

Company Registered number  
12959686  
Charity Registered number  
1201584

# **BLACK LIVES IN MUSIC**

A charitable company limited by guarantee and not having a share capital  
Annual Report & Accounts

31 March 2023

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## **Black Lives in Music Limited**

### **Chair's Introduction**

It is truly an honour to be leading the first ever annual trustee report for Black Lives in Music (BLiM), delivering crucial work to bring about racial equity for Black and Global Majority musicians across the UK music industry.

Our cultural expression is often best expressed through our artistic expression, and for Black and Global Majority communities music has long been an art form used to capture heritage narratives, as a form of resistance, and as a platform to celebrate ourselves in a world that does not always choose to do so. It is for this reason that we felt we had to do more to create safe, equitable and progressive environments for artists to thrive in. We need to see the same opportunities offered to all, and we know we have a key role in holding the industry proportionately accountable. At the same time, we are supporting those organisations across the industry that are positively stepping towards change, to deliver and maintain that shift towards racial equity, representation, and inclusion.

At the helm of this work and BLiM are our founders; Dr Charisse Beaumont and Dr Roger Wilson, who bring a wealth of knowledge and experience from both creative and commercial areas of the music industry. Tapping into these founder networks, we've already made great strides in capturing the Black experience of the music industry in our 2021 survey and research report; *Being Black in the Music Industry*. We've developed programmes of work such as Recruiting Classical (to shift current orchestra audition practices to be more inclusive, diverse and racially equitable) and BLiM Connects (mentoring programme) that directly address representation, inclusion and equity - these programmes are now successfully in their second or third iterations.

We've seen many major national orchestras and conservatoires (Leeds Conservatoire, Scottish National Jazz Orchestra, Royal Philharmonic Orchestra, Royal Opera House, to name a just a few ) sign up to BLiM membership and commit time and resources to make the necessary changes we know need to happen. In support of this delivery, we have secured significant funding from key stakeholders; most notably Arts Council England and Warner Music Group's Social Justice Fund, whilst we continue to explore other income generation elements of our work.

There have of course been challenges along the way; setting up BLiM in the midst of the Covid 19 global pandemic with a remote team came with its difficulties. We were however, able to secure some central London office space via the generosity of one of our partners, Help Musicians, enabling the team to come together and meet face-to-face once restrictions were lifted. We are now in a strengthened funding position to develop our team and meet the growing demand of BLiM membership activities - this year we have already welcomed both a Senior Project Manager and a Partnerships and Development lead to the team, as well as planning to recruit support for our communications, to amplify the significant and vital work we are delivering. We are seeing and being the change we want and need, and will continue to exist to support musicians and the industry at large, to make a better, safer and more inclusive space for all.

Moses Oyediwura  
Chairman

## **Black Lives in Music Limited**

### **Trustees' Report**

#### **for the period from 1 November 2021 to 31 March 2023**

The Trustees of the charitable company Black Lives in Music ("BLiM"), who are also directors for the purposes of company law, present their report together with the financial statements for the 17 month period ended 31 March 2023. The accounting reference date was extended to align with Arts Council reporting dates.

The annual report serves the purposes of both a trustees' report, and a directors' report under company law. The company obtained charitable status effective 14 January 2023. It remains a company limited by guarantee not having a share capital.

The directors of the company are:

Charisse Beaumont

Moses Oyediwura

Margaret Bankole

### **Objectives and activities**

We are a Black-led national organisation at the vanguard of efforts to address racial inequity in the UK Jazz and Classical music sectors, and across the industry at large. Our vision is for an inclusive music community and an industry free of racism, prejudice and discrimination, where everyone can feel confident that they belong. BLiM is made up of 90+ member organisations located across the UK who are all working towards the same goal: to dismantle structural racism in our industry.

We use our data and insight to campaign for equity and support the empowerment of Black musicians and professionals to realise their aspirations. We work with organisations, ensembles and companies throughout the UK music industry, opening dialogues and building relationships in the true spirit of working together. We collaborate with all agents of the UK music industry by using our 'critical friend' model of working to achieve equality for people of the global majority.

The objects for which the charity was established are for the public benefit to:

- Advance the artforms of classical, jazz and all other forms of music
- Promote equality and diversity - in particular in the classical, jazz and wider music industry
- Provide advice and support relating to diversity, inclusion and anti-racism in the music industry to organisations involved in the production of classical, jazz and/or other forms of music. Also provide advice in music education, including (without limitation) universities and conservatories (partner organisations)
- Commission research and surveys concerning diversity and inclusion in the music industry, and the dissemination of the useful results of that research
- Develop diversity and inclusion targets in the music industry, and the provision of advice and support to partner organisations in achieving those targets
- Support, develop, and train Black and Global Majority classical, jazz and other musicians living in the UK, in particular but not exclusively through mentoring programmes, the provision of vocational opportunities in all aspects of live music (including technical, management, administrative and performance) and assisting with the procurement of mental health support and the delivery of support sessions in universities, conservatories and schools
- Present performance projects involving Black and Global Majority classical, jazz and other musicians
- Relieve the needs of Black and Global Majority classical, jazz and other musicians of limited means living in the UK, by providing financial bursaries, including without limitation bursaries for the purchase of musical instruments and/or instrumental lessons
- Promote education in music by providing, in particular but not exclusively, educational programmes and scholarships for Black and Global Majority musicians of all ages, and encouraging programmes of classical, jazz and other forms of music within schools
- Advance such charitable purposes (according to the law of England and Wales), which are complementary to the aforementioned purposes, as the trustees see fit from time to time.

## **Black Lives in Music Limited**

### **Trustees' Report**

**for the period from 1 November 2021 to 31 March 2023**

#### **Achievements and performance**

BLiM is an organisation with collaboration at its core. We widen access to our work through authentic dialogue and relationships with orchestras, professional ensembles, universities, conservatoires, festivals, record labels, trade bodies, charities and music education hubs at national, regional and local level, thereby achieving equality for people of the global majority. Over the past two years we have impacted over 20,000 musicians and connected with many more.

In 2021 we carried out a landmark survey with Opinium Research, *'Being Black in the UK Music Industry pt. 1'* that provided the most powerful data set about Black music creators and industry professionals to date. It has championed the voice of the unheard, provoking wider thinking and contributing to a narrative around necessary change in the industry. This nationally significant survey of over 2,000 people revealed that a majority have experienced direct or indirect acts of racism in the music industry, hostile working environments, and found conclusive evidence of systemic and institutionalised racism in the UK music industry. The survey featured both quantitative and qualitative components and collected statistical information on demographic profiles of respondents, including gender, age, ethnicity, disability and location. The qualitative provision enabled participants to highlight and elaborate on their experiences within the music industry, in particular, where they experienced or witnessed discrimination on the grounds of race and other protected characteristics. Part two of this report is set to be delivered in 2024-25.

In addition to our nationally significant research, we have achieved the following in just 2-3 years:

#### **Advocacy & Industry Leadership**

- Created a 13-strong advisory Task Force made up of some of the most esteemed executives in the UK working for diversity and equity in live performance, education, participation, recording and publishing, 12 of whom are Black and one of mixed heritage. The task force includes Paulette Long OBE, BBC Young Jazz Musician of the Year 2018 Xhosa Cole, Orphy Robinson OBE, Jamil Sheriff, and Mykaell Riley.
- Created an industry 10-step charter to enable organisations, conservatoires, ensembles, music hubs and companies to show their support in combating systemic racism in the music industry. Over 100 organisations have signed up including organisations in or adjacent to ACE priority places including Marsden Jazz Festival, City of Birmingham Symphony Orchestra, London Mozart Players, National Youth Choirs of Great Britain, Royal Liverpool Philharmonic, Manchester Camerata, and BIMM Institute.
- BLiM CEO Charisse Beaumont gave input at the Misogyny in Music Parliamentary inquiry during October 2022 - providing evidence based on BLiM's research, to the Women and Equalities Committee in the House of Commons. The evidence shone light on the sexualisation and objectification of women of colour whilst working in the UK Music Industry and offered action-based solutions - one of which was to implement an industry-wide anti-racism Code of Conduct. A subsequent speech was then delivered by BLiM again at the House of Commons in November 2022, to the All-Party Parliamentary Group on Music. In this speech, both CEO Charisse and BLiM Director of Operations; Roger Wilson, called for mandatory publishing of an annual pay gap report alongside accompanying commitments to address racial and gender-based disparities.

## Black Lives in Music Limited

### Trustees' Report

for the period from 1 November 2021 to 31 March 2023

#### Delivery & Impact

- BLiM's 'Critical Friend' model of change - provided and streamlined over the past three years, BLiM's bespoke 'critical friend' development has offered support to over 90 BLiM member organisations. This programme of self-evaluation with mentoring support helps organisational leaders to embed inclusive practice across their organisations, including governance, communications, recruitment, artistic programming and organisational culture. This has reached over 9,000 people (2023), leading to positive progress in the diversity of artistic and administrative staff
- Ran a series of national round table events, as direct strategic action following the launch of the Black Lives in Music Survey, that engaged 90 leading music organisations and informed our *Being Black in the Music Industry* report. Conducted '*Being Black in the Music Industry*' online events to discuss Mental Health, Pay Disparity, Barriers to Progression and Black Women in Music in association with TuneCore and Guesthouse Live. These events enhanced wider sector visibility of the report findings, helping the sector to reach consensus on impactful actions to be implemented to help the Black music creator and professional community in the UK
- Developed a programme in partnership with the Guild of Music Supervisors and Leland Music to train Black composers to learn about sync supervision and how to get their music on film. This helped the industry discover emerging talent and support the development of a Black music fixer to operate in the sync industry, and introduce representative musical talent into the sector
- Delivered Recruiting Classical; a BLiM collaboration with Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia and Royal Philharmonic Orchestra. In response to the growing issue of low numbers of extras and deputies in orchestra string sections, an open call was held for global majority string players to apply to audition and join the extras lists for these orchestras. All applicants were given auditions. Repertoire reflected the artistic contribution of the global majority and the audition panels all had representation from the global majority community. The scheme saw just under 150 applying with 10% successfully gaining places on extra lists for the consortium orchestras and a further 28 being offered professional development activities to help upskill them to the level required to work with the orchestras. The successful applicants have already begun working with the orchestras during this period, and additionally three more musicians were offered trials for full-time appointments. A second iteration of the programme will take place in Autumn 2023
- Celebration of Black Music Video Series with Broadcaster Zeze Millz, Shabaka Hutchings, Jake Isaac, Ayanna Witter-Johnson, Sheku Kanneh Mason, and others
- Co-created a best practice document in player recruitment in orchestras alongside the Musicians Union, Association of British Orchestras and Musical Chairs
- Produced and presented the opening ceremony of Classical:NEXT in Hannover in May 2022, in collaboration with British Underground and Arts Council England, featuring two new commissions by the internationally-acclaimed artists Jason Yarde and Ayanna Witter-Johnson. The work (which was BLiM commissioned) was live streamed and shared on our own digital platform, reaching an estimated 10,000 people. BLiM has since launched international work with Classical:NEXT, Piranha Arts (Germany), William Morris Entertainment Agency (US), and the Toronto Symphony Orchestra (Canada)
- Partnered on our first live music events 'Women in Jazz' and 'and... they still matter'

## **Black Lives in Music Limited**

### **Trustees' Report**

**for the period from 1 November 2021 to 31 March 2023**

#### **Data & Reporting**

- Conceptualised from the findings of our original research report; *Being Black in the UK Music Industry* (October 2021), there was a strong consensus toward the need for an industry Code of Conduct to support industry-wide commitment to racial equity. This was a result of round tables with over 90 leaders from national and international companies after the findings of the BLiM report were published. The code has now been through several draft stages and is presently being finalised. The code will roll out formally in 2024, and will be supported by the Creative Industry Independent Standards Authority (CIISA); a newly formed organisation (2023) focused on mediation, investigation, early dispute resolution, immediate triage advice for victims of discrimination, bullying and harassment.
- Developed strategic partnerships with sector representative organisations including Help Musicians, Musicians Union, UK Music, Featured Artists' Coalition, UK Music Diversity Taskforce, Associated Board of Royal Schools of Music, and PRS Foundation. This ensures that our work - and particularly data from our national surveys - is widely disseminated and acted upon, and reinforces other sector-wide initiatives like UK Music's Diversity Workforce Survey and the PRS Foundation's POWER UP initiative. We also have effective learning partnerships with other sector support organisations including Attitude is Everything (to produce a report and podcast series focusing on the intersection of race and disability in the UK Music industry) and Parents and Carers in Performing Arts (PIPA). We worked together to disseminate their survey data, and we are part of PIPA's research subcommittee and contributed to framing the questions.

#### **Structure, governance and management**

BLiM is both a registered charity (charity no. 1201584) and a company limited by shares (company No. 12959686). Charity trustee board members are appointed via a recruitment selection process which includes receiving an application and references, and holding an interview with current Board members/senior management, and appointing based on the outcome of this. All new Trustees must read and understand the importance of our Charter and Code of Conduct, as these outline BLiM organisational values. Our advisory group (Taskforce) consists of leading musicians and industry professionals from across the UK, brought together through the networks of the Board and Senior Management.

The operational and delivery staff are a small diverse team, currently with 3 full-time employees, 1 part-time employee and a loyal team of freelance practitioners who support the delivery and evaluation of our work. We have considerable experience of working on both sides of the stage, as musicians, educators, tour managers and administrators. Together, our Board, Advisory Group and Staff team lived experience/professional expertise is key to understanding and tackling the systemic and institutionalised racism in the UK music industry.

#### **Reserves policy**

The trustees regularly review the reserves of the charity. This review encompasses the nature of the income and expenditure streams, the need to match variable income with fixed overheads and the nature of the reserves.

#### **Risk assessment**

The trustees have considered the various risks to which the trust is potentially exposed, and are satisfied that adequate measures are in place to identify, assess and mitigate the effects of these risks.

## **Black Lives in Music Limited**

### **Trustees' Report**

**for the period from 1 November 2021 to 31 March 2023**

#### **Public benefit reporting**

The trustees regularly review the range of activities to ensure the trust's activities are for the public benefit.

#### **Financial review**

The net assets of the charity increased by £77,925, including £60,000 of restricted reserves yet to be applied at the balance sheet date. The company has shown the deficit arising for the period to 13 January 2023, and the surplus for the period of the charitable company from that date through to 31 March 2023.

#### **Statement of trustees' responsibilities**

The trustees are responsible for preparing the Trustees' report and financial statements in accordance with applicable law and UK Generally Accepted Accounting Principles.

The law applicable to charities in England & Wales 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 its incoming resources and application of resources for that period. In preparing those 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 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 accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011. 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.

Approved by



C Y A Beaumont

Trustee and Director

Date: 25 October 2023

**Black Lives in Music Limited**  
**Statement of Financial Activities for the Charity**  
**Profit and Loss Account for the company**  
**for the period from 1 November 2021 to 31 March 2023**

	<b>2023</b>	<b>2023</b>	<b>2023</b>	<b>2021</b>
	<b>17 months</b>	<b>17 months</b>	<b>17 months</b>	<b>12 months</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
	<i>Restricted</i>	<i>Unrestricted</i>	<i>Total</i>	
<b>Turnover</b>	105,000	349,637	454,637	140,309
Staff costs	-	(194,206)	(194,206)	(90,339)
Depreciation and other amounts written off asse	-	(660)	(660)	(466)
Other charges & direct charitable costs	-	(181,315)	(181,315)	(45,304)
Transfer between reserves	(45,000)	45,000	-	-
<b>Profit before taxation</b>	60,000	18,456	78,456	4,200
Tax	-	(531)	(531)	(956)
<b>Surplus/profit</b>	60,000	17,925	77,925	3,244

	<b>2023</b>	<b>2023</b>	<b>2023</b>
	<b>1 Nov 2021</b>	<b>14 Jan 2023</b>	<b>14 Jan 2023</b>
	<b>to 13 Jan 2023</b>	<b>31 Mar 2023</b>	<b>to 31 Mar 2023</b>
	<i>Company</i>	<i>Charity</i>	<i>Charity</i>
		<i>Restricted</i>	<i>Unrestricted</i>
Turnover	288,861	-	-
Income from grants and services	-	105,000	60,776
Staff & consultants costs	(140,087)	-	(54,119)
Depreciation	(466)	-	(194)
Other charges & direct charitable costs	(149,125)	-	(32,190)
Transfer between reserves	-	(45,000)	45,000
Loss before taxation	(817)		
Surplus for the period		60,000	19,273
Tax	(531)		
	(1,348)	60,000	19,273
Brought forward Reserves 1 November 2021	3,244		
Company Reserves movement	(1,348)		
Carried forward Reserves 13 January 2023	1,896		
Transfer	(1,896)		1,896
Charity Reserves movement		60,000	19,273
Unrestricted Reserves carried forward 31 March 2023	-	60,000	21,169



**Black Lives in Music Limited****Registered number: 12959686****Balance Sheet and Statement of Financial Position  
as at 31 March 2023**

	<b>2023</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Fixed assets	273	933
Current assets	87,491	41,251
Creditors: amounts falling due within one year	<u>(6,595)</u>	<u>(3,940)</u>
Net current assets	<u>80,896</u>	<u>37,311</u>
Total assets less current liabilities	<u>81,169</u>	<u>38,244</u>
Accruals and deferred income	<u>-</u>	<u>(35,000)</u>
<b>Net assets</b>	<u><u>81,169</u></u>	<u><u>3,244</u></u>
<b>Capital and reserves</b>		
<b>Restricted Reserves</b>	60,000	-
<b>Unrestricted Reserves (profit and loss account)</b>	<u>21,169</u>	<u>3,244</u>
	<u><u>81,169</u></u>	<u><u>3,244</u></u>
	<b>Number</b>	<b>Number</b>
Average number of employees	<u><u>4</u></u>	<u><u>3</u></u>

The company is a private company limited by shares and incorporated in England. Its registered office is 7-11 Britannia Street, London WC1X 9JS.

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The member has not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared in accordance with the special provisions of the Companies Act 2006 applicable to companies subject to the small companies regime.

**C Y A Beaumont**

Trustee and Director

Approved by the board on 25 October 2023

**BLACK LIVES IN MUSIC LIMITED**  
**NOTES TO THE ACCOUNTS**  
for the period from 1 November 2021 to 31 March 2023

**1 Principal accounting policies**

***Basis of accounting***

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of investments. The financial statements have been prepared in accordance with the Charities Act 2011, the Statement of Recommended Practice FRS 102 (SORP) applicable to charities.

***Incoming resources***

Income is brought into accounts when the trust is entitled to the income. Income accounted for during the period before charitable status was granted was included on an accruals basis.

***Resources expended***

Charitable expenditure is recorded once the Trust has made an unconditional commitment to pay grants and this is either by when it is communicated to the beneficiary, whichever is the earlier. All other expenditure is accounted for on an accruals basis.

<b>2</b>	<b>Fixed assets</b>	<b>2023</b>	<b>2021</b>
		<b>£</b>	<b>£</b>
	<b>Cost</b>		
	At beginning of period	1,399	-
	Additions	-	1,399
	<b>At end of period</b>	<b>1,399</b>	<b>1,399</b>
	<b>Amortisation</b>		
	At beginning of period	466	-
	Provided during the period	660	466
	<b>At end of period</b>	<b>1,126</b>	<b>466</b>
	<b>Net book value</b>		
	<b>At 31 March 2023</b>	<b>273</b>	
	<i>At 31 October 2021</i>	<i>933</i>	

<b>3</b>	<b>Debtors, included in current assets</b>	<b>2023</b>	<b>2021</b>
		<b>£</b>	<b>£</b>
	Trade debtors	27,753	2,560
	Other debtors	1,139	622
		<b>28,892</b>	<b>3,182</b>

**BLACK LIVES IN MUSIC LIMITED**  
**NOTES TO THE ACCOUNTS**  
for the period from 1 November 2021 to 31 March 2023

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<b>4</b>	<b>Creditors: amounts falling due within one year</b>	<b>2023</b>	<b>2021</b>
		<b>£</b>	<b>£</b>
	Corporation tax	<b>531</b>	<b>956</b>
	Other taxes and social security costs	<b>5,990</b>	<b>2,910</b>
	Other creditors	<b>74</b>	<b>74</b>
		<u><b>6,595</b></u>	<u><b>3,940</b></u>
<b>5</b>	<b>Restricted Reserves of the charity</b>		
	Brought forward	-	
	Received	105,000	
	Applied	(45,000)	
		<u><b>60,000</b></u>	
<b>6</b>	<b>Unrestricted Reserves of the charity (Profit and loss account of the company)</b>		
	Brought forward	3,244	-
	Loss for the company	(1,348)	3,244
	Surplus for the charity	17,925	-
		<u><b>21,169</b></u>	<u><b>3,244</b></u>

**7 Trustees' remuneration**

One trustee received emoluments during the period since 14 January 2023, of £6,666.