16 Movement in Funds

	At 1 April 2024 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2025 £
Unrestricted					
General	194,125	580,014	(511,117)	(39,000)	224,022
Designated - Instruments & Performance					
Equipment Fund (formerly Piano Fund)	1,000	-	-	6,000	7,000
Designated - Lindsay Foundation	46,099	-	-	-	46,099
Designated - Future Festivals Fund	221,145	60,000	(68,609)	33,000	245,536
Designated - Digital Future Fund	35,000	-	(10,000)	-	25,000
Total unrestricted funds	497,369	640,014	(589,726)	-	547,657
Restricted					
Andrew McEwan Fund	30,489	63	(8,945)	-	21,607
Bridge Fund	18,175	-	(16,851)	-	1,324
Learning & Participation Fund	114,979	190,455	(217,083)	-	88,351
Mayfield Valley Arts Trust	-	38,000	(38,000)	-	-
Total restricted funds	163,643	228,518	(280,879)	-	111,282
Total funds	661,012	868,532	(870,605)	-	658,939

	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

Music in the Round Limited
Notes to the Financial Statements
Year ended 31 March 2025

16 Movement in Funds continued

Designated Funds

The Piano Fund was established in 2023/24 when the piano was fully depreciated, to put funds aside for significant maintenance to ensure the piano is kept in a suitable high-quality condition for the long-term future. In 2024/25 this has been renamed the Instruments and Performance Equipment Designated Fund, and funds received during the year will be used to replace musicians' chairs for concerts.

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 2025

17 Analysis of net assets between funds

	Unrestricted General £	Designated £	Restricted £	2025 Total £
Fixed Assets	2,209	-	-	2,209
Cash at bank and in hand	88,898	323,635	66,053	478,586
Other current assets/liabilities	132,915	-	45,229	178,144
	224,022	323,635	111,282	658,939

	Unrestricted General £	Designated £	Restricted £	2024 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

18 Related Party Transactions

During the year donations totalling £4,247 (2024: £3,874) were received from the Trustees. No donations or other payments were received from other related parties. There were no payments to related parties other than expenses to Trustees disclosed in note 9 (2024: nil).

19 Grant income

	2025 Unrestricted £	2025 Restricted £	2025 Total £	2024 Total £
Arts Council England National Portfolio Organisation funding	145,594	-	145,594	145,594
Other grants:				
Albert & Eugenie Frost Music Trust CIO	-	43,600	43,600	29,000
Astor Foundation	-	1,500	1,500	-
Blakemore Foundation	-	-	-	100
Church Burgesses Educational Foundation	-	2,000	2,000	3,000
Click Arts Foundation	-	1,900	1,900	-
Duke of Devonshire's Charitable Trust	-	3,000	3,000	-
Earl Fitzwilliam Charitable Trust	-	-	-	2,000
Freshgate Trust Foundation	-	2,000	2,000	2,000
Garrick Charitable Trust	-	-	-	3,000
Harold Hyam Wingate Foundation	-	5,000	5,000	-
Hinrichsen Foundation	-	1,000	1,000	2,500
Hull & East Riding Charitable Trust	-	1,500	1,500	-
J G Graves Charitable Trust	-	-	-	2,000
Carried forward	-	61,500	61,500	43,600

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2025

19 Grant income (continued)

	2025	2025	2025	2024
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Brought forward	-	61,500	61,500	43,600
Leche Trust	-	-	-	2,000
Lucille Graham Charitable Trust	-	3,000	3,000	-
Mayfield Valley Arts Trust	-	38,000	38,000	30,000
Music for All	-	-	-	1,500
Orchestras Live	-	14,650	14,650	10,600
Paul Hamlyn Foundation	-	40,000	40,000	40,000
R Walker Charitable Trust	-	1,500	1,500	-
Royal Over-Seas League	-	-	-	1,000
Samuel Gardner Trust	-	1,000	1,000	1,250
Scops Arts Trust	-	-	-	7,000
Shaw Lands Trust	-	500	500	-
Sheffield and District African Caribbean Community Association	-	5,750	5,750	-
Sheffield Bluecoat & Mount Pleasant Educational Foundation	-	1,000	1,000	1,000
Sheffield Culture Collective City Pledge	-	-	-	5,000
Sheffield Grammar School Exhibition Foundation	-	2,000	2,000	2,000
Sheffield Mutual Community Fund	-	200	200	-
South Yorkshire Community Foundation AESSEAL Charitable Trust	-	8,000	8,000	-
Sylvia & Colin Shepherd Charitable Trust	-	500	500	-
Thistle Trust	-	3,000	3,000	-
Three Monkeys Trust	-	5,000	5,000	5,000
Tramlines Trust	-	900	900	-
Vaughan Williams Foundation	-	3,000	3,000	3,000
William Howarth Charitable Trust	-	-	-	400
	-	189,500	189,500	153,350
Total Grants included in income	145,594	189,500	335,094	298,944

Music in the Round Limited

Notes to the Financial Statements

Year ended 31 March 2025

20 Commitments under operating leases

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

	2025	2024
	£	£
Not later than one year	2,084	2,084
Later than one and not later than five years	2,605	4,168
	<u>4,689</u>	<u>6,252</u>