Company registration number 04373867 (England and Wales)

Charity registration number 1099508 (England and Wales)

MUSIKO MUSIKA

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2026

MUSIKO MUSIKA

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Mr DJ Ayres Ms NE Broderick Ms EJ P Warwick Ms JD Offner Ms IC Ros López
Secretary	Ms RK Pantin
Charity number	1099508
Company number	04373867
Registered office	8 Red Square Piano Lane Carysfort Road London N16 9AW
Independent examiner	Paul Davis FCA Bright Grahame Murray Emperor's Gate 114a Cromwell Road Kensington London UK SW7 4AG

MUSIKO MUSIKA

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MUSIKO MUSIKA

TRUSTEES REPORT (INCLUDING DIRECTOR'S REPORT)

FOR THE YEAR ENDED 31 MARCH 2026

Musiko Musika

Our vision is the cultures and music of different communities contribute to the future of a society that respects the right of everybody to live in a peaceful world in a sustainable and equitable manner.

Our Mission is to generate happy, safe and trusting environments for people of all ages and origins to share, learn and engage with music, culture, and creativity as continuous life-long processes.

"Musiko Musika does extraordinary work in bringing communities together through music, with integrity, warmth and deep respect for cultural heritage. Their commitment to creating meaningful musical opportunities for young people is particularly powerful, and it has been a real pleasure to work alongside the organisation over the years and to see the impact of its work on musicians and audiences alike."

Chrissy Kinsella, London Music Fund (now CEO London Mozart Players)

Report of the trustees for the year ended 31st March 2026

The trustees are pleased to present their report together with the financial statements of the charity Musiko Musika (Charity Commission registered number 1099508 principal address 8 Red Square, Piano Lane, Carysfort Road London N16 9AW) for the year beginning 1 April 2025 and ended 31 March 2026.

Section 1 Legal and administrative information
The objects for which Musiko Musika is registered are:

- to promote, maintain, improve and advance cultural and musical education in the community, particularly education of students attending schools or other educational establishments and other young people particularly by the encouragement of the Art of Music with special reference to the education and training of young musicians, pupils who have or may discover musical gifts or aptitude and other persons likely to benefit therefrom, the practice and provision of music and musical studies; and

- the creation, encouragement, teaching and performance of music including, without limitation, the acquisition and provision of facilities, instruments, scores and other means of performance and study and places for such purposes and any other matters which can be achieved by charitable means for charitable objects.

Investment powers
Under the articles of association, the charity has the power to make any investment, which the trustees see fit.

Professional advisers
Accountant and Independent Examiner: Paul Davis FCA, Bright Grahame Murray, Emperor's Gate, 114a Cromwell Road, Kensington, London, SW7 4AG.

Bank: Lloyds Bank.

Section 2 Trustees and Governance

Organisation
A board of trustees who meet quarterly, administers the charity. All trustees are appointed by resolution of the existing trustee body. There are no custodian trustees.

Name of trustee	Dates during which the named trustees acted if not for the whole period of this report	Names if directors of any corporate charity trustee at the date of this report	Name of person (or body) entitled to appoint any charity trustee
David Ayres			Trustee resolution
Niamh Broderick			Trustee resolution
Mansukhlal Hirani			Trustee resolution
Juliet Offner			Trustee resolution
Isabel Ros-López			Trustee resolution
Elanor Warwick (Chair)			Trustee resolution

Mansukhlal Hirani resigned after the period on 1 April 2026.

Section 3 Activities and Achievements

A report from the Joint Artistic Directors consisting of a review of the activities and progress on our Key Performance Indicators during the period 2025 / 2026 and an overview of future developments

Musiko Musika continues to be artistically directed and managed by Mauricio Venegas-Astorga and Rachel Pantin, founders of the organisation, and has been an Arts Council England National Portfolio Organisation since April 2012 with a new funding agreement in place for the NPO period 2023-26, now with extension years to 2028. Since April 2015 the organisation has had a base for its work at the Lyric Hammersmith and is one of a group of 8 partner organisations working with the Lyric, creating the biggest cultural hub for children and young people in West London. Our patrons are Baroness Christine Crawley, Baroness Gabrielle Bertin, Martin Morales and Richard Harvey.

The roots of the organisation are in Quimantu, the Anglo-Chilean band that was founded by Mauricio Venegas-Astorga in 1981. Quimantu has always had a social and cultural mission that extends beyond the band's work in creating, performing, and recording music. In 1998 that mission took shape as a new organisation – Musiko Musika – an organisation that could work in parallel to Quimantu, reaching further than the band could alone, engaging children, young people, families and the community with music as a powerful agent for social change, as a tool for increasing our understanding of each other, and as means of giving creative and cultural expression to our lives.

Our three full time staff of two Artistic Directors and Assistant Director work closely with a team of highly skilled and culturally diverse freelance musicians and artists. Each person brings with them specific expertise and experience and with the talent pipeline of ECCO our projects also benefit from a wide range of ages. The team has expanded this year to welcome new musicians who have strengthened our offer and we continue to invest in the development of MM's team through training and skills sharing opportunities.

Headline achievements 2025-26

The Surtierra Touring Project

- The project, which reached its climax in June 2025 with two London concerts during Refugee Week, was a powerful testimony to our core mission of generating "happy, safe and trusting environments for people of all ages and origins to share, learn and engage with music, culture, and creativity as continuous life-long processes". For those two days the Actor's Church in Covent Garden resounded with the glorious and uplifting voices of more than 200 community singers from across Dorset, Hampshire and West Sussex performing with a virtuoso ensemble of Quimantu and guests, with the talented ECCO orchestra joining in the second half. It was the sound of belonging, mutual respect and the joy of celebrating the diversity of culture, human creativity and collective musical endeavour.

  These diverse voices, speaking in multiple languages, were united in the Spanish of the Misa de los Mineros, a powerful work for solo voices, choir and instrumental ensemble, composed by MM's Joint Artistic Director Mauricio Venegas-Astorga in 1998. The ambitious project toured this highly acclaimed work to venues in Southampton, Whitchurch, Portsmouth, Sturminster Newton, Chichester, Cerne Abbas, Blandford Forum, and Havant ahead of the London performances, and in doing so sought to break the stigma associated with forced migration due to war, persecution, or poverty, transforming relationships between communities, challenging stereotypes, and giving a platform to voices often underrepresented in cultural spaces.

  Work is now underway to design and deliver Surtierra II, expanding the project to new communities and choirs in 2027. And alongside this, the WemsFest community that so deeply embraced our work is now committed to working with us on a large-scale project to commemorate the WWI Battle of Coronel off the coast of Chile and its history of local connections with Portsmouth and surrounding areas.

  www.quimantu.net/surtierratouringproject

Headline achievements 2025-26

ECCO Young Leaders Community Project

- With funding from Hammersmith & Fulham's King's Coronation Fund the ECCO Young Leaders embarked on an exciting new project in January led by the Colombian producer and composer Juan Contento. Working to a professionally framed brief to compose a new set of songs for our early years Sing Songo programme the young musicians are developing skills in songwriting, arranging and music production. As a result of the expansion of the programme an additional 14 young musicians were recruited and with our peer learning model the senior Young Leaders have had a key role in supporting the group in their creative journey. The songs they have composed will be used by the team in Singo Songo workshops in local libraries, children's centres and nurseries during the summer term and feature in a performance at the Voces Festival 2026 at the Lyric Hammersmith.

Starks Field Primary School

- Now in its second year, the Singing Seeds residency project at Starks Field is now achieving the impact that a long-term partnership between Musiko Musika and a school can provide. The quality of musicianship, singing and rhythm skills are evident and the enthusiastic welcome our team receives each week from children and staff alike are markers of the positive wellbeing effects our work produces. As a school that specifically caters for children with complex communication needs both within the mainstream classes and its specialist autism classes the strength of the Sing Songo programme in supporting communication and language development has resulted in some transformative moments in sessions in which children's speech and social interactions blossom in ways previously not observed.

ECCO Young Leaders Community Project with Universal Music Producer Felipe Arévalo
Photo credit: Musiko Musika



Headline achievements 2025-26

Training and employability skills

- When we conceived the ECCO Young Leaders Community Project we immediately saw the fantastic opportunity it would offer for us to integrate training and employability skills into the programme. The project has provided a unique package of training and paid work experience for two young musicians, and it is with a real sense of pride that we have seen how these Project Assistants have grown in confidence and developed their skills in that role. All of this is within the wider environment of training and employability skills that the Young Leaders programme provides under the guidance and mentorship of professionals working in the music industry.

Appointment of Youth Board Member

- We are really delighted to announce that one of the ECCO Young Leaders, Chanté Ikenye will serve on our board from 2026, having been appointed as Youth Board Member. Her contribution in directly connecting our planning, development and decision making to the needs of today's young people will be invaluable.



Chanté Ikenye, Youth Board Member
Photo credit: Nickolás Rodriguez

Partners and funders for 2025/26

We are very grateful for the financial and other support we have received from our funders and the wide range of partners we have worked with during the year including:

Funders

Arts Council England
The Foyle Foundation
Hammersmith & Fulham King's Coronation Youth Fund
Dr Edwards and Bishop King's Fulham Charity
And a number of private trusts and generous individual donors

Partners and collaborators

The Lyric Hammersmith
The Tri-borough Music Hub and London West Music Hub
Hammersmith & Fulham Early Years Service
Hammersmith & Fulham Library Service
London Music Fund
A New Direction (Primary Arts Strategic Advisory Group)
Piota
Andover Museum Loft Singers
SWVG Refugee support group
WemsFest
Artsreach
Palida Choir
Cloud 9 Chorus
Starks Field Primary School
Bayonne Nursery
Shaftesbury School



The Surtierra Touring Project, St Paul's Church Covent Garden, June 2025
Photo credit: Andy Paradise

Refreshed Business Plan for April 2026 to March 2030:

With the review of our Business Plan in the autumn of 2025 we have deepened our commitment to the underlying social and cultural values of the organisation. It is driven by the urgent need for sustained investment into the cultural life of our communities through which young people can thrive and our shared humanity can be recognised, celebrated and harnessed to the task of building a more equitable and more peaceful world.

Our organisational development strategy for 2026-30

- Maintainour focus on work projects and partnerships that are effective and strongly align with our vision, mission and values
- Respond to the need for communities and individuals to connect and develop mutual understanding and shared values
- Ensure that in a rapidly changing social, political and technological environment our work supports and is relevant to the social and cultural needs of the people and communities we work with
- Provide a deeper musical and cultural experience to more people
- Grow / expand the supportive inter-generational, inter-cultural community that underpins the organisation and our work
- Embed digital development, youth leadership and environmental sustainability in our organisational development, programme delivery and artistic development

Our aims for 2026-30

1) **Support artistic, social and talent development:**
   Create opportunities, pathways and progression routes for children, young musicians, communities and professionals to create, share and celebrate music from diverse cultures, styles and origins.

2) **Deliver social, cultural and educational impact:**
   Improve the social, cultural and educational development, wellbeing and outcomes for children and young people.

3) **Generate cultural communities and connections:**
   Enrich and develop cultural capital and social bonds within and across communities.

4) **Reduce MM's environmental impact:**
   Contribute to a more environmentally sustainable future through innovation, creativity and social justice.

Activity strands:

There are two main strands to Musiko Musika's programme of work:

The **World Music Academy** strand provides world music programmes through participatory projects, the Voces Festival, performances, residencies, training and touring projects and the ECCO (Ethnic Contemporary Classical Orchestra) ensembles for young people.

The **Sing Songo** projects work in the UK and in Chile with children at early years, primary and secondary level as well as with families and teachers, using music to support the development of strong speech and language skills and other areas of the curriculum including personal, social and emotional development.

Digital: Both strands are supported by an extensive digital resource of videos, audio, publications and our two apps available for Apple and Android devices (Sing Songo and World Music Academy).

Our vision is..... *the cultures and music of different communities contribute to the future of a society that respects the right of everybody to live in a peaceful world in a sustainable and equitable manner.*

Our mission is..... *to generate happy, safe and trusting environments for people of all ages and origins to share, learn and engage with music, culture, and creativity as continuous life-long processes.*

Review of activity and the delivery of our aims 2025-26

Aim 1
Support artistic, social and talent development:
Create opportunities, pathways and progression routes for children, young musicians, communities and professionals to create, share and celebrate music from diverse cultures, styles and origins.

Aim 2
Deliver social, cultural and educational impact:
Improve the social, cultural and educational development, wellbeing and outcomes for children and young people.

Aim 3
Generate cultural communities and connections:
Enrich and develop cultural capital and social bonds within and across communities.

Aim 4
Reduce MM's environmental impact:
Contribute to a more environmentally sustainable future through innovation, creativity and social justice.

Impact Review 2025-26

Aim 1
Support artistic, social and talent development:
Create opportunities, pathways and progression routes for children, young musicians, communities and professionals to create, share and celebrate music from diverse cultures, styles and origins.



211 participatory sessions

What did we achieve, who did we reach, what has been the impact?

Our activity to support artistic, social and talent development was channelled primarily through our ECCO and ECCO Young Leaders programmes, and the Surtierra Touring Project. In this way we have been able to enrich the cultural and musical experience of adults in community choirs across Dorset, Hampshire and West Sussex, as well as reaching children and young people with the opportunities and embedded progression routes provided by the ECCO and ECCO Young Leaders.

12 concerts



2,763 attendances at participatory activities

2,285 audience for concerts

Left: ECCO with Quimantu at St Paul's Church Covent Garden, June 2025
Photo credit: Andy Paradise

Above: The Surtierra Touring Project, Cerne Abbas, May 2025
Photo credit: Jane Tearle

Impact Review 2025-26

Aim 1
Support artistic, social and talent development

Impact cont'd.

Activity reaching communities from our base at the Ly Hammersmith; within the surrounding area of **Hammersmith and Fulham,** and **Edmonton** in the London Borough of Enfield, focussing on areas of soci economic disadvantage; the Surtierra Touring Project working with refugees in Southampton and diverse communities including rural communities and other areas of local cultural engagement.



Left: ECCO percussionist Nickolás Rodriguez-Florez recording at our studio

Right: ECCO workshop in Colombian rhythmic patterns

Photo credits: Musiko Musika





London Music Fund Playing Day, November 2025
Photo credit: Piers Allardyce, courtesy of Conway Hall

We were also delighted to be asked to deliver a day of workshops for the talented young musicians of the London Music Fund's scholarship programme. We used that event to enable us to implement paid opportunities for peer tutors beyond the Saturday ECCO sessions at the Lyric, with three of our ECCO Young Leaders being involved in delivering the workshops alongside the other members of our team.

Impact Review 2025-26

Spotlight on talent development and progression routes

Case study of an ECCO Young Leader

The success story of Daniel Agcaoili, who started with the ECCO age six and is now part of the ECCO tutor team on Saturday mornings, shines a spotlight on how the abstract notion of progression routes talked about by academics and funders can actually work in reality. It takes time and commitment from both sides.





Daniel's first steps into the ECCO were learning and playing the violin alongside his older brother, who was essentially his peer coach and tutor. Peer leadership has always been a significant part of the ECCO, and in this way there is a recognition that we are all learning from each other and that we are all working on becoming better musicians – it just happens that some of us are further along that road than others.

In his teenage years, Daniel switched to guitar, also acquiring skills in percussion, bass and panpipes diversifying his musical abilities as members of the ECCO are encouraged to do, and honing his skills as a vocalist and band leader.

Photo credits: Piers Allardyce, courtesy of Conway Hall and Julio Etchart

The next step was the ECCO Young Leaders programme, and with the home recording equipment that we shared with the ECCO Young Leaders during the pandemic he developed his talents in music production. Everyone involved in the ECCO is encouraged to express and value their cultural heritage and develop an identity of belonging that can draw on roots from elsewhere. With a family heritage in the Philippines, it has been natural for Daniel to incorporate Tagalog language and cultural references into his music.

Professional opportunities have been scaffolded by Musiko Musika into his progression, starting with a guest appearance with Quimantu at the Voces Festival 2023, followed by a place in the World Music Academy on the Road team touring concerts to schools in spring 2025. In September 2025 he became an ECCO tutor and is increasingly able to take the lead role sustaining the harmonic/ rhythmic foundations for rehearsals, and this summer is part of the Sing Songo delivery team in libraries, family hubs and nurseries. We will continue to support his creative and musical development as his professional career develops.

Impact Review 2025-26

Aim 2
Deliver social, cultural and educational impact:
Improve the social, cultural and educational development, wellbeing and outcomes for children and young people.



What did we achieve, who did we reach, what has been the impact?

The ECCO Young Leaders Community Project
Created to inspire **children and young people to develop their musical skills and creativity** and give them the opportunity to embrace music as a passion, the ECCO Young Leaders Community Project has offered a space in which children and young people can **grow personally, socially and educationally.** Funded by Hammersmith & Fulham's King's Coronation Youth Fund it has enabled the young musicians to connect and build their sense of community whilst developing their skills in music production and songwriting under the direction of Colombian music producer Juan Contento **with guest presentations from film and TV composer Jorge Puig and Universal Music Producer Felipe Arévalo**.



Right: ECCO Young Leaders with guest presenter Jorge Puig
Above: The Musiko Musika team and Project Assistants at Shepherd's Bush Library
Photo credits: Musiko Musika

During the project they have been working on producing a repertoire of songs which can then be used by Musiko Musika's team in workshops for children under five in Hammersmith & Fulham libraries, children's centres and a nursery.

Impact Review 2025-26

Aim 2
Deliver social, cultural and educational impact

We have an exceptional team of freelance musicians whose skills augment and amplify the expertise and depth of experience of our core team, and by drawing on a powerful network of professionals from the music industry we can provide a unique musical, cultural and educational environment for children and young people's growth and learning.

Impact cont'd.

22 Creative skills and work placement sessions for ECCO and ECCO Young Leaders

20 CPD/ learning/ training sessions

5 young musicians on paid work placements

"I just wanted to take a moment to say how much I enjoyed being part of this project. It was such a wonderful experience, and I truly appreciated the chance to work with a professional like Maria Monica. I truly appreciated being part of this project and want to thank you all for the opportunity! If there are any future projects, I would absolutely love to be considered."
Chanté, Project Assistant ECCO Community Project



The ECCO with Colombian percussionist Nickolai Rodriguez Cavanzo
Photo credit: Musiko Musika



Musiko Musika's digital content and apps continue to extend the reach and impact of our work, providing cultural and educational content of exemplary quality

Impact Review 2025-26

Spotlight on social, cultural and educational impact

"Since starting Musiko Musika our class has grown in confident musicianship and always leave with a smile on their faces."
Staff feedback

Case studies from our residency project at Starks Field Primary School

The children who we work with in the Years 1 and 2 classes at Starks Field include children who are in the autism specialist class and children with SEN who are integrated into the mainstream classrooms.

Since we have been working with J we have seen how his trust in us and enjoyment of music making have opened up the use of his voice in sessions, both in singing and in spoken interactions. Initially he was very timid in sessions and barely made any vocal sounds even at a whisper. Games with the jungle animals, for example the roaring of tigers and the squawking of parrots, have helped release his vocal expression; we have been delighted to see in recent sessions how he is using his voice to sing his own and others' names in greeting songs and actively engaging in playful verbal interactions to designate the next person to feature in a song.

Similarly, when we first started to work with these children A would be sitting quietly at the back of the class, watching during sessions but never volunteering for any of the solo roles or opportunities offered to come to the front to try out playing a drum. The whole-class activities in which turn-taking is a regular part of music making created an environment for building confidence gradually and a couple of months ago A volunteered to come to the front to "sing for Songo". The class teacher was so happy to see this and explained that A has complex communication needs and this was a really significant advance for her. Now, on a weekly basis A volunteers readily for any opportunity and shows as much confidence and willingness to sing solo or try out a percussion pattern as any of the other children in the class.

Observations from the staff at Starks Field
"Children who lacked confidence are now willing to and really wanting to sing in front of the class. The children who have special educational needs flourish too. The class have built fantastic relationships with all of the teachers and Musiko Musika continues to be the highlight of the children's week."

"The children are engaged and look forward to their sessions each week with enthusiasm. The impact is evident as the children continue singing in the classroom and are able to share their knowledge with others."

Impact Review 2025-26

The bigger picture

Mauricio Venegas-Astorga, Joint Artistic Director, July 2026

We believe in the duty to expand our knowledge, to continuously educate ourselves, to be better, more accurate and respectful in learning about the cultural traditions of the country that shelters us, in the use of our own tradition, history and roots, and to use creativity, technology and the arts as a wall of containment to reject any abusive and negative influence in our lives in a tenacious and effective way. We can and must also use the arts and all human manifestations that are playful in nature and the virtuous nobility that emanates from them to give wings to utopias, aim to the sky and turn our differences into a space of inclusion where children, young people and our elders can soar, for they are groups who so often suffer the contempt of our society simply due to trivial reasons of age and neglect.

We are proud of this happy cultural evolution that through Quimantu, Musiko Musika and the ECCO orchestra has enabled us to build a vibrant, talented, and professional cultural community. Beyond care and affection, we have offered professional and remunerated opportunities to the young musicians that have been formed and trained in different initiatives we have created, and in doing so given recognition to their effort, their art, their talent and their contribution with something more than a "thank you very much".

We also extend our blessings and gratitude to all the people, official public and anonymous organisations that contribute to and subsidise our work, without their valuable and generous contributions our work would be much more difficult to achieve.



The ECCO performing at the Tri-borough Music Hub Folk Fusion Concert
Photo credit: Tea films

Impact Review 2025-26

Aim 3
Generate cultural communities and connections:
Enrich and develop cultural capital and social bonds within and across communities.

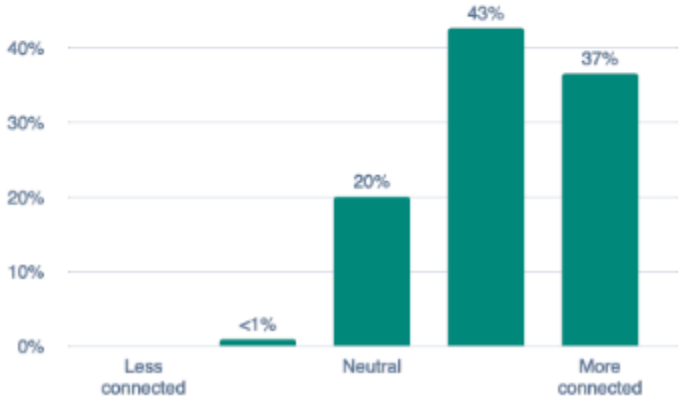
"It provided a unifying experience at a difficult time for Britain and the world."
Surtierra Touring Project audience feedback

What did we achieve, who did we reach, what has been the impact?

From the Surtierra Project evaluation report
A strong community connection provides a sense of belonging, which reduces feelings of isolation and loneliness, while a lack of social connection can put individuals at greater risk of mental health conditions like depression and anxiety.

Overall, the survey results demonstrate that participants' involvement in the project has improved their sense of connection to their community, with 80% of respondents to the post-project survey registering an increased connection to the community where they live.

Compared to how you felt before you joined the Surtierra Project do you feel more, or less, connected with the community where you live?





The Surtierra Touring Project, Portsmouth Cathedral, May 2025
Photo credit: Juan Contento

Impact Review 2025-26

Aim 3
Generate cultural communities and connections:

Impact cont'd.

Choir leader feedback on the Surtierra Touring Project

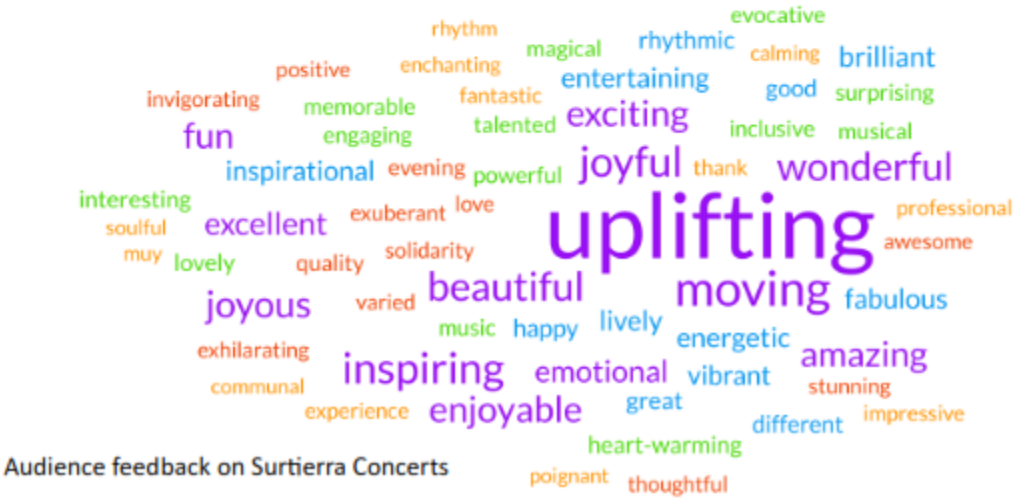
"This project has brought so many people from very different backgrounds and cultures together. Through this I have learned that everyone regardless of this, or their previous musical experience, has something important to say and contribute."

From the Surtierra Touring Project Evaluation

The experience of learning and performing La Misa de los Mineros was challenging, singers had to master complex Latin American rhythms and sing in Spanish, a new language for most of them. Yet these challenges became a powerful leveller, fostering mutual respect and cohesion among participants. One participant reflected:

"It was like we had joined with the whole world. We come from different places, but we were united through this music."

And another commented:
"The whole experience was truly amazing. It was above and beyond my expectations. I loved the sense of community and culture. It was great to share the experience with friends who had joined without me realising. Singing in a different language pushed me beyond my comfort zone but I was glad I took the risk!"



Audience feedback on Surtierra Concerts

Principal funding sources

Impact Review 2025-26

Spotlight on generating cultural communities and connections

Surtierra Touring Project participant stories, prepared from interviews with Miriam Jones as part of the project evaluation

Halyna - Palida Choir
I used to sing in two choirs in Ukraine. I joined the Palida Choir three years ago, when I came to the UK. The people in the choir were so kind to me and have helped me with everything. We've sung a lot of Ukrainian songs, and there's always a warm atmosphere. It was like they gave me imaginary hugs. When I heard about the Surtierra project, three things interested me. The first was that this piece of music was written by a refugee. And we are refugees. It was interesting for me as well because it was in Spanish. The third thing is that I understand that a mass is classical music. But this one was written with Latin American patterns.

It was good to discover different cultures, and it was very good for us to show solidarity with another culture. I loved it. It was like we had joined with all the world. We are from different parts. I'm from the East. They are from the very far West. It was a good connection between us and interesting to recognise another culture

Chris Milne - Andover Museum Loft Singers
I joined the Andover Museum Loft Singers about 18 months ago. Before that, I'd sung in oratorio and operatic societies in Southampton, Winchester, Bournemouth and London.

My wife Mary and I met through singing and were in the same singing group. But she developed pancreatic cancer and died three years ago. During the first year, I couldn't even listen to music because it hurt so much. And then I gradually got back into singing. I realised that singing is good for you – mentally, physically, and emotionally.

When I heard the choir was doing the Surtierra project, I thought, "I want to be part of this". I'd never sung in Spanish and found it difficult, but Quimantu did so much to help. They had recorded ways of pronouncing the words and the notes. It was wonderful. So I just got down to it and learned as much as I could. It's good to take on challenges sometimes!

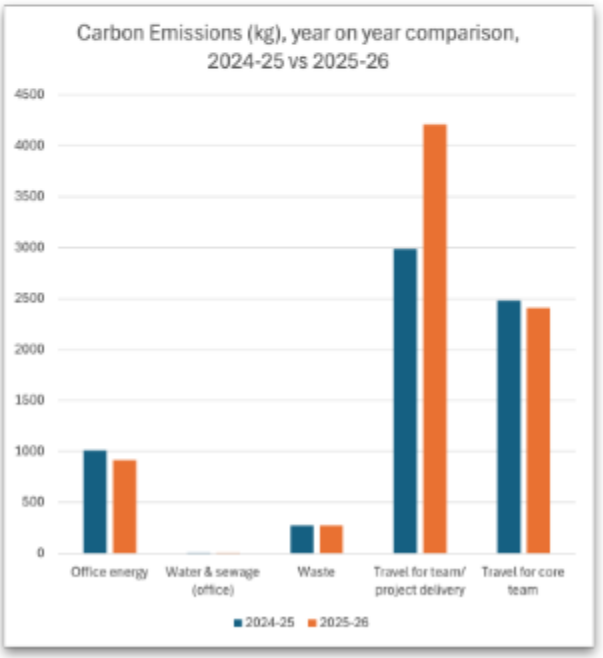
Apart from being fantastic musicians, they helped in every possible way that they could. They were always there. They were supportive, encouraging and positive. They were absolutely brilliant.

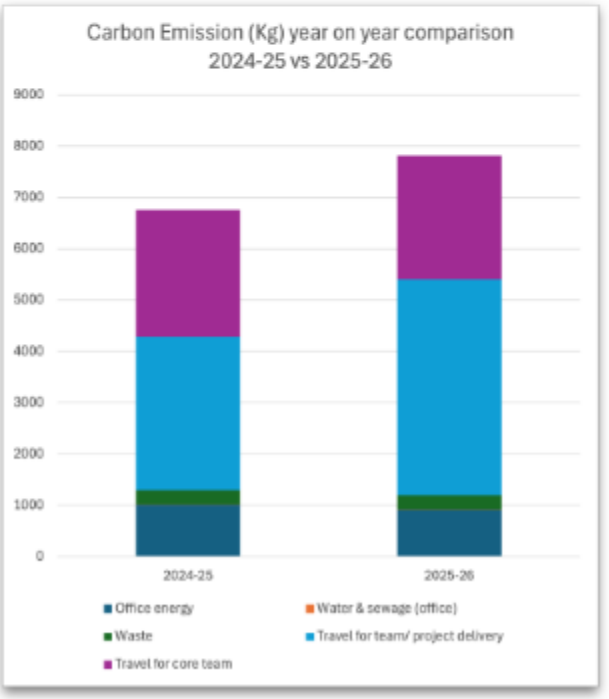
Impact Review 2025-26

Aim 4
Reduce MM's environmental impact:
Contribute to a more environmentally sustainable future through innovation, creativity and social justice.

What is our impact, what changes are we making?

Our carbon footprint measured using the Creative Green Tools provided by Julie's Bicycle was 7.8 tonnes of CO2e for 2025-26 (7 tonnes CO2e for 2024-25). Two tonnes of this was for coach travel for the more than 200 community singers involved in the concerts in the Surtierra Touring Project. We calculate around 27kg of CO2e for each participatory session delivered in 2025-26 (25kg for 2024-25). The data reflecting the significant increase in travel involved in touring work outside of London.





Structure, governance and management

Impact Review 2025-26

Aim 4
Reduce MM's environmental impact:

What changes are we making? cont'd.

Participating in the International Touring & Environmental Responsibility (ITER) programme

Between September and December 2025 Musiko Musika was one of 12 organisations from England to participate alongside Norwegian and Danish organisations in the International Touring & Environmental Responsibility (ITER) programme.

ITER is designed and delivered by Julie's Bicycle and in futurum, and initiated and financed by Arts Council England, Arts Council Norway, Creative Scotland and the Danish Arts Foundation. It supports artists and cultural organisations in England, Scotland, Denmark and Norway to build more sustainable, inclusive models for touring.

Our Assistant Director, Laura Venegas-Rojas was our lead for the ITER programme, attending a series of training and development sessions provided for participants on the programme.

*"Taking part in last year's ITER course served us as an organisation on multiple levels. Not only did we learn techniques and ways in which you can you tour internationally in a greener way with slow and deep touring but it also helped us realise that we were already applying a few principles to our day-to-day work with Musiko Musika we just didn't have the name for what we were doing. We've actually been **applying circular economy principles** to our organisation for a long time with our instruments and equipment so it was good to hear we were getting things right!"*

Our priorities for Environmental Responsibility 26-27:
Applying the learning/ findings of Surtierra Touring Project Environmental Responsibility report to the design of project delivery for touring (focus on resources & materials and travel)

Identifying opportunities to communicate about sustainability in specific project activities

Equality, diversity and inclusion

The core principle at the heart of Musiko Musika's EDI approach is that human beings are all equal, with empathy being the baseline for ensuring that our EDI policy is implemented across our work and throughout the organisation. Our EDI Policy and Action Plan set out our commitment to the principle that equality of opportunity and access, diversity of representation, provision and participation and inclusion are a continuous process of development and understanding for the organisation. Our guiding values:

- Acceptance of difference
- Flexibility
- Communication
- Connection

In response to the evolution of the social, political and cultural environment in which we live and work we continue to work to three key themes in our Action Plan that will have an impact on equality, diversity and inclusion in the work of the organisation and music, culture and education in the wider world. These are:

Theme 1: Accessibility
Theme 2: Inclusion beyond cultural diversity
Theme 3: Youth leadership & youth representation

Our EDI Action Plan is supported by and works in parallel with the Inclusivity and Relevance strand of our Arts Council Investment Principles Plan. Our 3-year ambition (2023-26) for the Inclusivity and Relevance Investment Principle is as follows:
"We have a deeply embedded sense of inclusion in our work and practises and will have codified our approach and systems in EDI that keep our work relevant so we can maintain and replicate these as MM grows and develops; we will share them externally as a leader on inclusive practice in our sector."

In 2025/26 our staff and freelance artists extended to 34 people, of whom 65% are from backgrounds other than white European. We continue to strive to address through the provision of technology and support as well as in the design and production of our apps and digital content the barriers to inclusion that are embedded in society. With our partners we are also addressing equality of opportunity and access in the socio-economic diversity of the communities that we reach.

Environmental statement

Musiko Musika's Environmental Policy is a statement of our commitment to help reduce the impact of our activities on the environment based upon the following principles of:

- integrating sustainability considerations into all our business decisions;
- minimising the impact on sustainability of all office and transportation activities;
- reviewing, annually reporting, and to continually strive to improve our sustainability performance.

The policy is supported by an Environmental Action Plan.

Our annual environmental report for 2025/26 (from data submitted to Julie's Bicycle's Creative Climate Tools) shows emissions of 7.8 tonnes CO2 (emissions in 2024/25 were 7 tonnes). This slight increase in emissions is mostly due to the use of coaches for transportation of choirs to concerts during the Surtierra Touring Project. We switched from a hybrid car to a hybrid van which meant that we had far less use of a diesel fuel hire van for the touring. With the average fuel consumption of 98 mpg and 8.3mi/KWh this is a further way in which we have been able to reduce our emissions. Participation in the International Touring and Environmental Responsibility Programme served to increase skills and capacity in the organisation to successfully implement our Environmental Action Plan.

Energy for the office (electricity) continues to be supplied by a 100% renewable energy provider. We note that we have been informed by Julie's Bicycle that due to the way in which data on electricity is currently collected and measured (across the country) and then reported elsewhere it is not possible for the reduced emissions from using a 100% renewable energy provider to be reflected in our carbon footprint.

Our 3-year ambition 2023-26 for Arts Council England's Environmental Responsibility Investment Principle is as follows:

"Our significant artistic and organisational development ambitions around environmental sustainability will be supported by the skills, knowledge and capabilities in the organisation (team and board) and external partnerships to inform the development of our programming and new business models."

Section 4 Policies
Reserves policy and risk management (Grant making policy, and investment selecting policy are not applicable)

As last year, Musiko Musika's financial position continues to be stable despite a very challenging economic and funding landscape for the arts. Despite tough funding externalities, income remains stable reflecting the extent to which the quality of work and positive outcomes for participants is being recognised by funders. Additional resources are being carefully deployed to fulfil the strategic objectives of the organisation and to reach out to the vulnerable and diverse groups that Musiko Musika works with, ensuring that the life affirming musical experiences the organisation excels at continue to be available.

The extension for a further two years of Arts Council England National Portfolio Organisation funding into 2027/28 gives a welcome base of stability for core costs. The range of external funding is echoed in the diverse range of practical partnerships, which continue to introduce new connections into the family of longer-term collaborators. All of which enrich Musiko Musika's impact and activities beyond financial benefit, through effective collaborations and supportive alliances.

Through careful management reserves targets of holding at least two months operational budget as a sufficient financial buffer have been maintained.

Risk management is undertaken through regular reviews of the financial position of the organisation and monitoring the comprehensive Risk Register alongside ACE's approach to risk assessments. These are an important opportunity to review and ensure that the appropriate mitigating actions are in place to strengthen Musiko Musika and secure its successful operation and delivery of its mission. These procedures are now well-established and alongside the organisation's strong project management skills we can ensure that we deliver high quality educational and cultural experiences whilst potential risks are mitigated, and new business avenues are constantly being explored.

Trustees' responsibilities in relation to the financial statements

The trustees, who are also the directors of Musiko Musika for the purpose of company law, are responsible for preparing the Trustees Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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

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

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Accountant

The trustees agree to the reappointment of Paul Davis of Bright Grahame Murray as accountant.

Section 5 Signature and Declaration

I declare in my capacity of charity trustee that the trustees have approved the above: and have authorised me to sign it on their behalf.

Ms EJ P Warwick (Chair)
Date:

Ms EJ P Warwick
Trustee

Date: 03/09/26

MUSIKO MUSIKA

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF MUSIKO MUSIKA

I report to the trustees on my examination of the financial statements of Musiko Musika (the charity) for the year ended 31 March 2026.

Responsibilities and basis of report

As the trustees of the charity (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.

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

Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. 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 charity as required by section 386 of the Companies Act 2006.

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 Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or

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 financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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

Paul Davis

Paul Davis FCA
Independent Examiner
Bright Grahame Murray
Emperor's Gate
114a Cromwell Road
Kensington
London
SW7 4AG
UK
Date: 04/09/2026

MUSIKO MUSIKA

STATEMENT OF FINANCIAL ACTIVITIES
(INCLUDING INCOME AND EXPENDITURE ACCOUNT)

FOR THE YEAR ENDED 31 MARCH 2026

	Notes	Unrestricted funds 2026 £	Restricted funds 2026 £	Total 2026 £	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £
Income from:							
Donations and legacies	**2**	86,431	138,679	225,110	47,796	182,916	230,712
Charitable activities	**3**	25,165	-	25,165	42,585	-	42,585
Investments	**4**	100	-	100	235	-	235
Total income		111,696	138,679	250,375	90,616	182,916	273,532
Expenditure on:							
Charitable activities	**5**	103,969	143,960	247,929	90,142	165,432	255,574
Other expenditure		1,532	-	1,532	3,210	-	3,210
Total expenditure		105,501	143,960	249,461	93,352	165,432	258,784
Net income/(expenditure) and movement in funds		6,195	(5,281)	914	(2,736)	17,484	14,748
Reconciliation of funds:							
Fund balances at 1 April 2025		27,591	22,649	50,240	30,327	5,165	35,492
Fund balances at 31 March 2026		33,786	17,368	51,154	27,591	22,649	50,240

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

MUSIKO MUSIKA

BALANCE SHEET

AS AT 31 MARCH 2026

	Notes	2026 £	2026 £	2025 £	2025 £
Fixed assets					
Tangible assets	**12**		8,345		7,056
Current assets					
Stocks	**11**	4,707		4,865	
Debtors	**13**	4,368		9,694	
Cash at bank and in hand		39,006		57,553	
		48,081		72,112	
Creditors: amounts falling due within one year	**14**	(5,272)		(27,624)	
Net current assets			42,809		44,488
Total assets less current liabilities			51,154		51,544
Creditors: amounts falling due after more than one year	**15**		-		(1,304)
Net assets			51,154		50,240
The funds of the charity					
Restricted income funds	**17**		17,368		22,649
Unrestricted funds	**18**		33,786		27,591
			51,154		50,240

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2026.

The director acknowledges her responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

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.

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

The financial statements were approved by the trustees on 09/07/26

Eleanor Warwick

Ms EJ P Warwick
Trustee

1 Accounting policies

Charity information

Musiko Musika is a private company limited by guarantee incorporated in England and Wales. The registered office is 8 Red Square, Piano Lane, Carysfort Road, London, N16 9AW, UK.

1.1 Basis of preparation

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Charities SORP "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)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a statement of cash flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset’s use.

1 Accounting policies **(Continued)**

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	33% Reducing balance basis
Fixtures and fittings	25% Reducing balance basis
Office Equipment	33% Straight line basis

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 ‘Basic Financial Instruments’ and Section 12 ‘Other Financial Instruments Issues’ of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Income from donations and legacies

	Unrestricted funds 2026 £	Restricted funds 2026 £	Total 2026 £	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £
Donations and gifts	86,431	-	86,431	47,796	1,532	49,328
Grants	-	138,679	138,679	-	181,384	181,384
	86,431	138,679	225,110	47,796	182,916	230,712

3 Income from charitable activities

	Unrestricted funds 2026 £	Unrestricted funds 2025 £
Music Workshop Fees		
Workshop fee income	19,906	40,147
Sale of Musical Goods		
Product sales	1,613	1,553
Performances		
Ticket sales	3,646	885
	25,165	42,585

4 Income from investments

	Unrestricted funds 2026 £	Unrestricted funds 2025 £
Other income	100	235

5 Expenditure on charitable activities

	Total 2026 £	Total 2025 £
Direct costs		
Staff costs	144,413	140,475
Depreciation and impairment	1,741	10,624
Website and app costs	9,927	9,120
Project costs	63,030	67,866
Travelling	16,174	11,760
Insurance	2,701	2,448
Communication and stationery	2,076	2,495
DBS Checks	273	314
Payroll costs	288	300
Bank charges	246	181
	240,869	245,583
Share of support and governance costs (see note 6)		
Support	4,229	7,039
Governance	2,831	2,952
	247,929	255,574
Analysis by fund		
Unrestricted funds	103,969	90,142
Restricted funds	143,960	165,432
	247,929	255,574

6 Support and governance costs

	Support costs	Governance costs	2026	Support costs	Governance costs	2025
	£	£	£	£	£	£
Office expenses	709	-	709	340	-	340
Project costs	188	-	188	-	-	-
Fundraising and advertising	3,332	-	3,332	6,699	-	6,699
Legal and professional	-	-	-	-	288	288
Independent examiner fees	-	2,750	2,750	-	2,452	2,452
Other governance costs	-	81	81	-	212	212
	4,229	2,831	7,060	7,039	2,952	9,991
Analysed between activities						
Fundraising	-	-	-	-	-	-
Trading	-	-	-	-	-	-
Charitable activities	4,229	2,831	7,060	7,039	2,952	9,991
	4,229	2,831	7,060	7,039	2,952	9,991

7 Net movement in funds

	2026	2025
	£	£
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	2,280	2,160
Depreciation of owned tangible fixed assets	1,741	10,624
Loss on disposal of tangible fixed assets	-	2,351

8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

9 Employees

The average monthly number of employees during the year was:

2026	2025
Number	Number
4	3

9 Employees (Continued)

Employment costs	2026	2025
	£	£
Wages and salaries	140,026	136,365
Other pension costs	4,387	4,110
	144,413	140,475

There were no employees whose annual remuneration was more than £60,000.

10 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

11 Stocks

	2026	2025
	£	£
Stocks	4,707	4,865

12 Tangible fixed assets

	Plant and equipment	Fixtures and fittings	Office Equipment	Total
	£	£	£	£
Cost				
At 1 April 2025	6,842	227	16,292	23,361
Additions	2,806	-	325	3,131
Disposals	(710)	-	(3,811)	(4,521)
At 31 March 2026	8,938	227	12,806	21,971
Depreciation and impairment				
At 1 April 2025	3,561	227	12,517	16,305
Depreciation charged in the year	1,722	-	19	1,741
Eliminated in respect of disposals	(609)	-	(3,811)	(4,420)
At 31 March 2026	4,674	227	8,725	13,626
Carrying amount				
At 31 March 2026	4,264	-	4,081	8,345
At 31 March 2025	3,281	-	3,775	7,056

13 Debtors

	2026	2025
Amounts falling due within one year:	**£**	**£**
Trade debtors	-	9,694
Other debtors	4,368	-
	4,368	9,694

14 Creditors: amounts falling due within one year

	Notes	2026	2025
		£	**£**
Bank loans		1,304	8,000
Other taxation and social security		-	3,919
Other creditors		-	947
Accruals and deferred income		3,968	14,758
		5,272	27,624

15 Creditors: amounts falling due after more than one year

	Notes	2026	2025
		£	**£**
Bank loans		-	1,304

16 Retirement benefit schemes

	2026	2025
Defined contribution schemes	**£**	**£**
Charge to profit or loss in respect of defined contribution schemes	4,387	4,110

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

17 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2025 £	Incoming resources £	Resources expended £	At 31 March 2026 £
ACE NPO Funding	-	111,669	(111,669)	-
ACE NLPG (Surtierra Touring Project)	8,318	-	(8,318)	-
Foyle Foundation (Surtierra Touring Project)	3,500	-	(3,500)	-
H&F King's Coronation Youth Fund (ECCO Community Project)	-	6,383	(3,630)	2,753
Dr Edwards and Bishop King's Fulham Charity	-	5,000	-	5,000
Other funders	10,831	15,627	(16,843)	9,615
	22,649	138,679	(143,960)	17,368

Previous year:	At 1 April 2024 £	Incoming resources £	Resources expended £	At 31 March 2025 £
ACE NPO Funding	-	109,900	(109,900)	-
ACE NLPG (Surtierra Touring Project)	-	40,500	(32,182)	8,318
Foyle Foundation (Surtierra Touring Project)	-	15,000	(11,500)	3,500
Comic Relief	1,462	984	(2,446)	-
Other funders	3,703	16,532	(9,404)	10,831
	5,165	182,916	(165,432)	22,649

18 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2025 £	Incoming resources £	Resources expended £	At 31 March 2026 £
General funds	27,591	111,696	(105,501)	33,786

Previous year:	At 1 April 2024 £	Incoming resources £	Resources expended £	At 31 March 2025 £
General funds	30,327	90,616	(93,352)	27,591

19 Analysis of net assets between funds

	Unrestricted funds 2026	Restricted funds 2026	Total 2026
	£	£	£
At 31 March 2026:			
Tangible assets	8,345	-	8,345
Current assets/(liabilities)	25,441	17,368	42,809
	33,786	17,368	51,154

	Unrestricted funds 2025	Restricted funds 2025	Total 2025
	£	£	£
At 31 March 2025:			
Tangible assets	7,056	-	7,056
Current assets/(liabilities)	21,839	22,649	44,488
Long term liabilities	(1,304)	-	(1,304)
	27,591	22,649	50,240

20 Related party transactions

During the year, the charity received donations totalling £80,000 (2025: £nil) from R Pantin, the charity's company secretary and a member of key management personnel. The donations were unrestricted and no amounts were outstanding at the year end.