

COMPANY REGISTRATION NUMBER: 05195345  
CHARITY REGISTRATION NUMBER: 1106979

**The Music Works (Charity)**  
**Company Limited by Guarantee**  
**Unaudited Financial Statements**  
**31 March 2019**

# **The Music Works (Charity)**

**Company Limited by Guarantee**

## **Financial Statements**

**Year ended 31 March 2019**

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# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report)

Year ended 31 March 2019

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The Trustees, who are also the Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2019.

#### Reference and administrative details

**Registered charity name** The Music Works (Charity)

**Charity registration number** 1106979

**Company registration number** 05195345

**Principal office and registered office** Box Hedge Cottage  
Washpool  
Horsley  
Stroud  
Gloucestershire  
GL6 0PP

#### The directors

Alexander Ross	(Appointed 27 November 2015)
Christopher Aylmer	(Appointed 15 June 2017)
Versha Carter	(Appointed 10 July 2017)
Jonathan Knight	(Appointed 17 August 2017)
Stuart Cairns	(Appointed 19 November 2018)
Shivan Mistry	(Appointed 19 November 2018)

**Independent examiner** J O Evans FCA  
Green Banks  
The Hill  
Merrywalks  
Stroud  
Glos  
GL5 4EP

# **The Music Works (Charity)**

## **Company Limited by Guarantee**

### **Directors' Annual Report (Incorporating the Directors' Report) *(continued)***

**Year ended 31 March 2019**

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#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Company information**

Gloucestershire Music Makers - renamed The Music Works (Charity) on 24 October 2018 - is a charitable company limited by guarantee, incorporated in England and Wales on 2 August 2004 under company number 5195345 and registered as a charity on 25 November 2004 under charity number 1106979.

The company was established under a Memorandum of Association which details the objects and powers of the charitable company and is governed under its Articles of Association. Revised Articles were adopted on 12th October 2011. The name of the company was changed from Forest of Dean Music Makers to Gloucestershire Music Makers on 17th October 2011. In January 2015 a new trading name "The Music Works" (TMW) was agreed with the Charity Commission. Articles were adopted on 11th September 2017. The company name was changed to The Music Works (Charity) on 24th October 2018.

##### **Management**

Working under the direction of the Board, the charity is led by Deborah Potts, Chief Executive Officer (CEO). A core team of seven (as at 31<sup>st</sup> March 2019) staff provide management and delivery functions. The core team and overall management of the charity is overseen by the Board of Directors who are also the charity's Trustees.

The charity also uses approximately 25 freelance music leaders and volunteers to deliver its services. This allows essential flexibility to deliver a wide range of services across the county of Gloucestershire, responding to relevant needs, demands and opportunities.

##### **Appointment of Chair**

The Chair is appointed from within the Trustees.

##### **Method of recruiting and appointing new Trustees**

Recruitment is by open advertisement based on identified skills, knowledge and competency gaps. The recruitment process is led by the Chair who makes any recommendations for appointment to the Trustees for confirmation.

##### **Organisational structure and decision-making**

The Trustees meet at least four times a year to discuss the strategic direction of the charity, ensure its core aims and objectives are being met in the most efficient way, take account of any risks to the charity and ensure that all legal obligations are satisfied.

Outside of meetings, the day-to-day business of the charity is delegated to the CEO and through him/her, to other staff.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### OBJECTIVES AND ACTIVITIES

##### Objects, mission and values

Our objects, as stated in our Articles of Association, are: *"to advance the education of the public in the making of music and related activities, particularly children and young people"*.

Within these governing parameters, our core mission is to transform lives through music.

We work with young people to engage them through music and creativity; to build confidence, self-belief and motivation; and empower them to reach their potential. We specialise in working with young people facing barriers in music, in learning and in life.

All of our work is underpinned by our core values of inclusivity, authenticity, sustainability, creativity and empowerment.

These values are at the root of everything we do: our services as well as our behaviours. They help us reach and build trust with young people and work strategically with professionals who fund or commission our work.

##### Core activities

- 1. Direct delivery of music work:** one-to-one music mentoring or group work in settings run by other organisations; drop-in provision in our own studios; and workshops and performances in the community. We only do things we believe will make a long-term difference, so we develop sustainable models, and work where we know we will have a real impact.
- 2. Training, capacity-building and leadership development:** youth leadership, traineeships, apprenticeships, teacher training, workforce development, advice and guidance.
- 3. Influence and advocacy:** making the case for music by developing and contributing to research and best practice.

We specialise in music technology and production, singing and song writing, rap and beatboxing - as we've found these are most accessible and achieve the best outcomes. Where appropriate we also use a range of musical instruments, from guitar to midi keyboards.

We work with colleagues in social care, youth work, youth justice, health, adult social care, mental health and education, in schools (including hospital education and alternative provision schools), hospitals and in community settings, including our three studios in Cheltenham, Gloucester and Cinderford.

We work with children and young people aged seven to 25 years and all abilities, from absolute beginners to some of the county's most gifted and talented contemporary musicians.

##### Public benefit

The Trustees have considered the Charity Commission's guidance on public benefit when reviewing organisational strategy and planning future activities and are satisfied that The Music Works continues to have significant charitable purpose and delivers very tangible public benefit.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

#### Year ended 31 March 2019

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At the heart of this is the fundamental belief that engagement in music-making provides huge benefits to individuals and communities in terms of:

- *Promoting enjoyment and inclusion in music* - so that everyone has a chance to find their voice or musical skill, exploring music as a way to enhance their life.
- *Improving people's mental, social and physical health and wellbeing* - for example by working with people affected by mental health problems, those with specific disabilities, or young people at risk of offending.
- *Engaging and motivating young people in education* - increasing attainment and helping them progress through vocational or academic routes and into employment.
- *Developing musical talent* - improving progression pathways for gifted musicians and technicians and supporting young leaders.
- *Developing the music workforce* - enhancing the county's capacity to deliver more accessible, high quality music provision through the training of musicians, teaching staff and youth workers.
- *Increasing understanding of the importance of music in transforming lives* - amongst policymakers and funders, building support for the sector now and in the future.

#### **The importance of inclusion as the driving force for our work**

Inclusion is at the heart of all that we do. We use the Youth Music definition of inclusion which describes an approach to music learning that includes everyone and all types of music, leading to a range of outcomes that we firmly align to.

*"Being musically inclusive means challenging our ideas of what music is for, who music is for, and what role it can have in all our lives. We believe that true musical inclusion can only happen if there are opportunities for all children and young people to be supported as musicians across all genres and styles, by practitioners who understand their needs and worldviews and who are equipped to help them on their individual learning journeys."*

**Youth Music, 2012**

# **The Music Works (Charity)**

## **Company Limited by Guarantee**

### **Directors' Annual Report (Incorporating the Directors' Report) *(continued)***

**Year ended 31 March 2019**

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#### **ACHIEVEMENTS AND PERFORMANCE 1 APRIL 2018 - 31 MARCH 2019**

This year, we worked with 2,947 young people, an increase of 12 percent from the previous year. They were involved in activities ranging from one-off workshops and sessions in our studios and in community settings, to more sustained programmes of ten weeks or more in schools. At least 50% were experiencing challenging circumstances, such as being disabled, living in care, excluded from school or social/behavioural problems.

In this year we continued to increase awareness of our vision and mission and worked with new partners and young people. We introduced fewer new programmes, aiming to further test, develop and/or establish existing programmes to respond to needs and understand our impact using our Impact Framework and tools, which we developed last year.

In this year there were no serious incidents and there were no other matters that the Trustees believe should have been reported to the Commission.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### 1 PRIMARY & SPECIAL SCHOOLS

Schools are the place where we can reach the most children and young people and give them a positive start in music – particularly those who struggle the most in learning or in life.

##### Whole Class Music Technology in primary schools (and one secondary)

- **What it is:** 10-week programme of learning and making music with whole classes, using GarageBand on iPads. The programme teaches fundamental music skills and enables young people to make the music they're passionate about. It is particularly effective in engaging young people who struggle in school. Complementing this, we also delivered consultancy to six primary schools to support them to improve their music provision, potentially impacting 1,200 pupils (not counted in our figures as these are not direct impacts).
- **Who it's reached:** a total of 432 pupils in 16 classes across 10 primary schools; reaching a mix of rurally isolated, urban and suburban communities with a wide range of need including pupil premium, special educational needs and cultural deprivation (due to the limited funds of the schools and historic lack of diversity in the local music education offer).
- **The impact it's had:** 34% of pupils who took part in music making with us have continued to make music long after we have left, according to research with the schools we have worked with. This is against a local average of less than 10%.
- **Find out more here:** <http://www.themusicworks.org.uk/school/whole-class-music-tech/>

##### Programmes of music work in special educational needs (SEN) schools

- **What it is:** 10-30 week programmes of bespoke whole class music-making in two special schools, including music technology and adaptive music technology; and/or half-day Kickstarter workshops. Both activities include teacher CPD, tailored around their availability and needs.
- **Who it's reached:** 118 students with a range of special educational needs and disabilities. The programmes are likely to benefit many more students, because of the integrated CPD approach.
- **The impact it's had:** A common response from teachers is that students show skills they haven't exhibited before. Reported outcomes from teachers continue to include: improved focus, ability to work with others and to follow instructions; improved mobility, dexterity and articulation; improved mood and energy, self-esteem and aspirations; increased willingness to lead in tasks; greater comfort with being 'in the spotlight' or the focus in sessions; improved critical analysis skills; improved decision-making, individually and as part of a group.
- **Find out more here:** <http://www.themusicworks.org.uk/school/special-schools/>

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### Singing Festival for special educational needs (SEN) schools

- **What it is:** A special schools singing festival in June 2018, bringing together 150 students from special schools across Gloucestershire to perform songs learnt separately and then rehearsed together and performed to parents, teachers and others in a school theatre.
- **Who it's reached:** 150 students with a range of SEN, with high and complex additional needs, on the autistic spectrum and those with profound and multiple learning disabilities.
- **The impact it's had:** Schools have reported huge enthusiasm from pupils and teachers for the Festival, which gives a focus to music in the schools, and gives children a chance to shine.

This year the programme included one of the schools writing a song themselves and performing it, not only as part of the special schools concert but it was also selected as the finale of the G15 Celebration of success. 300 students from mainstream schools and colleges across the county performed the song in Gloucester Cathedral, including signing by all the singers and staff from the school joining the massed choir creating a young person centred, inclusive performance of the highest quality.

**See the video from the June 2018 singing festival here: <https://youtu.be/w23S-sfMUzs>**

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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## 2 SECONDARY SCHOOLS

### Digital Music Lab – targeted programme for students at risk of exclusion

- **What it is:** Digital Music Lab is a 10-week small group music mentoring programme. The aim is to engage students at risk of low attainment, exclusion, and/or those with emotional and behavioural difficulties, using music technology. The key outcomes are: improved attendance and behaviour; improved confidence and self-belief – leading to improved engagement in learning and wellbeing.
- **Who it's reached:** 44 students – the programme is now rolling out at Peak Academy (38 students) and this year we worked at Cleeve School with six students.
- **The impact it's had:** 92% of students strongly agreed or agreed that their behaviour and communications skills had improved; 61.5% of students strongly agreed or agreed that they had improved in confidence. Teachers' assessments indicated that 75% of students had grown in confidence; 75% had grown in self-esteem; 92% had improved in their ability to work well with others; 91% showed improved behaviour. Attendance and behaviour statistics showed overall improvements (data was provided for two out of three schools). More than three quarters of students rated the sessions as 9 or 10 out of 10. This is significant, given this is a cohort which may reject or struggle with their experience of learning.

*"Tim has improved. He's calmer around school; James too, you can reason with him."*

*"I've noticed a change in Sam, he talks about the session, he gets on with things. It's had a big impact on him."*

*"It's had a massive impact on all of them already ... it takes a while to bed in."*

- **Find out more:** <http://www.themusicworks.org.uk/school/at-risk/digital-music-lab/>

### Voice Collectives

- **What it is:** A new addition to the Music Works Programme. A term-long songwriting project for a large group (12-40) of students to write, rehearse, record and perform an original song from scratch with two of our specialist leaders.
- **Who it's reached:** 135 young people across two primary and two secondary schools with one whole school (230 students) learning and recording the song.
- **The impact it's had:** Increase in young people saying that...

*111% They feel confident.*

*102% They are excited about coming to school.*

*12% They would be confident to create their own music (not just play other people's)*

*65% They can be creative and make things up.*

*"The song written and produced by the Barnwood Park students who worked with Ben was utterly beautiful. The film of the final performance was incredibly professional and the youngsters' faces were beaming as they sang. The whole school loved it and you can see a visible boost to the students' confidence and wellbeing since taking part. Thank you so much." Sarah Tufnell, Headteacher*

# The Music Works (Charity)

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### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### Music Minds - targeted programme for young people with mental health problems

- **What it is:** Music Minds is a music-led approach to reducing low-level mental health issues in teenagers (year 9) including self-harm, poor body-image, eating disorders, anxiety, depression and stress. This year we entered phase 2 of the programme with continued funding from Youth Music, Gloucestershire Healthy Living and Learning, and Make Music Gloucestershire, the county's music education hub. The programme has run in two schools which each have high levels of young people with mental health problems. The programme involved 'universal/open access' activities with pupils, teachers and parents, to raise awareness of the issues; and a ten-week programme of music-making sessions involving discussion, song-writing, singing and music creation using music technology. There is also a complementary strand of one-to-one music mentoring sessions through Gloucestershire Hospital Education Service, Gloucestershire Healthy Living and Learning and pastoral support teams in schools, working with young people who have critical mental health issues. The aim is to produce a tested, scalable model that can be rolled out across the county.
- **Who it's reached:** 24 young people involved in two ten-week programmes; and six young people in one-to-one sessions.
- **The impact it's had:** In total, 73% of participants stated that their problems have improved as a result of being a part of Music Minds. Of these 46% stated that their problems are much better. 100% felt the programme had helped in other ways, with 73% stating 'Quite a lot' and 9% stating 'A great deal'.

#### Extracts from two case studies with young people who took part in the Music Minds programme this year.

*"Jasmine's confidence and self-esteem was very low. She would not want to offer ideas unless prompted and seemed incredibly shy. I noticed a big difference when she started working on Music Minds with The Music Works. Each week I saw her confidence grow as she was able to access her own creativity and produce something of her own that she felt had quality and worth. She began to open up in lessons and even started to perform in front of her peers. She even performed her own song in our final Christmas Concert in front of the whole school to rapturous applause. The video of the work with the string ensemble is a triumph and a celebration of the journey that Jasmine has travelled in this short time." Hayley Benfield, Assistant Headteacher, Henley Bank High School. Watch the video here: <http://bit.ly/TMWJasmine>*

*"Songwriting and recording are the best therapy." Harley struggles with anxiety as a result of early childhood experiences. She lives in foster care and has found it hard to fit in at school and make friends. Music leader Ben remembers "She would be shy, physically lacking in confidence, and visibly shaking in the early sessions." Having a music mentor to help with songwriting and singing gave her the opportunity to reflect on what was going on in her life, and to focus on something she was good at. The change has been enormous. Harley now meets with other musicians at our monthly Youth Voice sessions and has performed at a gig they organised. Harley says: "Before, I wasn't involved with anything ... Now, if I'm sad, angry, or mad, I'll sing, I'll write songs. It's a strategy and it's therapy. Honestly, it's the best pill for me." Watch and read more here: [bit.ly/TMWHarley](http://bit.ly/TMWHarley)*

#### Results of phase 2 of music minds from the Strength and Difficulties Questionnaire.

*'Kind & helpful behaviour' increased by 8% at Dean Academy and 5% at Henley Bank.*

*'Difficulties getting along with other children' reduced by 8% at Henley Bank.*

*'Hyperactivity and concentration difficulties' reduced by 4% at Dean Academy and stayed the same at Henley Bank.*

*'Behavioural difficulties' reduced by 4% at Dean Academy and 2% at Henley Bank.*

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

#### Year ended 31 March 2019

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##### Forest High secondary school BTEC programme, lunchtime and afterschool clubs and performances

- **What it is:** A continuation of the partnership at The Forest High School in Cinderford - a small school (300 pupil population) in an area which has some of the worst deprivation levels in Gloucestershire. Our SoundSpace studio is on the school site where all activities take place.
- **Who it's reached:** 117 young people through the afterschool and lunchtime club and BTEC programme and 36 young people for studio sessions and guitar/drum lessons.
- **The impact it's had:** This was the last delivery of the BTEC programme for our last participant. Her BTEC results were very good: she achieved Distinction\*. For the other work, numbers are rising slowly but have a deep impact on the confidence and aspirations of students who struggle in school.

##### Urban Vocals

- **What it is:** Half-day beatbox and urban vocals workshops & performances for primaries, secondaries and APSs.
- **Who it's reached:** 187 students in total at one special school, one secondary school and three primary schools and the County Youth Choir (two classes). This year, our Urban Vocals leaders (AKA the 5 Mics) also performed to three whole school assemblies, reaching more than 400 further students. We also showcased the 5 Mics at the county's inaugural Music Inclusion Conference in February 2019.
- **The impact it's had:** Overwhelmingly positive feedback from students and teachers alike, putting urban vocal workshops firmly on the map in Gloucestershire.

*Feedback: "We would like to say a very big 'thank you' to yourself and 5 mics for coming into our school this morning and putting on an amazing performance as well as the workshops after. Our pupils were really engaged and are still all talking about the band - quite a few of them have been heard practising their beat boxing skills going down the corridors and out in the yard at break time. Our pupils are still talking about the band and showcasing their new 'beat boxing' skills so thanks again for giving them the experience of listening to a 'live' band who are so talented!" Cath Butler, Alderman Knight Special School*

*"An amazing opportunity for our pupils to see and take part in such a unique music making experience; so incredibly valuable! Belonging to a school in such a small rural community can mean the pupils rarely get the chance to see and be part of something like this." Headteacher, Isbourne Valley Primary School*

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### 3 ALTERNATIVE PROVISION SCHOOLS & HOSPITAL EDUCATION

In the last year we worked with children and young people who are not in mainstream school because of ill health or challenging behaviour.

#### **Hospital education - young people with severe emotional or mental health problems, or illnesses that require hospitalisation**

- **What it is:** Weekly, ongoing, one-to-one and small group mentoring with young people who are unable to attend school due to health problems. The aim is to engage them in learning, build their confidence and self-esteem, reduce their anxiety and help them cope with the challenges they face. Sessions take place in the hospital education classroom (more sustained work, often working on arts awards), or on hospital wards (likely to be one-off or short term work), or in young people's homes, and can make a difference in small but significant, or quite profound and long-lasting ways. The hospital wards participants are sometimes now referred to our Music Minds programme following their stay in hospital.
- **Who it's reached:** 103 young people who are unable to attend school due to life-limiting and/or terminal illness and treatment, or emotional difficulties and mental health problems such as anxiety, stress, self-harming, eating disorders or suicide attempt.
- **The impact it's had:** The work continues to be highly valued by staff, parents and participants. All participants in the classroom now work towards a Bronze or Silver Arts Award. 15 young people achieved a Bronze or Silver Arts award this year.

#### **Alternative Provision Schools (APS) - young people who have been excluded**

- **What it is:** Weekly one-to-one and small group music mentoring sessions throughout each term, driven by young people's interests and passions and aiming to improve confidence, self-belief and motivation to learn. We currently work in the following APSs: Joy's Green (Forest of Dean); Russet House (Gloucester); and Raikes Centre (Gloucester).
- **Who it's reached:** 76 young people with a range of emotional and behavioural difficulties and mental health problems.
- **The impact it's had:** Our work is continuing to demonstrate that music is an effective way to engage young people who struggle with learning and poor mental health and are at risk of low attainment levels. Surveys of these young people show they rate the sessions very highly (an average score of 9.6/10) and believe they have made a significant impact on their self-esteem (all agree or strongly agree with this). Feedback from APS staff is always highly positive.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### 4 ONE-TO-ONE SMALL GROUP MUSIC MENTORING AND TARGETED WORK

Our one-to-one music mentoring provides the most 'at risk' young people with one-to-one support focused on developing musical, social and personal outcomes, guided by a trusted adult through a mentoring relationship. The sessions often take place in our studios or at a youth centre/similar setting.

#### Youth Support 'Making it' music mentoring programme with young people at risk of offending/young offenders

- **What it is and who it's reached:** This year the programme has entered its third year and has involved 42 young people aged 16-18 who are at risk of, or have some experience of, offending, and who attended regularly. It is a partnership between The Music Works and Youth Support.
- **The impact:** Survey results show that young people valued the programme: it built confidence, improved social relationships and motivated them to get involved in other opportunities or generate their own, e.g. six young people were involved in programming and organising a festival; one has created his own record label to release his own music.
- **The programme this year has won the Association of Youth Offending Team Managers (AYM) John Hawkins Award for the best delivery programme across England and Wales within all Youth Offending Teams (YOT).**

*"I would like to thank you for the session yesterday, I popped in to see the girls and what I witness I was amazed. LM and YD-S are amazing. LM rapping about her rape taking ownership taking back control of the situation. I am glad the worker drew out YD-S talent for singing her reluctance to sing with others around went out the window. The project is building on YS's self-confidence and self-esteem and the young people are asking NH for two sessions a week not just one. The work that the young people are coming out with is so powerful and coming from within their own self boundaries."* **Youth Support Worker**

**Watch the video here:** <https://www.youtube.com/watch?v=NpgyK--ce1o&t=2s>

#### Key Changes one-to-one music mentoring 10-week programmes

- **What it is:** These are our one-to-one or small group music mentoring programme for young people age 11+. Key Changes is focused on students who struggle with challenging circumstances – either those at risk of, or returning from, a period spent in an Alternative Provision, learning difficulties, mental health challenges, physical disabilities, or other challenging circumstances.
- **Who it's reached and the impact:** Key Changes has reached 34 young people. Surveys and feedback from these young people show that they rate the sessions highly, and for some people the sessions are transformational.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

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#### Princes Trust Get Started programme

- **What it is:** A week-long programme targeting up to 12 young people aged between 18 – 25 not in education, employment or education. Young people work towards a Bronze Arts Award through collaborating with people, learning new skills and creating music.
- **Who it's reached and the impact:** Six young people have been recruited out of a possible 12. All six young people achieved a Bronze Arts Award.
- **The impact:** Feedback from participants over the past years has been consistent, the programme has helped them grow in confidence, build self-esteem and help them realise their own potential.

**Watch the video here:** <https://www.youtube.com/watch?v=D0hRT6JpbYA&t=49s>

#### Get Skilled

- **What it is:** (Started January 2019) 13 week music course for young people aged 16 – 25 not in education, training or employment, who would like to gain an insight into the music industry and gain a creative qualification.
- **Who it's reached and the impact:** Four young people have been recruited out of a possible six. Delivery of the first programme has just started.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### 5 OPEN ACCESS AFTERSCHOOL, WEEKEND AND HOLIDAY ACTIVITIES

##### The Drop – Music Production and Band & Vocalists sessions

- **What it is:** Weekday and weekend music drop-in music sessions for young people aged 10-18. These take place weekly during term-time and provide space, support from music mentors, and music instruments and technology, so young people can make the music they want to make, and learn a range of personal, social and musical skills needed to become musicians including working with others, listening and feedback, persistence and resilience, and organisational skills.
- **Who it's reached:** The Drop has reached 76 young people. Some of these have some form of challenging circumstance such as anxiety, depression, or social difficulties, although many do not, and one of the benefits is that the young people meet and work with others from a range of backgrounds and experiences.
- **The impact it's had:** Young people value these informal opportunities to make music, make friends, develop their skills and try something new.

##### Mix and Mash holiday courses

- **What it is:** Five-day intensive music-making holiday courses, targeting young people with a range of special educational needs but open to non-disabled young people too. Using music technology and adaptive technology.
- **Who it's reached:** 23 young people over three programmes throughout the year
- **The impact it's had:** Surveys of young people and parents consistently rate the workshops as 'good' (from good, OK, bad)

Reported outcomes from parents & carers include:

- Improved energy levels
- Improved ability to work as part of a team
- Enthusiasm for ownership of programme direction and outcomes
- Improved self esteem and aspirations
- Interest in future engagement in music activities
- Increased focus and 'awakeness'
- Opportunity to find a voice and the platform to use it
- Kinaesthetic music making participation rather than passive listening
- Pride in completed work
- Songwriting as a vehicle for self-expression to begin discussion on mental wellbeing and resilience

##### **Final performance (rough footage):**

<https://www.youtube.com/watch?v=ANjBqR4Oqqg&index=2&list=PLCHTrKEPRPLJ2EQhn3hpUUy0IzGeoAHP>

# The Music Works (Charity)

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### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

#### Year ended 31 March 2019

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**Youth Voice** – for young people whose voices are unheard in music making/learning decisions that affect them

- **What it is:** We continue to lead a group of young people who are under-represented in music making and learning because of either challenging circumstances, the genres and styles of music they make, and/or their lack of voice in decision making. They meet monthly to plan, programme and manage their own events/workshops and advocate on behalf of other young people. They run monthly music nights, workshops and meetings in various venues throughout the county.
- **Who it's reached:** Around seven young people participate regularly in monthly meetings and another 240 have attended monthly gigs.
- **The impact it's had:** Participants are learning team-work and leadership skills, alongside practical skills of planning and managing events. Under-represented musicians are being given a platform. They are now also taking up opportunities linked to our partnership with Gloucester Roundhouse through the Gloucester Roundhouse Exchange.

#### **Music Social/ ALDD DJ Drop-In Sessions;**

- **What it is:** Weekly drop-in sessions for people 18+ and primarily interested in DJ'ing and music tech. A core focus is towards supporting those with additional needs, but access is open to all. Sessions are based around collaboration, discussions, sharing skills, getting advice and developing their practice.
- **Who it's reached:** 19 people have been attending the sessions and events over the year.
- **The impact it's had:** **Watch video here:**  
<https://www.youtube.com/watch?v=WV8vFb4oErc&feature=youtu.be>

#### **Gloucester Roundhouse Exchange**

Second year, into the work of our partnership between three Gloucester organisations - us, Gloucester Guildhall, and Strike A Light – and the Roundhouse, the iconic London venue and charity renowned for transforming lives through creativity. Through the Gloucester Roundhouse Exchange (GRHEX) we're working, along with the Gloucester Culture Trust, through an exchange of ideas, talent and creative programming to help put Gloucester on the cultural map and enable more young people to take part in music, dance, theatre and circus. This work has been embedded across all of our community programmes and events that take place in Gloucester: Upsurge, Gloucester Rooftop, King's Jam, Industry Seminars, Youth Voice, Cavern events, Making It, Key Changes, and The Drop.

As part of the above work we have been programming various music activity around the inner-city communities of Gloucester, to signpost young people into our broader programmes which take place in the city centre.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### 6 RECORDING AND REHEARSAL STUDIOS, COMMUNITY ACTIVITIES

- **What it is:** Not every young person is able, or wants, to get involved in music through school. Our community-based recording/rehearsal studios provide spaces where young people can rehearse, record and develop their skills with the support of music industry professionals, volunteer and in some cases get paid work, as well as learning skills for learning and life. They are also the base for our music mentoring programmes for young people in challenging circumstances. We currently have three studios: SoundSpace in the Forest of Dean, Studio 340 in Cheltenham which we run in partnership with CCP, a charity which exists to improve the lives of vulnerable children, young people and families; and Studio 2 in Guildhall Gloucester.
- **Who it's reached:** In 18/19 our studios provided first access and progression opportunities for around 450 young people who took part in 1,990 studio sessions. The figure is a 10% increase on last year's 17/18 report.

#### 7 EVENTS

##### King's Jam Festival

- **What it is:** King's Jam Festival (KJF) is a celebration of hip hop and urban culture highlighting Gloucester's talent in music, dance and art. Bringing together internationally and nationally renowned artists of various art forms. We aim to engage a local and national audience to support the emerging local talent by enabling them to have a platform to perform on stage amongst professional artists. Our core belief at KJF is to inspire and innovate change within our community and increase diversity through art and audience engagement. The event takes place in Gloucester city centre as an outdoor event in King's Square. Also, music industry related masterclasses and workshops are programmed throughout the festival.
- **Who it's reached:** It reached over 3,000 people in attendance within it's second year of programming. 75 of these people were involved in the workshops and masterclasses.
  - We curated 24 music and dance performances and 8 workshops
  - 71 Artists/musicians were commissioned to perform and deliver workshops
  - 50 of the above Artists/musicians were young local and emerging talent
  - 4 Artists/musicians were emerging young talent from outside of the county booked in collaboration with the Roundhouse as part of the Roundhouse Exchange
  - Commissioned 4 high quality and outstanding headline acts
  - We created over 50 paid back-stage job opportunities (not including Artists) and 15 volunteer placements over the festival
- **The impact it's had:** The festival has raised aspirations for young emerging artists practising in diverse genres due to the high quality event taking place in the city and giving opportunity to share a stage with credible acts. It has also had a big impact on the community as an annual event to look forward to each year. It has been the largest attended youth event in the city centre of Gloucester.

**Watch video here:** <https://www.youtube.com/watch?v=ZxNLf076Nbl&t=25s>

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### SoMAC

- **What it is:** SoMAC is a open air free accessible performance platform in Gloucester City Centre. We programme between 3 to 10 day's of young emerging talent in the city, giving young people as young as 12 the opportunity to perform on a stage in front of people in the town centre.
- **Who it's reached:** We programmed 10 young local acts over 3 days.

**Watch it here:** [https://www.youtube.com/watch?v=L\\_AtIWRHU4&t=134s](https://www.youtube.com/watch?v=L_AtIWRHU4&t=134s)

#### Rooftop Festival

- **What it is:** As part of the Gloucester Roundhouse Exchange project all partners collaborate to programme a week of showcases on top of various car park roofs in Gloucester. A festival of music, dance and performance, featuring the best up and coming Gloucester artists and established performers in varied genres. The Music Works programmed one day, which saw UPSURGE artists collaborate with high quality orchestra Multi Storey Orchestra.
- **Who it's reached:** 12 artists from the UPSURGE programme and 24 musicians from the Multi Storey Orchestra performed in front of 150 people.

**Watch it here:** <https://www.youtube.com/watch?v=Lz-2NKOYLCE>

In addition to these festivals, other workshops that have taken place at festivals or the community included: Find your future for the Gloucestershire GROWS network (300 young people); Children's Festival (200 young people); workshops for University of Gloucestershire students (60 young people) as part of their Community Music Module; The Churn Project (12 young people); Tadstock Festival (six young performers and 400 audience members); GL4 Phoenix Workshop (10 young people)

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### 8 TALENT DEVELOPMENT - UPSURGE

##### UPSURGE - Artist Development Programme

- **What it is:** The UPSURGE Talent Development programme supports young emerging musicians, artists, producers and engineers aged between 18-30 in Gloucestershire.

The UPSURGE Talent Development programme is split into four strands (Artist Development, Studio Engineering Training, Masterclass Workshops & Seminars and Events) that work with emerging and talented musicians, artists, producers, and engineers, who are at the beginning of their career. Creators will be supported in diverse genres. Participants are in a position of advancing their musical and technical skills to a professional level and who have the potential to progress onto a career in music.

- **Who it's reached:** We have supported 25 musicians/artists and delivered the following;
  - 205 one to one and small group mentoring meetings
  - 12 large group meetings
  - 14 platform event opportunities
  - Over 1,000 hours of recording and rehearsal time
  - 6 collaboration music activities
  - Artists have reached over 3,000 audience attendees
- **The impact it's had:**
  - It has built confidence for participants around music business awareness and challenges within the industry. They are more aware of varied career paths that the industry has to offer, and how they can build their networks.
  - All participants have increased their profile as an artist or musician since starting the programme, and significantly developed their artistic practice. They all have benefitted from individualised development plans, that have helped them further their career.
  - Many have had some benefit from online features/interviews, national radio play, large-scale support platform, industry/label interest, or professional music releases with PR campaigns.

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### Master-classes & Seminars

- **What it is:** We programme high-quality, year-round music industry masterclasses and seminars. The events are for young aspiring musicians to receive advice and guidance from professionals and highlight opportunities within the music industry. The events enable young people to gain knowledge and understanding of the music business and present exciting networking opportunities with industry professionals and companies.
- **Who it's reached:** 17 music industry master-classes delivered which reached over 25 young emerging artists.
- **The impact it's had:** Musicians were able to gain music industry knowledge from active industry professionals, giving them insight into copyright, contracts, royalties, PR, marketing, distribution, live play and much more. Every musician on the programme were supported to sign up to the PRS which some of them have already started generating income through live and radio play.

#### Studio Engineering Training Programme

- **What it is:** The Studio Engineering Training programme is a high quality four-month sound engineering training programme for young aspiring engineers to be trained at industry standard by Grammy Award winning engineer Edward 'JUK' Nixon. Participants will be trained for four months and then go onto progress into working in our three community recording studios across the county, and work experience opportunities in professional recording studio Yellow Shark.
- **Who it's reached:** Five young people attended 15 intensive training sessions.
- **The impact it's had:** All young people who took part in the programme have gone onto work in our commercial recording studios, and have also developed other engineering freelance work for themselves.

#### Studio Engineering Training Programme

See King's Jam Festival and Rooftop Festival under Events.

## **Company Limited by Guarantee**

### **Directors' Annual Report (Incorporating the Directors' Report) *(continued)***

**Year ended 31 March 2019**

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#### **AIMS AND OBJECTIVES 2018-21**

We have six strategic aims to achieve in the next three years. By 2021 we want to:

1. Be working with 4000 children and young people across the county – 50% in challenging circumstances
2. Have launched our flagship Gloucester studio
3. Have established a thriving, young people-led community/studio programme
4. Have consolidated and grown our education offer
5. Be a “young people’s charity” - have embedded young people in the decision-making and advocacy of our work
6. Be financially sustainable with high quality, motivated people (staff, Trustees and volunteers)

Against this plan our key priorities for 2019/20 are:

- Secure funding and begin the build of our flagship, fully inclusive music hub in Gloucester
- Re-locate our Cheltenham studio to the new creative hub in the centre of town
- Explore new areas of work such as singing for breathing and music for young people with chronic pain
- Grow our work with all young people but specifically expanding our offer for disabled children and young people and those in challenging circumstances
- Develop the next phase of our Upsurge programme for emerging young artists, building on our relationship with The Roundhouse to offer a range of opportunities
- Grow our 1-1 music mentoring referral programme offering targeted support to young people most at risk (those with emotional/behavioural difficulties) and referred by social services, youth support, and other professionals or identified through our self-harm project
- Build on the success of our King’s Jam event, expanding the programme and attracting more young people

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### FINANCIAL OVERVIEW

The financial year ended 31 March 2019 demonstrated the continued consolidation of The Music Works as a progressive and forward thinking charity, with increased funding enabling further expansion and enhancement of our community and education delivery and impact programmes for children and young people. The charities financial resilience is indicated by the diverse range of funding sources over this financial period.

The total funds held by the charity at 31 March 2019 are shown on pages 26 and 27, including the amounts of the funds that are deemed to be restricted funds.

Funds held by the charity at the end of March 2019 (£603,890) are held in respect of:-

1. £232,000 - restricted funds held for the planned capital development in 2020 of our first Gloucester studio, which will provide the county's first fully inclusive contemporary music space for young people.
2. £170,000 – the carry forward for restricted programmes that cross beyond this financial year.
3. £150,000 – unrestricted reserves which are within 3% of The Music Works reserves policy of having sufficient unrestricted funds to finance six months of committed expenditure on salaries and overheads.
4. £53,000 to assist with new education projects/programmes in 2019/20 such as “singing for breathing”, “chronic pain” and “digi music labs”.

#### Risk management

The identification and mitigation of risk is a key task for the CEO in consultation with the Board. The Directors maintain an overall risk analysis document that logs risks, probability, impact, management strategy, action and lead responsibilities. It covers governance, operational, financial, external and compliance risks.

#### Reserves policy

The Trustees have considered the key risks facing the charity. The Music Works (Charity) is dependent on certain significant funding sources for its current level of operations. In order to deliver the organisational strategy, the charity would need to find alternative funding sources in the event of a significant reduction in income. The Trustees estimate that this may take six months. Over that time, the charity would need to pay salaries and overheads from reserves.

***The reserve policy therefore is written to ensure that The Music Works (Charity) has sufficient unrestricted funds to finance six months of committed expenditure on salaries and overheads.***

# The Music Works (Charity)

## Company Limited by Guarantee

### Directors' Annual Report (Incorporating the Directors' Report) *(continued)*

Year ended 31 March 2019

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#### RESPONSIBILITIES OF THE DIRECTORS

The Directors are responsible for preparing the Directors' Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Directors to prepare financial statements for each financial year. Under that law the Directors have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and the income and expenditure of the charitable company for that period.

In preparing these financial statements, the Directors are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and accounting 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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and to enable the Directors to ensure that the financial statements comply with the Companies Act 2006. The Directors 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 other irregularities.

#### SMALL COMPANY PROVISIONS

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

Registered office:  
Box Hedge Cottage  
Washpool  
Horsley  
Stroud  
Gloucestershire  
GL6 0PP

Signed on behalf of the Directors

Alexander Ross  
Director

# **The Music Works (Charity)**

## **Company Limited by Guarantee**

### **Independent Examiner's Report to the Directors of The Music Works (Charity)**

**Year ended 31 March 2019**

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I report to the directors on my examination of the financial statements of The Music Works (Charity) ('the charity') for the year ended 31 March 2019.

#### **Responsibilities and basis of report**

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

Having satisfied myself that the 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 the charity'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 charity'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 (ICAEW), 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:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

J O Evans FCA  
Independent Examiner

Green Banks  
The Hill  
Merrywalks  
Stroud  
Glos  
GL5 4EP

# The Music Works (Charity)

## Company Limited by Guarantee

### Statement of Financial Activities (including income and expenditure account)

Year ended 31 March 2019

		Unrestricted funds	2019 Restricted funds	Total funds	2018 Total funds
	Note	£	£	£	£
<b>Income and endowments</b>					
Donations and legacies	5	–	521,113	521,113	396,164
Charitable activities	6	72,344	17,868	90,212	71,139
Investment income	7	202	–	202	100
<b>Total income</b>		<u>72,546</u>	<u>538,981</u>	<u>611,527</u>	<u>467,403</u>
<b>Expenditure</b>					
Expenditure on charitable activities	8	<u>60,808</u>	<u>359,735</u>	<u>420,545</u>	<u>310,719</u>
<b>Total expenditure</b>		<u>60,808</u>	<u>359,735</u>	<u>420,545</u>	<u>310,719</u>
<b>Net income</b>		<u>11,738</u>	<u>179,244</u>	<u>190,982</u>	<u>156,684</u>
Transfers between funds		(29,188)	29,188	–	–
<b>Net movement in funds</b>		<u>(17,450)</u>	<u>208,432</u>	<u>190,982</u>	<u>156,684</u>
<b>Reconciliation of funds</b>					
Total funds brought forward		<u>166,954</u>	<u>245,955</u>	<u>412,909</u>	<u>256,225</u>
<b>Total funds carried forward</b>		<u>149,504</u>	<u>454,387</u>	<u>603,891</u>	<u>412,909</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

# The Music Works (Charity)

## Company Limited by Guarantee

### Statement of Financial Position

31 March 2019

	Note	2019 £	£	2018 £
<b>Fixed assets</b>				
Tangible fixed assets	14		12,756	17,057
<b>Current assets</b>				
Debtors	15	54,487		9,554
Cash at bank and in hand		543,874		419,618
		598,361		429,172
<b>Prepayments and accrued income</b>		1,416		2,746
<b>Creditors: amounts falling due within one year</b>	16	8,642		36,066
<b>Net current assets</b>			591,135	395,852
<b>Total assets less current liabilities</b>			603,891	412,909
<b>Net assets</b>			603,891	412,909
<b>Funds of the charity</b>				
Restricted funds			454,387	245,955
Unrestricted funds			149,504	166,954
<b>Total charity funds</b>	17		603,891	412,909

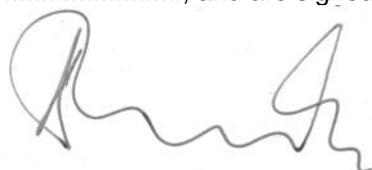
For the year ending 31 March 2019 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the board of trustees and authorised for issue on ....., and are signed on behalf of the board by:



Alexander Ross  
Director

The notes on pages 28 to 38 form part of these financial statements

# The Music Works (Charity)

## Company Limited by Guarantee

### Statement of Cash Flows

Year ended 31 March 2019

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	<b>2019</b>	2018
	<b>£</b>	£
<b>Cash flows from operating activities</b>		
Net income	190,982	156,684
<i>Adjustments for:</i>		
Depreciation of tangible fixed assets	8,479	11,372
Other interest receivable and similar income	(202)	(100)
Accrued (income)/expenses	(27,424)	9,621
<i>Changes in:</i>		
Trade and other debtors	(43,603)	1,102
Cash generated from operations	128,232	178,679
Interest received	202	100
Net cash from operating activities	<u>128,434</u>	<u>178,779</u>
<b>Cash flows from investing activities</b>		
Purchase of tangible assets	(4,178)	(9,005)
Net cash used in investing activities	<u>(4,178)</u>	<u>(9,005)</u>
<b>Net increase in cash and cash equivalents</b>	124,256	169,774
<b>Cash and cash equivalents at beginning of year</b>	419,618	249,844
<b>Cash and cash equivalents at end of year</b>	<u>543,874</u>	<u>419,618</u>

# **The Music Works (Charity)**

## **Company Limited by Guarantee**

### **Notes to the Financial Statements**

**Year ended 31 March 2019**

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#### **1. General information**

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Box Hedge Cottage, Washpool, Horsley, Stroud, Gloucestershire, GL6 0PP.

#### **2. Statement of compliance**

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', the 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) (Charities SORP (FRS 102)) and the Companies Act 2006.

#### **3. Accounting policies**

##### **Basis of preparation**

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through income or expenditure.

The financial statements are prepared in sterling, which is the functional currency of the entity.

##### **Going concern**

There are no material uncertainties about the charity's ability to continue.

##### **Judgements and key sources of estimation uncertainty**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

##### **Fund accounting**

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the directors for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

#### Year ended 31 March 2019

---

#### 3. Accounting policies *(continued)*

##### Incoming resources

All incoming resources are included in the statement of financial activities when entitlement has passed to the charity; it is probable that the economic benefits associated with the transaction will flow to the charity and the amount can be reliably measured. The following specific policies are applied to particular categories of income:

- income from donations or grants is recognised when there is evidence of entitlement to the gift, receipt is probable and its amount can be measured reliably.
- legacy income is recognised when receipt is probable and entitlement is established.
- income from donated goods is measured at the fair value of the goods unless this is impractical to measure reliably, in which case the value is derived from the cost to the donor or the estimated resale value. Donated facilities and services are recognised in the accounts when received if the value can be reliably measured. No amounts are included for the contribution of general volunteers.
- income from contracts for the supply of services is recognised with the delivery of the contracted service. This is classified as unrestricted funds unless there is a contractual requirement for it to be spent on a particular purpose and returned if unspent, in which case it may be regarded as restricted.

##### Resources expended

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered, and is classified under headings of the statement of financial activities to which it relates:

- expenditure on raising funds includes the costs of all fundraising activities, events, non-charitable trading activities, and the sale of donated goods.
- expenditure on charitable activities includes all costs incurred by a charity in undertaking activities that further its charitable aims for the benefit of its beneficiaries, including those support costs and costs relating to the governance of the charity apportioned to charitable activities.
- other expenditure includes all expenditure that is neither related to raising funds for the charity nor part of its expenditure on charitable activities.

All costs are allocated to expenditure categories reflecting the use of the resource. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs are apportioned between the activities they contribute to on a reasonable, justifiable and consistent basis.

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

#### Year ended 31 March 2019

---

#### 3. Accounting policies *(continued)*

##### Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses. Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other recognised gains and losses, unless it reverses a charge for impairment that has previously been recognised as expenditure within the statement of financial activities. A decrease in the carrying amount of an asset as a result of revaluation, is recognised in other recognised gains and losses, except to which it offsets any previous revaluation gain, in which case the loss is shown within other recognised gains and losses on the statement of financial activities.

##### Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Studio equipment - 25% reducing balance

##### Impairment of fixed assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

For the purposes of impairment testing, when it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that largely independent of the cash inflows from other assets or groups of assets.

For impairment testing of goodwill, the goodwill acquired in a business combination is, from the acquisition date, allocated to each of the cash-generating units that are expected to benefit from the synergies of the combination, irrespective of whether other assets or liabilities of the charity are assigned to those units.

##### Financial instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

#### Year ended 31 March 2019

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#### 3. Accounting policies *(continued)*

##### Financial instruments *(continued)*

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost.

Where investments in shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in income and expenditure. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in the statement of financial activities, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised under the appropriate heading in the statement of financial activities in which the initial gain was recognised.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

#### 4. Limited by guarantee

The Music Works (Charity) is a company limited by guarantee and accordingly does not have a share capital.

Every member of the company undertakes to contribute such amount as may be required not exceeding £10 to the assets of the charitable company in the event of its being wound up while he or she is a member, or within one year after he or she ceases to be a member.

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

Year ended 31 March 2019

#### 5. Donations and legacies

	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
<b>Donations</b>			
Donations - Trusts and Foundations	–	28,040	28,040
Donations - Individuals	–	470	470
Donations - Fundraising	–	(2,000)	(2,000)
<b>Grants</b>			
Grants - MMG	–	189,954	189,954
Grants – other **	–	302,649	302,649
	<u>–</u>	<u>519,113</u>	<u>519,113</u>

\*\* Youth Music £80,441; ACE £15,000; REACH £15,000; Summerfield Trust £10,000; Postcode Community Trust £10,000

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
<b>Donations</b>			
Donations - Trusts and Foundations	17,495	5,000	22,495
Donations - Individuals	362	6,100	6,462
Donations - Fundraising	–	3,483	3,483
<b>Grants</b>			
Grants - MMG	9,562	152,237	161,799
Grants - other	3,466	198,459	201,925
	<u>30,885</u>	<u>365,279</u>	<u>396,164</u>

#### 6. Charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
Fees and contracts	<u>72,344</u>	<u>17,868</u>	<u>90,212</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
Fees and contracts	<u>66,399</u>	<u>4,740</u>	<u>71,139</u>

#### 7. Investment income

	Unrestricted Funds £	Total Funds 2019 £	Unrestricted Funds £	Total Funds 2018 £
Bank interest	<u>202</u>	<u>202</u>	<u>100</u>	<u>100</u>

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

Year ended 31 March 2019

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#### 8. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
Support costs	<u>60,808</u>	<u>357,738</u>	<u>418,545</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
Support costs	<u>56,580</u>	<u>254,139</u>	<u>310,719</u>

#### 9.

	Direct delivery of music work £	Total 2019 £	Total 2018 £
Governance costs	5,290	5,290	6,359
Fundraising costs	11,913	11,913	27,709
Charitable activities costs	345,634	345,634	254,139
Other day to day management	<u>55,708</u>	<u>55,708</u>	<u>22,512</u>
	<u>418,545</u>	<u>418,545</u>	<u>310,719</u>

#### 10. Net income

Net income is stated after charging/(crediting):

	2019 £	2018 £
Depreciation of tangible fixed assets	<u>8,479</u>	<u>11,372</u>

#### 11. Independent examination fees

	2019 £	2018 £
Fees payable to the independent examiner for: Independent examination of the financial statements	<u>850</u>	<u>850</u>

#### 12. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2019 £	2018 £
Wages and salaries	<u>137,866</u>	<u>58,872</u>

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

#### Year ended 31 March 2019

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#### 12. Staff costs *(continued)*

The average head count of employees during the year was 6 (2018: 5). The average number of full-time equivalent employees during the year is analysed as follows:

	<b>2019</b>	2018
	<b>No.</b>	No.
Administration and management	<u>6</u>	<u>5</u>

No employee received employee benefits of more than £60,000 during the year (2018: Nil).

#### 13. Trustee remuneration and expenses

No remuneration or other benefits from employment with the charity or a related entity were received by the trustees.

#### 14. Tangible fixed assets

	Equipment	Total
	£	£
<b>Cost</b>		
At 1 April 2018	68,364	68,364
Additions	<u>4,178</u>	<u>4,178</u>
<b>At 31 March 2019</b>	<u>72,542</u>	<u>72,542</u>
<b>Depreciation</b>		
At 1 April 2018	51,307	51,307
Charge for the year	<u>8,479</u>	<u>8,479</u>
<b>At 31 March 2019</b>	<u>59,786</u>	<u>59,786</u>
<b>Carrying amount</b>		
<b>At 31 March 2019</b>	<u>12,756</u>	<u>12,756</u>
At 31 March 2018	<u>17,057</u>	<u>17,057</u>

#### 15. Debtors

	<b>2019</b>	2018
	£	£
Prepayments and accrued income	1,416	2,746
Other debtors	<u>54,487</u>	<u>9,554</u>
	<u>55,903</u>	<u>12,300</u>

#### 16. Creditors: amounts falling due within one year

	<b>2019</b>	2018
	£	£
Accruals and deferred income	<u>8,642</u>	<u>36,066</u>

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

#### Year ended 31 March 2019

#### 17. Analysis of charitable funds

##### Unrestricted funds

	At 1 April 2018 £	Income £	Expenditure £	Transfers £	At 31 March 2019 £
General unrestricted funds	166,954	72,546	(60,808)	(32,861)	145,831
Unrestricted Funds - Fixed Assets	—	—	—	3,673	3,673
	<u>166,954</u>	<u>72,546</u>	<u>(60,808)</u>	<u>(29,188)</u>	<u>149,504</u>

	At 1 April 2017 £	Income £	Expenditure £	Transfers £	At 31 March 2018 £
General unrestricted funds	126,150	97,384	(56,580)	—	166,954
Unrestricted Funds - Fixed Assets	—	—	—	—	—
	<u>126,150</u>	<u>97,384</u>	<u>(56,580)</u>	<u>—</u>	<u>166,954</u>

##### Restricted funds

	At 1 April 2018 £	Income £	Expenditure £	Transfers £	At 31 March 2019 £
Restricted Fund	245,955	538,981	(359,737)	20,144	445,343
Restricted Funds - Fixed Assets	—	—	—	9,044	9,044
	<u>245,955</u>	<u>538,981</u>	<u>(359,737)</u>	<u>29,188</u>	<u>454,387</u>

	At 1 April 2017 £	Income £	Expenditure £	Transfers £	At 31 March 2018 £
Restricted Fund	130,075	370,019	(254,139)	—	245,955
Restricted Funds - Fixed Assets	—	—	—	—	—
	<u>130,075</u>	<u>370,019</u>	<u>(254,139)</u>	<u>—</u>	<u>245,955</u>

# The Music Works (Charity)

## Company Limited by Guarantee

### Notes to the Financial Statements *(continued)*

Year ended 31 March 2019

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#### 18. Analysis of net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
Tangible fixed assets	3,673	9,083	12,756
Current assets	154,473	445,304	599,777
Creditors less than 1 year	(8,642)	–	(8,642)
<b>Net assets</b>	<u>149,504</u>	<u>454,387</u>	<u>603,891</u>

	Unrestricted Funds £	Restricted Funds £	Total Funds 2018 £
Tangible fixed assets	6,122	10,935	17,057
Current assets	193,948	237,970	431,918
Creditors less than 1 year	(33,116)	(2,950)	(36,066)
<b>Net assets</b>	<u>166,954</u>	<u>245,955</u>	<u>412,909</u>

#### 19. Related parties

There were no related party transactions between the company and the trustees that require disclosure.

**The Music Works (Charity)**

**Company Limited by Guarantee**

**Notes to the Financial Statements** *(continued)*

**Year ended 31 March 2019**

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**The following pages do not form part of the financial statements.**

# The Music Works (Charity)

## Company Limited by Guarantee

### Detailed Statement of Financial Activities

Year ended 31 March 2019

	2019 £	2018 £
<b>Income and endowments</b>		
<b>Donations and legacies</b>		
Donations - Trusts and Foundations	28,040	22,495
Donations - Individuals	470	6,462
Donations - Fundraising	–	3,483
Grants - MMG	189,954	161,799
Grants – other **	302,649	201,925
	<u>521,113</u>	<u>396,164</u>
<b>** Youth Music £80,441; ACE £15,000; REACH £15,000; Summerfield Trust £10,000; Postcode Community Trust £10,000</b>		
<b>Charitable activities</b>		
Fees and contracts	<u>90,212</u>	<u>71,139</u>
<b>Investment income</b>		
Bank interest	<u>202</u>	<u>100</u>
<b>Total income</b>	<u>609,527</u>	<u>467,403</u>
<b>Expenditure</b>		
<b>Expenditure on charitable activities</b>		
Management and administration wages and salaries	9,459	12,180
Insurance	1,918	1,836
Legal and professional fees	1,050	850
Depreciation	8,479	11,372
Other Management and administration **	79,074	22,650
Venue hire	8,148	8,073
Project delivery costs	261,256	200,081
Soundspace overheads	2,112	1,420
Subscriptions and membership	56	62
Sundry expenses	5,120	–
Fundraising	14,219	27,709
Publicity, communications and marketing	24,312	7,197
Monitoring and evaluation	5,342	17,289
	<u>420,545</u>	<u>310,719</u>
<b>Total expenditure</b>	<u>420,545</u>	<u>310,719</u>
<b>Net income</b>	<u>190,982</u>	<u>156,684</u>

\*\* The increase to 2017/18 represents an increase in Music Leaders costs, reflecting increased restricted project delivery.

