

MUSEQUALITY

(A COMPANY LIMITED BY GUARANTEE HAVING NO SHARE CAPITAL)

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 JANUARY 2009

CHARITY NUMBER 1119308

COMPANY NUMBER: 6216146

MUSEQUALITY

DIRECTORS AND TRUSTEES:	Sir H.J.H. Maud KCMG D.P.F Juritz J. Bradshaw R.C.B. Freeland A. Simmons J. Biddolph
SECRETARY AND TRUSTEE:	J. Bradshaw
REGISTERED OFFICE:	45 Priory Avenue London W4 1TZ
REGISTERED NUMBER:	6216146
CHARITY NUMBER:	1119308
BANKERS:	HSBC Bank PLC 281 Chiswick High Road Chiswick London W4 4HJ
ACCOUNTANTS	Casey Lester Chartered Accountants Equity House 57 Hill Avenue Amersham Buckinghamshire HP6 5UN

MUSEQUALITY

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 JANUARY 2009

Contents	Pages
Directors' and trustees' report	1 – 14
Statement of financial activities (incorporating income and expenditure account)	15
Balance sheet	16
Notes to the financial statements	17 – 20

The following page does not form part of the statutory financial statements.

Detailed income and expenditure account	21
---	----

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT

FOR THE YEAR ENDED 31 JANUARY 2009

Incorporation

The company was incorporated on the 17 April 2007.

Charitable Status

Musequality has charitable status (registration number 1119308).

Structure, governance and management

Musequality is controlled by its Memorandum & Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 1985.

Trustees – appointment and induction

There have been no changes to the trustees this year.

The trustees were selected on the basis of:

- (a) a commitment to the vision of the founder and the objectives of Musequality;
- (b) a specific set of skills and experience needed by the charity and complementary to that of the other trustees; and
- (c) their ability and preparedness to give time regularly to the running of the charity.

The trustees are guided in their responsibilities by the Memorandum of Association and the publications “Good Governance – A code for the Voluntary and Community Sector” and “Learning to Fly” published by the National Hub of Expertise in Governance.

Objects of the charity, principal activities and organisation of our work

Musequality’s charitable objectives are set out in its Memorandum & Articles of Association as follows and remain unchanged:

For the benefit of the public overseas, particularly but not exclusively children and young people:

- (a) The advancement of education in music;
- (b) The promotion of the development of young people in achieving their full physical, mental and spiritual capacities to enable them to participate in society as responsible citizens; and
- (c) The provision or assistance in the provision of facilities for recreation or other leisure time occupation in the interests of social welfare, with the object of improving the conditions of life for the inhabitants of the area of benefit without distinction of sex or of political, religious, or other opinions.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Objects of the Charity, principal activities and organisation of our work (continued)

Aims

Musequality was set up to take communal music-making projects to some of the most disadvantaged children in the developing world.

The aim is not to produce musicians but to give marginalised children the chance to learn skills that offer them a route out of poverty, lifting them off the streets and away from the risks of drug culture, violence and crime.

Anyone who has played a musical instrument, or sung in a choir or group, knows that it teaches skills that are valuable in other aspects of life. In particular it:

- (a) enhance education – teaching numeracy, pattern recognition, goal setting, problem solving;
- (b) builds social skills – discipline, working in a team, leadership, negotiating, compromise, making conversation;
- (c) develops personal qualities – self-belief, self-confidence, self-esteem, ambition, a sense of identity;
- (d) demonstrates the benefits of working hard – individual effort brings individual rewards and benefits the group as a whole;
- (e) challenges prejudices – in societies where gender inequalities exist, it gives girls a chance to demonstrate equality.

The developing world desperately needs qualified and able teachers, doctors, farmers, lawyers, scientists, business people, decision-makers and leaders – drawn from their own communities. If it is to have those people in the future it needs – today – to help its young people develop the essential skills and qualities that will enable them to turn their lives around and fill these and other important roles. Communal music-making teaches those skills and qualities.

By setting up and supporting community music projects, we give children the chance to change their lives and there is plenty of evidence, from countries such as Venezuela, which runs a national music scheme that it works.

Activities

We support music projects (groups which want to come together to make music) for underprivileged young people in the developing world, helping teachers over the first and biggest hurdle: buying instruments and establishing a new project or organisation.

We work in partnership with established organisations, setting up new music projects or developing existing music projects, and we work with new organisations and individuals who are keen to set up new projects, or run pilot projects to assess what would work in the longer term. We also facilitate partnerships between our projects and music ensembles, schools and teachers including through exchange programmes and training.

We cannot support projects in the UK. We also do not support projects where the prime focus is on individuals, rather than on a group.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Objects of the charity, principal activities and organisation of our work (continued)

Activities (continued)

We provide the means to enable groups which want to come together to make music. Those means might include:

- musical instruments;
- sheet music;
- music stands;
- training materials;
- transport for children or teachers to travel to the project;
- refurbishing or building a space or premises for rehearsals or performances;
- basic equipment;
- training courses for teachers;
- performance expenses.

In time we hope to provide teacher exchanges so that teachers in our projects can visit music schools or colleges to enhance their skills – and teachers from other countries can visit our projects, bringing new skills and information to widen horizons for the children in our projects.

We provide support at varying levels, for three years, after which we expect the project to be well-established and self-supporting. In exceptional circumstances, we will consider providing support for up to two additional years, depending on resources.

Additional objectives and activities

Making a real difference

Many underprivileged children do not have the benefit of a secure family environment in which to develop their education in which to develop their education and learn social skills. For them, the challenge and fulfilment of performing music in a group offers an opportunity to learn how to integrate socially and express and assert themselves in a way that enhances not just their own characters but also the group's performance, as a whole. They are thus far more likely to have the self-belief, ability and will to build a successful career than those who never have such an opportunity.

A flexible approach

There is no one solution that works for all; every project needs different forms of help depending on where it is and the resources it already has. We are flexible in our approach and are as likely to fund the purchase of musical instruments and sheet music as we are to help hire, renovate or equip a hall so that children can put on performances – so important in setting goals and building self-esteem.

Expectations of projects and project leaders

- (a) Demonstrate they can run a project to the benefit of the children

Project leaders must demonstrate they have at least a basic understanding of how to run a project and manage its finances. We aim to keep bureaucracy to a minimum but ask project leaders to complete our standard application form; project leaders who have done so tell us it helped them focus their minds on what was possible and achievable, not just on what was desirable.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Objects of the charity, principal activities and organisation of our work (continued)

Additional objectives and activities (continued)

(b) Prove they have spent our funding appropriately

Project leaders must provide evidence that our funding has been spent as intended. Shortfalls cannot be compensated for by later funding.

(c) Show that the project is sustainable beyond the time of our involvement

Our support is for three years. We would not be keen to support a project which is unlikely to last beyond that time. We hope projects will become self-sustaining.

(d) Put children at the heart of everything they do

One member of staff in each project must have special responsibility for child protection. UK residents working in our projects must submit a current Enhanced Disclosure certificate from the Criminal Records Bureau. If there are no such checks in other countries, we require our projects to adopt the Keeping Children safe Coalition's standards to the letter.

(e) Acknowledge Musequality's support

We would like others to know how Musequality can help; equally we would like Musequality's donors to know where their donations have been spent. We will supply notices and logos (to be printed locally) for display throughout the term of sponsorship. When we have been instrumental in establishing a project, but if our sponsorship term has ended or if the project was funded by another organisation or organisations, we would expect our role to be acknowledged appropriately. Similarly, we expect organisations with which we collaborate to acknowledge our role in their projects.

(f) Inform us of anything that might have an impact on our involvement as sponsors or our relationship with the project

Welcoming project ideas

As we set out to raise more funds - launching new initiatives and seeking sponsorship - we welcome approaches from people with projects which might benefit from Musequality's involvement.

On our website we encourage people thinking about a project to call us to discuss their ideas. If the project appears to have promise, we will direct them to the application form, which is available for downloading. The form is comprehensive and detailed, with a set purpose: completing it in full is designed to help potential project directors to test the viability of their project, address the tasks necessary to make it a success, and consider and manage the risks associated with such a venture.

At this early stage in the charity's life, with limited funds at our disposal, we are seeking to identify and mature specific projects via this approach, and then present them to potential donors as a project they can adopt.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Achievements and performance

Establishing projects

This year we have sought to achieve a balance between continuing to support the projects established in 2007, funding new initiatives, and building reserves.

(a) Ban Mok Cham Music Project, Northern Thailand

When a river in Northern Thailand formed an ox bow lake, the bustling village of Ban Mok Cham suddenly found itself cut off and isolated. Their response was to set up a cultural programme to keep their traditions alive and to share their Shan hill-tribe culture with visiting school groups. As part of this programme we set up our fifth project, providing funds to build a performance centre and supplying instruments. The centre was officially opened at a blessing ceremony in December 2008. It is being run with enthusiasm and dedication by Brian and Rosie Massingham.

(b) M-Lisada Brass Band, Kampala, Uganda

We provided funding so the band could produce a CD for promotional and fundraising purposes in Kampala. In the event, they recorded enough for two CDs, the first of which was pressed in time for Christmas – Christmas carols with an African twist. The second, an eclectic and enjoyable collection of traditional African and western music, followed in 2009. We have some copies which proved useful for potential funders, to thank people for their support, as well as for raising funds through sales. Alice Garrad's visit this year showed just how valuable this project is. We aim to increase our support as funds allow and are grateful to Bosco Segawa, project director, for his hard work making it such a success.

(c) Musequality Choral Project, Tender Talents Magnet School, Kampala, Uganda

This, our largest project, continued to thrive and serves as an ideal model of what we aim to achieve with all our projects. In particular, we are impressed by the initiative of the students involved – older or more experienced kids teach those who are younger or less experienced. The students have also organised their own rehearsals and, according to the report, have taken on other responsibilities within the school. There have also been challenges, some of which we have yet to resolve. The pressure of the academic timetable and the importance placed by parents and educators on academic exam results means that it would be advantageous to run intensive music sessions out of term time. As many of the children are boarders at the school extra funding will be required to support these sessions. Unfortunately Musequality is not in a position to provide extra funding for this. With the M-Lisada Brass Band they performed to Mrs Kohler, the First Lady of the German Republic. We thank Frank and Brenda Katoola, the school's founders for their dedication and hard work managing this project. We are grateful, as always, to Simon Yiga for his role guiding our two projects in Kampala.

(d) Melodi Music, Soweto, South Africa

John Playfair donated a clarinet and a French horn which were sent to Melodi music where they were very gratefully received. Nimrod Moloto runs this wind instrument project with particular enthusiasm. We have had limited communication from this project over the last year but are keeping an eye on any developments. We feel that this is a very worthwhile project and are willing to increase our support given available funds and viable proposals.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Achievements and performance (continued)

(c) Hout Bay Music Project, Cape Town, South Africa

This music project, which takes children from the local squatter camps, has suffered under the current economic conditions and one of its sponsors has unfortunately withdrawn support. It subsequently was informed that the South African Lottery Fund was also withdrawing its support. HBMP was not the only South African group affected by what may be a political decision – the internationally acclaimed Buskaid project in Soweto also had its funding withdrawn in the same round. The project leader hopes to secure more government funding in 2009, but meanwhile Musequality stepped in with a grant to cover the rent of its premises. In July 2009, Simon Yiga, Director of the Kampala Music School visited HBMP while in Cape Town and was instrumental in persuading the local Hout Bay Rotary Club to support the group. Two of the first members of the HBMP are now in their final year at school and are on course to carry on to University to study law and music. They would like to stay involved in the project as mentors and we hope that we may be able to support their involvement in this way. We would like to give further financial support to Leanne Dollman, whose imaginative approach has made such a success of this project for children from the squatter camps.

(d) Goa, India

Work started on exploring the scope for a project in Goa, thanks to the enthusiasm of Dr Luis Dias, a GP in Buckinghamshire who planned to return to his home town. Dr Dias is a violinist and his research to date shows that a string project is most likely to succeed – capitalising on the fact that the long standing tradition of string music in Goa is at risk of dying out. A project here would help to revitalise the tradition and draw on the expertise of community elders who could pass on their musical skills and knowledge. We hope to collaborate with an existing organisation that supports street children, aiming to start the project in 2009.

The process of obtaining charity registration for this project has been lengthy and complicated. There are stringent local bureaucratic requirements which have delayed the start of the project. At time of compiling this report we are investigating the regulations for transferral of funds by a non-Indian registered charity.

Fundraising

We spent time building up our knowledge of potential sponsors (grant-making trusts, commercial organisations and individuals) and how best to make applications for funding. We have also attended seminars and workshops run or supported by recognised and well-respected organisations, gaining information and expertise while being guided by people with more experience than us.

We have now built up a strong list of the organisations we could approach for funding and need to turn our attention to developing the information needed to make applications.

Governance and strategy

During the year we learned that we may be eligible for a grant from a grant-giving organisation in the USA, specifically to review our strategy and develop our business plan. To meet their objectives, we identified, met and interviewed consultants in four consultancies who would be able to steer us through this process, intending to start work on this during 2009.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Achievements and performance (continued)

We continued to take advice from organisations such as the National Council of Voluntary Organisations (NCVO) and by attending workshops and seminars which also give us access to other charities with whom we can share information and from whose expertise we can benefit, longer term.

Several senior individuals from other charities either attended a trustees' meeting or met the trustees for discussions, giving us unmatched and invaluable advice and guidance. We are particularly grateful to Mike Aaronson, former chief executive of Save the Children, for his broad perspective and encouragement.

Monitoring performance against plans

This is a critically important aspect of our work. We keep in close touch with the project directors. It is vital to assess the effectiveness of the project leadership and the extent to which the objectives set out in project plans are being met.

This year we engaged Alice Garrad Consulting to carry out an independent assessment of the two Kampala projects, Tender Talents Magnet School and M-Lisada Brass Band. The objectives of her visit were:

- To provide us with a health check on the two projects
- To make an informal assessment of the impact the projects are having on children
- To assess whether there is scope for the Kampala Music School to help further with teacher training using the peer mentor approach used by El Sistema, Venezuela's national youth music scheme,

Alice Garrad's assessment was generally very positive. She noted of Tender Talents:

"We saw the newly renovated Musequality Music Centre and they are thrilled with it. The instruments are carefully stored and are evidently well used and much appreciated. Frank and Brenda are very grateful to Musequality and keen to let you know how much the children are appreciating the facilities and the instruments.

"Most encouragingly, Brenda and Simon both noted that the children that are active in the project are emerging as leaders in other areas of school life. Several of them took a lead in the preparations for the school's open day. They put their musical skills to good use in showcasing their school house. I gather the houses became quite competitive!

"One of the children took the initiative in organising an additional rehearsal prior to the performance. This took place with no teacher or adult input.

"In general it is clear that the children's confidence is building and they are developing organisational and leadership skills as well as learning and performing music."

Of M-Lisada she said:

"M-Lisada is a brilliant example of how music can be used to transform lives. Through the project they are taking children off the street, giving them a home, getting them to school, teaching them how to live together, teaching them income earning skills and generating an income to keep the whole thing going.

"The concept of children teaching others is alive and kicking at M-Lisada. The older, more experienced children are teaching the younger ones in a systematic fashion. Joseph also commented that when the local community hears the music, they come and take a look. This has resulted in the boys teaching local people too.

"When asked, Joseph (who was the main spokesman during the visit) made it clear that the priority now is to keep the project going and increase the numbers of street children it can take in."

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Other information

Communications and public relations

The Musequality website, www.musequality.org, remains our most important medium for informing people wanting to know about our work. We continue to receive compliments about its quality, and this is thanks in large measure to the specialist design and technological skills provided free of charge by Jane Davies, David's wife.

We produced a short leaflet about us and our work, recognising that there are some occasions when it is wisest and most productive to have something people can take away with them, when they are expressing an interest in our work. It includes a form for making donations (relevant also for people in the USA) and has proved very useful and effective. We used it at all our events during the year as well as at networking meetings, seminars and workshops.

We are gradually building up a strong list of supporters and recognise that communicating with them regularly (but not too frequently) is essential if we are to keep them as supporters. To keep costs low, we send newsletters by email, to supporters who have registered their interest in our work, including those who have supported us with donations or in kind. As with the website, we are indebted to Jane Davies for her expertise in making sure the design of our newsletters had impact as they arrived in supporters' email inboxes.

To be effective communicators, we need an efficient and versatile database. We received several offers of help from people with the expertise and the time, free of charge, but work stalled on several occasions because of technical problems. Building a database is now an urgent priority and will be progressed in 2009.

We are often asked to provide evidence that communal music-making is effective in helping children turn their lives around. We are indebted to Adrian Bradbury who helped us compile evidence which is now on our website. Much of the evidence is from the USA and one of our tasks for next year is to identify and add information from the UK.

Work started on compiling a comprehensive list of journalists, in the press and broadcast media in the UK and around the world, specifically to be used to publicise big events. Gaining attention in the press and media is increasingly hard despite our good contacts, built up during our first year when David Juritz provided plenty of opportunities for coverage during his Round the World and Bach busk. We have not had the time to devote to maintaining good relationships beyond a handful of journalists, in the USA and UK.

We held several discussions on events to raise our profile and funds, in the UK and around the world, and started work on what we anticipate will be an annual world busk – with musicians joining in wherever they are in the world. Work started on compiling information for a website specifically for the world busk which, because the busk is aimed at musicians of all ages, must contain sound advice and guidance to reassure parents of young buskers and ensure that all those taking part can have safe, legal and enjoyable busks.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Other information (continued)

Transactions and Financial position

The Statement of Financial Activities shows net income for the year of £28,366 and reserves as at the balance sheet date of £47,756. The income for the period generated from donations and the sale of CDs and cards totalled £37,906

During the year the following grants were made

The Ban Mok Cham School Music Project, Thailand (Contribution to the construction of a new performance centre and musical instruments)	£4,160
M. Lisada Brass Band, Kampala, Uganda (Cost of recording and production of first CD)	£1,210
Hout Bay Music Project Trust, South Africa (Contribution to rental of school premises)	£ 1,500

Financial Summary for year ended 31 January 2009

Income:

Donations	£37,906
Interest	£549

Expenditure:

Transfers to projects	£6,870
Consultancy services	£851
Administration costs	£2,368

Net Assets on balance sheet at year end	£47,756
---	---------

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Financial Review

Reserves policy

Why we need reserves

When agreeing to fund a project, Musequality makes a commitment to meet the start-up costs and operating expenditure for three years. We will not make this commitment without corresponding funds in reserve or guarantees from donors.

Notwithstanding the project director's best efforts to budget accurately, and careful review by the trustees and advisors qualified to assess local costs, some overruns may still occur or the timing of expenses may be unexpected (such as the opportunity to buy a piano at a good price earlier than planned) arise.

Level of reserves needed

The trustees aim to hold in reserve the equivalent of one year's operating expenditure commitments for all projects being supported

Steps being taken to maintain reserves at this level

The one project to which we have made a three-year commitment (Tender Talents Magnet School in Kampala, Uganda) at the date of this report has an annual operating budget of £10,000. We are holding this sum in reserve in an interest-bearing bank account. Before committing to our next planned major project (likely to be in India), we will secure a corresponding sponsorship commitment covering the start-up costs, first year operating costs, and a further year's worth of costs as additional reserves.

Monitoring and reviewing the reserves policy

The trustees will monitor and review this policy annually to ensure it remains appropriate.

Fundraising objectives

In the two years since Musequality was founded we have raised about £40,000 each year, primarily from individual contributions and activities in schools. We continued to rely heavily on donations from people and organisations known to the trustees, especially David Juritz, and from volunteer supporters giving their knowledge or their time at events. The current economic climate creates challenges for us, just as it does for other charities. Competition for funds is stronger; many funding organisations have less to donate; we realise that we have to work harder at raising funds.

Each year a high-profile initiative has helped us reach this figure: in 2007 it was David Juritz's "Round the World and Bach" busk that launched the charity. In 2008 we were the chosen charity for the Bedford Park Festival in Chiswick, London, where Musequality has a particularly high profile.

The experience of the past two years suggests an income ceiling of perhaps £50,000 for this kind of approach. It enables us to support a maximum of three major projects at any one time. Continuing on this basis meant that we needed to recalibrate our initial (much more ambitious) fundraising targets.

Accordingly the Trustees have been in contact with a grant-making foundation interested in the work of Musequality to explore opportunities to step up to the next level in the charity's development. We are grateful for their interest, encouragement and offer of assistance to put together a strategy for growth.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Financial Review (continued)

Fundraising highlights

Sponsored practice and other events in schools

Following the pilot in 2007 at Kew College, London, several schools in the UK have raised funds by holding a sponsored practice for Musequality. James Allen's Saturday School for the Performing Arts (JASSPA) in Dulwich, London, launched its sponsored practice fortnight with an inspirational concert given by the school's music teachers. The Arts Educational School in Chiswick, London, Amery Hill School in Alton, Hampshire, Newton Prep School in Battersea, London, and Churcher's College Junior School in Liphook, Hampshire, organised sponsored practices, mufti days and busks on behalf of Musequality. We were delighted by the energy and commitment shown by teachers and students alike in their support for us, showing us that the sponsored practice is a worthwhile event from their point of view as well as from ours. We aim to work with other schools in 2009. Thanks go to Jean Buck, a music teacher, who volunteered to help us develop the scheme.

Bedford Park Festival

The annual Bedford Park Festival in Chiswick adopted Musequality as one of its main beneficiaries in 2008. One of the benefits was that we were able to have a stand, free of charge, throughout the festival's Green Days weekend and we are grateful, again, to Jane Davies for its eye-catching design. Thanks to generous donations from producers, theatres and orchestras we held a raffle for tickets of some of the most sought-after concerts and musicals in London. Several people including music teachers visited the stand and offered support which we hope to capitalise on as we develop and grow. This was the first occasion on which we used our introductory leaflet, produced specifically in time for the festival. We also produced small badges to attract attention and to use for publicity; sales were brisk and far outweighed costs. In addition to people who bought tickets for the raffle, badges and made donations, we were very grateful to the Bedford Park Festival for its donation of £9,000, given to us as our share of the funds they distributed to their chosen charities for 2008.

US donations

David Juritz made a short fundraising trip to the USA in May 2008, maintaining relationships he had made during his busking trip in 2007 and making new contacts. We are grateful to Lisa Wong and the Longwood Symphony Orchestra for facilitating this trip at no cost to Musequality. We received \$6,648 during the year from individuals and charitable organisations in the USA. We are pleased with this, particularly in view of the limited effort we have been able to devote to building support in the USA. Fractured Atlas, a non-profit arts service organisation with 501(c)(3) tax status, continued to receive donations on our behalf, with the Suzuki Institute of Dallas kindly acting as our agent.

Trusts and foundations

Systematically making applications to charitable trusts and foundations requires a significant amount of time and effort. As every fundraiser knows, each application is unique and information has to be tailored specifically every time. We did not have time this year to apply to many funds. We were pleased to receive £1,000 from the Austin and Hope Pilkington Trust specifically for a project in Goa, India.

Royal College of Music Rag Week

The Students Association of the RCM chose Musequality as the beneficiary of their Rag Week, raising over £1,200 with activities throughout the week. We are very grateful to Mary Kelly, President of the Students' Association and Dr Colin Lawson, Director of the RCM for their support.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Financial Review (continued)

Fundraising (continued)

Concerts

Many professional musicians are keen to support us, largely because of their respect for David Juritz, holding collections on our behalf or organising concerts where they perform free of charge, donating all proceeds to us. We are enormously grateful to them for doing so. Audiences at their events are undoubtedly more likely to become long-term supporters. Chiswick Baroque, led by Celia Harper, held a concert for us in January 2009 raising £500. Sir Humphrey Maud, chairman of the trustees, also organised a concert for Musequality. David Juritz regularly donates his time by performing at concerts, or busking, specifically to raise funds for Musequality. He is often joined by fellow musicians in the London Tango Quintet and the London Mozart Players and we are particularly grateful to them for their support.

Enterprising and imaginative individuals

Several people scoured the Internet for charities to support and found us. We are particularly grateful to Sylvia Trench who walked the 500 mile long Camino de Santiago, from the Pyrenees in France to Santiago de Compostela in Spain, and raised £1,000 for us. Others came forward during the year for events in 2009.

World Busk

We were launched with a busk so we felt it would be logical to organise a major fundraising event around busking, this time encouraging musicians across the globe to busk to raise funds for us. We spent time researching a suitable date for the event, and were pleased that there were no clashes with our first choice – early June 2009, to coincide with the anniversary of the launch of David Juritz's Round the World and Bach busking tour. Work started in August on what will be, for us, a huge event which we hoped would be a week of busking, giving participants plenty of scope to join in when it suits them. We particularly hoped young buskers would join us, busking on the final Sunday (a school-free day). We began discussions with Guinness Book of Records™, to see if we could aim to create world record for the biggest busk around the world. We are very grateful to Laura Sheldon, a recent music graduate, who volunteered to help us organise this event.

Structure, governance and management

Directors and Trustees: Roles and responsibilities

All Directors of the Company are also Trustees of the Charity. The Directors who held office during the year or appointed since the year-end were:

Sir H.J.H. Maud KCMG
D.P.F. Juritz (appointed 16 December 2008)
J. Bradshaw
R.C.B. Freeland
A. Simmons
J. Biddolph

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Structure, governance and management

Directors and Trustees: Roles and responsibilities

All six directors of the company are also the trustees of the charity. They constitute the management team and are the primary workforce of Musequality. Their work is divided as follows:

- **Sir Humphrey Maud**, chairman, ensures that Musequality is effectively governed and that its resources are prudently managed. Through his former diplomatic contacts he has secured the support of many individuals around the world.
- **David Juritz**, the founder, is the architect of Musequality's strategy and leads in the identification of music projects. He is also the charity's principal fundraiser and face to the supporting public. He is an internationally-renowned violinist and leader of the UK's longest established chamber orchestra, the London Mozart Players.
- **Joanna Biddolph** is responsible for developing and executing Musequality's communications strategy, and for fundraising research.
- **Jeremy Bradshaw**, secretary, manages the charity's financial affairs and statutory reporting, coordinates and records the trustees' meetings, and assists with fundraising events.
- **Rowan Freeland** provides legal and regulatory compliance advice and challenge to the trustees.
- **Annabelle Simmons** is developing Musequality's policy and risk management frameworks, and introduced the highly successful sponsored music practice fundraising project.

The trustees dedicated considerable time to Musequality during the year, which we estimate to be:

<i>Sir Humphrey Maud</i>	<i>30 hours</i>
<i>David Juritz</i>	<i>110 days</i>
<i>Joanna Biddolph</i>	<i>125 days</i>
<i>Jeremy Bradshaw</i>	<i>220 hours</i>
<i>Rowan Freeland</i>	<i>30 hours</i>
<i>Annabelle Simmons</i>	<i>80 hours</i>

In addition, the following people gave generously of their time:

- **Jane Davies**, wife of David Juritz, continued to do an enormous amount of work designing and producing publicity materials in addition to developing and maintaining the website. She also manages displays and fundraising at events. She contributed 80 days to Musequality during the year.
- **Nicolette Solomon** and **Margaret Hubing** of the Suzuki Institute of Dallas continued to act as Musequality's agents for fundraising in the USA.
- **Laura Sheldon** started working on the world busk.
- **Jean Buck** began building support for our sponsored practice scheme in schools.

MUSEQUALITY

DIRECTORS' AND TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

Structure, governance and management (continued)

Remuneration

- None of the trustees was remunerated for his or her work.

Risk assessment and crisis management

- We maintain a risk register that sets out the main risks to Musequality's continuing operation and success, prioritised according to impact and probability. For each risk identified there are actions agreed by the trustees to manage it or mitigate its effects.

This report was approved by the board on 2009

Signed on behalf of
The board of directors

J Bradshaw
Director and Trustee

MUSEQUALITY

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 JANUARY 2009

Summary income and expenditure account

	<u>Notes</u>	<u>Unrestricted</u> £	<u>Restricted</u> £	<u>2009</u> <u>Total</u> <u>Funds</u> £	<u>2008</u> <u>Total</u> <u>Funds</u> £
<u>Incoming resources</u> <u>from General Funds</u>					
Voluntary Income					
Donations & CD Sales	2	36,906	1,000	37,906	39,128
Investment income	3	549		549	38
		<hr/>	<hr/>	<hr/>	<hr/>
Total incoming resources		£37,455	£1,000	£38,455	£39,166
		<hr/>	<hr/>	<hr/>	<hr/>
<u>Resources expended</u>					
Costs of generating funds	4	647	-	647	3,569
Charitable activities	5	7,721		7,721	16,007
Governance costs	6	1,721	-	1,721	200
		<hr/>	<hr/>	<hr/>	<hr/>
Total resources expended		£10,089	£ -	£10,089	£19,776
		<hr/>	<hr/>	<hr/>	<hr/>
Net movement in funds		27,366	1,000	28,366	19,390
Fund balances brought forward		19,390	-	19,390	-
		<hr/>	<hr/>	<hr/>	<hr/>
Fund balances carried forward		£46,756	£1,000	£47,756	£19,390
		<hr/>	<hr/>	<hr/>	<hr/>

The statement of financial activities includes all gains and losses recognised in the period.

All incoming resources and resources expended derive from continuing activities.

MUSEQUALITY

BALANCE SHEET

AS AT 31 JANUARY 2009

	<u>Notes</u>	£	<u>2009</u>	£	<u>2008</u>	£
<u>Current assets</u>						
Debtors	9	11,488			4,733	
Cash at bank		36,814			14,857	
		48,302			19,590	
Creditors: amounts falling due within one year	10	(546)			(200)	
<u>Net current assets</u>			47,756			19,390
<u>Total assets less current liabilities</u>			£47,756			£19,390
<u>Reserves</u>						
Profit and loss account						
Unrestricted funds			46,756			19,390
Restricted funds			1,000			-
<u>Members' funds</u>	12		£47,756			£19,390

The company is entitled to exemption from audit under Section 249A(1) of the Companies Act 1985 for the year ended 31 January 2009.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 January 2009 in accordance with Section 249B(2) of the Companies Act 1985.

The directors acknowledge their responsibility for:

- a) ensuring that the company keeps accounting records which comply with section 221 of the Companies Act 1985 and
- b) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of each financial year and of its profit or loss for each financial year in accordance with the requirements of section 226 and which otherwise comply with the requirements of the Companies Act 1985 relating to financial statements, so far as applicable to the company.

These financial statements have been prepared in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective January 2007).

The financial statements were approved by the Board of Trustees on 2009.

Signed on behalf of the board of directors and trustees by:

.....
J Bradshaw
Director and Trustee

MUSEQUALITY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 JANUARY 2009

1. Accounting policies

a) Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Entities (effective January 2007) and Companies Act 1985 and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities.

b) Fund Accounting

Funds held by the charity are unrestricted general funds, which are funds that can be used in accordance with the charitable objects at the discretion of the trustees.

c) Incoming resources

All incoming resources including tax reclaims are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Interest receivable is included in the accounts in the period in which it is earned.

d) Resources expended

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

f) Foreign currencies

Assets and liabilities expressed in foreign currencies are translated into sterling at the rates of exchange ruling at the balance sheet date.

g) Cash flow statement

The financial statements do not include a cash flow statement because the company, as a small reporting entity, is exempt from the requirement to prepare such a statement under the Financial Reporting Standard for Small Entities (effective January 2007).

h) Taxation

The charity is exempt from corporation tax on its charitable activities.

i) Gifts in kind

Gifts in kind will be accounted for at a reasonable estimate of their value to the charity or the amount actually realised.

j) Donated services and facilities

These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.

MUSEQUALITY**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 JANUARY 2009**

2.	<u>Voluntary income</u>	2009		2008
		£		£
	Donations and CD sales	37,906		39,128
		<hr/>		<hr/>
		£37,906		£39,128
		<hr/>		<hr/>
	Donations include £1,000 specifically donated for the project in Goa.			
3.	<u>Investment income</u>	2009		2008
		£		
			£	
	Bank interest receivable	549		38
		<hr/>		<hr/>
		£549		£38
		<hr/>		<hr/>
4.	<u>Costs of generating funds</u>	2009		2008
		£		£
	Communication costs	-		2,178
	Printing, postage & stationery costs	1,845		153
	CD & Christmas card costs	749		881
	Computer & internet costs	92		-
	Professional services and administration costs	-		150
	Fundraising fees	211	106	
	Bank charges	75		101
	Exchange gain	(2,325)		-
		<hr/>		<hr/>
		£647		£3,569
		<hr/>		<hr/>
5.	<u>Charitable activities costs</u>	2009		2008
			£	
			£	
	Grants payable	6,870	16,007	
	Consultancy services	851		
	-			
		<hr/>		<hr/>
		£7,721		£16,007
		<hr/>		<hr/>
6.	<u>Governance costs</u>	2009		2008
			£	
			£	
	Accountancy fees	1,721		200
		<hr/>		<hr/>
		£1,721		£200
		<hr/>		<hr/>

MUSEQUALITY**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)****FOR THE YEAR ENDED 31 JANUARY 2009**7. Net Incoming resources

Net resources are stated after charging/(crediting):

	2009 £	2008 £
Exchange gain	(2,325)	-
Accountancy fees	1,721	200
	<hr/>	<hr/>

8. Directors emoluments

There was no directors' remuneration or other benefits for the year ended 31 January 2009 (2008 – £Nil).

During the year, the company reimbursed expenditure totalling £715 incurred on charity business to one of the directors and his relatives. Expenditure was in relation to printing, postage, stationery and computer & internet costs.

9. <u>Debtors: amounts falling due within one year</u>	2009	2008
£	£	
Other debtors	11,488	4,733
	<hr/>	<hr/>
	£11,488	£4,733
	<hr/>	<hr/>
10. <u>Creditors: amounts falling due within one year</u>	2009	2008
£	£	
Accruals and deferred income	546	200
	<hr/>	<hr/>
	£546	£200
	<hr/>	<hr/>

MUSEQUALITY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 JANUARY 2009

11.	<u>Analysis of net assets between funds</u>	<u>Unrestricted general funds</u> £	<u>Restricted general funds</u> £	<u>Funds</u> £
	Tangible fixed assets	-	-	-
	Net current assets	1,000	46,756	47,756
		<hr/>	<hr/>	<hr/>
		£1,000	£46,756	£47,756
		<hr/>	<hr/>	<hr/>

12.	<u>Statement of funds</u>	At 1 February <u>2008</u>	<u>Income</u>	<u>Expenditure</u>	At 31 January <u>2009</u>
	General fund	19,390	37,455	10,089	46,756
	Restricted fund	-	1,000	-	
1,000		<hr/>	<hr/>	<hr/>	<hr/>
	Total funds	£19,390	£38,455	£10,089	£47,756
		<hr/>	<hr/>	<hr/>	<hr/>

13. Company's status

The company is limited by guarantee and has no share capital.

MUSEQUALITY

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

DETAILED INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 JANUARY 2009

	2009		2008	
	£	£	£	£
Donations and CD & card sales		37,906		39,128
Bank interest receivable		549		38
		<hr/>		<hr/>
		38,455		39,166
<u>Less: Expenditure</u>				
Grants payable	6,870		16,007	
Consultancy services	851		-	
Communication costs	-		2,178	
Printing, postage & stationery costs	1,845		153	
Computer & internet costs	92		-	
CD costs	749		881	
Professional services & administration costs	-		150	
Fundraising fees	211		106	
Accountancy fees	1,721		200	
Bank charges	75		101	
Exchange gain	(2,325)		-	
	<hr/>	10,089	<hr/>	19,776
		<hr/>		<hr/>
<u>Net income for the year/period</u>		£28,366		£19,390
		<hr/>		<hr/>