MISHMASH MUSIC CIO

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2026

MISHMASH MUSIC CIO

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	A Iqbal	(Appointed 24 January 2025)
	S Rivlin	(Appointed 24 January 2025)
	C Flores	(Appointed 24 January 2025)
	RJ Knight	(Appointed 24 January 2025)
	T Smith	(Appointed 24 January 2025)
	G Pomeroy	(Appointed 24 January 2025)
	S Kusumakar	(Appointed 24 January 2025)
	R E Ireland	(Appointed 21 January 2026)
	L B Simmonds	(Appointed 21 January 2026)
	G Goyal	(Appointed 21 January 2026)
	M Konyelicska	(Appointed 21 January 2026)
Senior management	E Brown	Artistic and Executive Director
Charity registration	England and Wales 1211863	
Address	1 Muriel Road, Beeston, Nottingham	

MISHMASH MUSIC CIO

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MISHMASH MUSIC CIO

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2026

The trustees present their annual report and financial statements for the year ended 31 March 2026.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011, 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)".

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Trustees' Report

1. Chair's report

It is my pleasure to present this first Chair's report for MishMash Music CIO following our transition to charitable status in April 2025. This year has marked a significant milestone in the organisation's journey, building on over a decade of artistic innovation and firmly positioning MishMash as a leading force in reimagining classical music for young audiences.

2025–26 has been an exceptional year of delivery and impact. We reached over 8,000 people through 93 performances across the UK, with a strong focus on engaging new audiences -32% of children attending *Ruby's Worry* experienced classical music for the first time. Alongside our ambitious touring programme, we delivered four new productions, deepened partnerships with organisations such as the City of Birmingham Symphony Orchestra and expanded our community reach through free pop-up performances and our Musician in Residence programme.

Our commitment to nurturing talent and strengthening the sector has remained central. Over 90 musicians participated in training and development activity this year, and we were delighted to see the Great Little Orchestra Project recognised with a national award.

This has also been a year of important organisational development. The appointment of new trustees has strengthened the Board's breadth of expertise, and our Theory of Change work has provided renewed clarity of purpose, informing a refreshed strategic plan for 2026–28. Financially, the organisation remains stable, with reserves in line with policy, providing a solid foundation for future growth.

Looking ahead, we are focused on deepening our artistic practice, broadening our reach, and strengthening our resilience - particularly through diversifying income and continuing our commitment to equity, diversity and inclusion.

I would like to thank my fellow trustees, our dedicated staff team, freelancers, partners and supporters for their energy and commitment. Together, we are shaping a more inclusive and inspiring future for classical music.

Fishing for Haiku

2. Purpose and activities

The object of the CIO is to advance, improve, develop and maintain public education in, and appreciation of, the performing arts, in particular the art and science of music, by any means the charity trustees see fit, including through the presentation of public events.

Our **mission** is to reimagine classical music via warm and welcoming experiences that inspire curiosity, creativity, and confidence.

Our **vision** is for:

- A classical music offer that is inclusive, engaging and relevant to 21st century audiences
- Engaged, confident and diverse audiences across the UK
- A bigger, fit for purpose and more diverse workforce
- An attitude shift in musicians and the sector, prioritising audiences (especially new and young)

Values
Music is at the centre of everything we do.
We are inclusive, all are welcome.
Our audiences are everywhere; we meet them where they are.
We value collaboration and are active and responsive listeners.
We nurture and develop people and their ideas.

National Youth Orchestra Training Project

MishMash Music CIO, trading as MishMash Productions, is a new entity registered in January 2025 however the organisation has a rich history pre-dating this. MishMash Productions began its life in 2014 when, driven by frustration at the scarcity of the contemporary offer of [Classical] music for young people, our founding Artistic and Executive Director. Liz Muge conducted Arts Council funded research into music for young audiences. This included researching across different genres exploring the work delivered by many different companies and gradually developed the idea for a hybrid approach to making work, taking elements from a theatre company approach and applying these to an outcome rooted in western classical chamber music.

Following a series of successful productions and tours between 2015 and 2018 MishMash Productions was constituted as a not-for-profit company limited by guarantee in December 2018 - Registered as MishMash Music, company number 11726643. The organization continued in this form for seven very successful years, establishing the company as a leader in the field of live music for young audiences. Following a successful application to join the Arts Council England National Portfolio from April 2023 the organization started the transition to charitable status which was completed in time for the new charity to take over from April 2025.

Royal Academy of Music Training Project

Ruby's Worry

3. Achievements and performance

3.1. The year in numbers

- 93 performances across the UK reaching a total of 8,236 people
- A 24-date national tour of Ruby's Worry including 11 sold out performances at London's Polka Theatre
- 32% of children who attended Ruby's Worry were new to classical music
- 20 free-to-access local Pop Up Performances
- 92 days of musician in residence across 4 schools
- 91 musicians involved in training projects
- 4 newly commissioned productions
- 5 new partnerships
- A Music and Drama Education Award win for the Great Little Orchestra Project

3.2.Producing

2025-26 was a bumper year for new productions, with four newly commissioned shows ranging from our first full orchestra collaboration with the City of Birmingham Symphony Orchestra (CBSO) to our new schools production Fishing for Haiku, which will be central to our touring offer in 2026-27.

Early in the year we premiered *Family Concert: Sports Day* at Symphony Hall in Birmingham. Two years into our partnership with the CBSO this was our first full orchestra collaboration which saw us working closely with a player development group of five musicians to devise and deliver an hour-long celebration of music, teamwork and triumph! Featuring a diverse range of repertoire and size of ensemble (from string quartets to wind quintets, percussion ensembles and full orchestra) this family concert was full of imaginative ways to bring the orchestra to life. Whilst embracing humour and a competitive spirit the player-led activities and fabulous music were expertly crafted by director Sophie Rivlin to deepen engagement between the audience and the music and musicians.

Hot on the tails of *Sports Day* came our first collaboration with our close neighbour, East-Midlands based chamber orchestra Sinfonia Viva. Working closely with three musicians (Sophie Rosa, Violin; Gareth Humphreys, Bassoon; and Matthew Dunn, Clarinet) director Sophie Rivlin has created a whirlwind of a show. Presented in twelve lively chapters – one for each month of the year – *Leap Year* takes audiences on a seasonal journey blending live music, theatrical sketches, games and audience participation.

Autumn 2025 saw us deliver two pieces of research and development (R&D). Firstly, an exploratory R&D in collaboration with Sarah West from Nottingham Playhouse working with musicians Jemma Freestone and Gareth Humphreys gave us the opportunity to experiment with physical theatre integrated performance and share some ideas with children from Southglade and Middleton Primary Schools in Nottingham. Secondly a more comprehensive development period working with musicians Joanna Stark and Suzanne Godet concluded with our new schools touring show *Fishing for Haiku*. Working over a week director Sophie Rivlin, physical theatre specialist Tom Curzon and designer Bryony McCombie-Smith have created a moving new production for 7 – 11 year olds packed with humour, beautiful music, and improvisation.

Fishing for Haiku will be available for touring to schools, libraries, festivals and venues throughout 2026-27.

The year was rounded off by our last collaboration with the CBSO bringing to an end nearly three years of partnership working. As a culmination to the three creative development projects we have delivered with over twenty-five members of the orchestra since 2023 we were tasked with developing a touring show building on all this work. *The Trail of Choices,* created by director Sophie Rivlin and writer Kate Wakeling, with design from Ivy Richards, uses the structure of popular 'choose your own adventure' books to draw new audiences of young people in the magical worlds created by the repertoire.

3.3. Touring

The highlight of our touring year has been *Ruby's Worry*, the third in our series of children's picture book adaptations, this time featuring the work of author/illustrator Tom Percival.

Case Study
Ruby's Worry National Tour

Between January and March 2026, MishMash Productions toured Ruby's Worry, a live classical music and theatre production for children aged 3–7 and their families, introducing young audiences across the UK to high-quality classical music through an intimate, audience-centred performance format.

Ruby's Worry in numbers:

- 48 performances across 13 venues
- Reaching more than 4000 people
- 32% of children were first time audiences for classical music
- 87% of respondents agreed it was one of the best performances of its type they had experienced
- 97% would attend a similar performance again

Audiences consistently highlighted the quality and immediacy of the live classical music, often noting this as their child's first experience of professional musicians performing at close range.

> "Thank you for this show, the quality was really high and the music just so wonderful, everything felt well judged and pitched for the range of audience members."

Ruby's Worry was created in response to a lack of access to live classical music for young children, particularly outside large-scale concert halls. Inspired by Tom Percival's book, the project used music as the primary storytelling tool, allowing young audiences to experience classical performance as expressive, dynamic and engaging.

The 45-minute production combined live instrumental performance, original musical material and carefully selected repertoire, integrated with puppetry and physical theatre. Performances were delivered by a small ensemble of professional musicians and performers (Sophie Rivlin, Sagnick Mukherjee, Charlotte Fairbairn and Adrien Spencer), enabling children to see, hear and connect directly with the musicians on stage.

Touring to schools, theatres and community arts venues, the project reached families with limited prior access to classical music, supporting early engagement and curiosity in live performance. Supporting resources extended opportunities for reflection on the music and creative process beyond the performance itself.

> What a brilliant performance of one of our favourite books. Loved the music and puppetry. All performers were fabulous and engaging. Keep doing these marvellous productions please MishMash

This project forms part of MishMash's ongoing commitment to developing future audiences for classical music, championing excellence while presenting the artform in accessible and imaginative ways.

Additional touring activity included *Leap Year,* our co-production with Sinfonia Viva featuring in the Nottingham Chamber Music Festival following two days of schools performances; and *Toot!* was remounted for a further national tour delivering eleven performances across six venues and reaching over 1000 people. *Toot!* was originally created in 2023 as our first ever MishMash Ensemble production working with early career musicians identified through our training programmes. Since then it has toured three times culminating in autumn 2025 with this seven-date tour which included two days at London's Wigmore Hall.

3.4.Workforce Development and Diversity

We've had a bumper year for workforce development reaching more than eighty musicians across seven different initiatives. For young musicians this included, for the second year running, the Great Little Orchestra Project working with twelve musicians, aged 15 – 19, from Music Hubs across the East Midlands (MEHEM). This residential training project based at the University of Nottingham provided aspiring music leaders with the opportunity to develop their performance and workshop skills for audiences with additional needs. We were thrilled that this project, a collaboration with MEHEM and part of the Uprising Project, won the Music and Drama Education Award for Progressive and Inclusive Education in early 2026.

We were also delighted to be commissioned by the National Youth Orchestra to deliver a training and performance project as part of their Associates programme during August 2025. This week-long project led by Sophie Rivlin and Tim Keasley culminated in performances in Youth Centres across the Northwest as part of their summer residency.

In April we hosted a day-long workshop on creating theatre for young audiences delivered by acclaimed theatre director Chloe Stephens (of Page One Theatre and Morley College London) tailored specifically for classical musicians. In November we were also able to invite five wind players to a 2-day creative development opportunity working with Tim Keasley to explore the presentation of wind repertoire for young audiences.

The last of our three creative development projects with the City of Birmingham Symphony Orchestra took place in September where we worked over five days with two returning and two new musicians to create a participatory performance for primary school pupils.

A highlight of the year has been the new relationships established with leading Conservatoires. In November we delivered a one-day workshop with nineteen students from the Royal Academy of Music, and in February a week-long training and new-production project with fourteen musicians from the Royal Birmingham Conservatoire.

Case Study
Royal Birmingham Conservatoire Training Project

In February 2026, MishMash Productions delivered a collaborative training project with Royal Birmingham Conservatoire (RBC), supporting emerging musicians to develop confident, audience-focused performance skills.

Initiated through an approach from Nick Trygstad, Head of Strings at RBC, the project responded to a recognised need for conservatoire students to gain practical experience in presentation, communication, and engaging new and young audiences alongside technical excellence.

Fourteen musicians took part in an intensive programme of workshops and rehearsals, exploring memorisation, movement, theatrical staging, and MishMash Productions' inclusive, audience-centred approach. The project culminated in a live performance at the Conservatoire for 120 pupils from local primary schools.

> Working with MishMash was a really powerful experience for our students… freeing them to play at their best. The result was incredibly joyful for everyone!
> Nick Trygstad

Impact:
Evaluation showed a consistently high level of benefit for participants:

- 100% of students reported the project was inclusive, valued their ideas, and improved their performance and presentation skills.
- The most significant confidence gains were in movement and stage presence and performing from memory.
- Many students identified that the learning would have a lasting impact on their future careers.

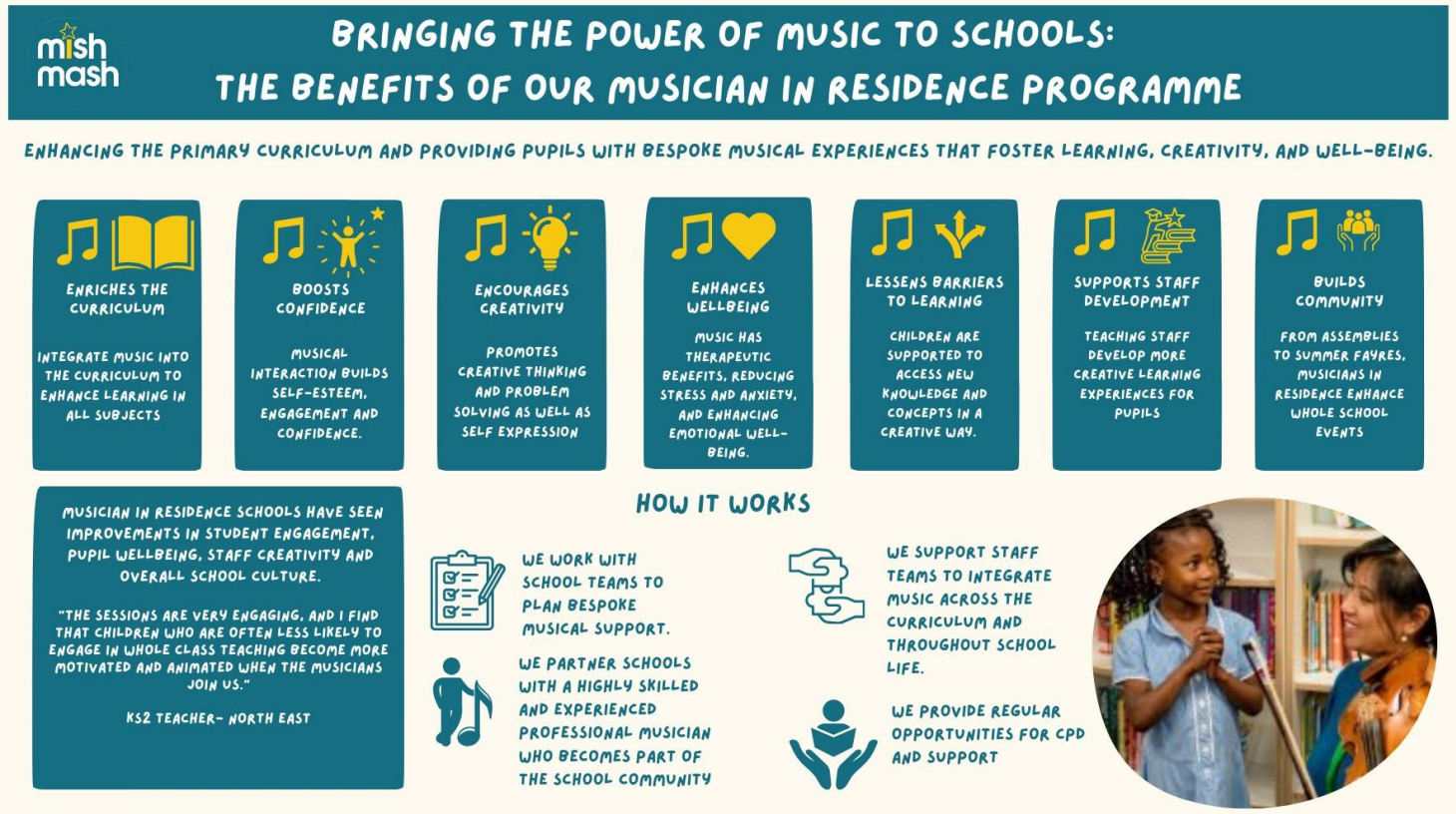
This project forms part of MishMash Productions' **Workforce Development and Diversity Programme**, supporting a more confident, skilled, and audience-focused classical music workforce aligned with our mission and vision.

We have now been providing workforce development and diversity programmes since 2020, working closely with musicians to develop an approach that addresses their identified knowledge and skills gaps. During 2025 we have comprehensively reviewed our offer and refreshed our commitment to this vital strand of work. This has included the development of a detailed Theory of Change document to guide our programme of work in the future. Unfortunately, we have extremely limited core funds to invest in this area and are reliant on third-party commissions and external fundraising to fully realise our plans. This will remain a priority moving into 2026-27.

3.5. Musician in Residence Programme

We are now nearing the end of the third full academic year of the Musician in Residence Programme and it's a privilege to have worked so closely and intensively with four schools (two in Nottinghamshire and two in Sunderland) over that period.

The programme was designed to build on the impact of our touring programmes using the power of live music and musicians to support schools in a more sustained and strategic way.



Professional musicians are embedded into school life for one day each week working in partnership with teaching staff to:

- Enhance the full curriculum with music
- Provide mindfulness, wellbeing, and nurture support
- Create culture capital through live performances and collaborative projects
- Inspire aspiration and develop confidence among pupils, including those facing disadvantage or with SEND.

Evaluation conducted over the course of the project demonstrates the impact on pupils, staff and the wider community of each school.

> "*The Musician in Residence Programme is transforming school culture, pupil outcomes, and teaching practice through the power of live music. It delivers measurable impact on learning, wellbeing, and aspiration, while ensuring children—many from disadvantaged communities—experience the life-changing benefits of high-quality music.*" 2025 Evaluation Report

A highlight for the programme in the 2025-26 year has been the publishing of our Musician in Residence Toolkit which brings together our learning over the last three years in a 'how to' guide for other musicians/school staff to follow. It also has an appendix featuring numerous activities and lesson plans linked to a specific key stage and curriculum area.

The programme now moves into a transition phase where the projects in the Northeast will be transferred to Music Connects Sunderland (the local Music Hub) and we explore a hybrid teacher and musician led approach to the project in the two Nottinghamshire schools.

3.6. Producers Network

We continue to facilitate the UK-wide Producers Network which brings together producers, programmers, musicians, venue managers etc in a networking space for those involved in making live music for children, schools and families as audiences rather than as participants. Formed in 2023 in response to the lack of such spaces outside of the participatory or music education field the network has over eighty listed members with twenty-thirty regularly attending the twice-yearly online meetings.

3.7. Evaluation and Monitoring

Our comprehensive Evaluation Framework directs our approach to monitoring and evaluating our activity using a range of methodologies and standardised survey tools threading back to our Strategic Plan targets and success measures. We have identified a range of performance metrics from the Insight and Impact toolkit and use the Culture Counts online platform to host our surveys. All producing and touring projects are evaluated against the same identified metrics allowing us to monitor impact across a range of programmes. Summary reports are produced for all project activity and shared with Trustees.

3.8. Operational and Governance Developments

A successful Trustee recruitment campaign in 2025 has led to the appointment of four new trustees, including a new Chair and Deputy Chair. The board now sits at eleven and includes a broad range of skills and experiences. Development work will continue into 2026-27 as we are currently reviewing the named Trustee roles and sub-groups to ensure we make the best of the extensive range of expertise we now have.

Trustees have been central to the Theory of Change analysis undertaken during the year. This has allowed us to refresh our mission and vision and brought clarity to how best to use our limited capacity and reach to affect change. This in turn has led to a refreshed strategic plan covering the transition period of 2026-28 and will lead to further work over the next year on renewing our partnership development, Equality, Diversity, Inclusion and Access (EDIA), and other key organisational strategies such as Environmental Responsibility.

4. Financial review

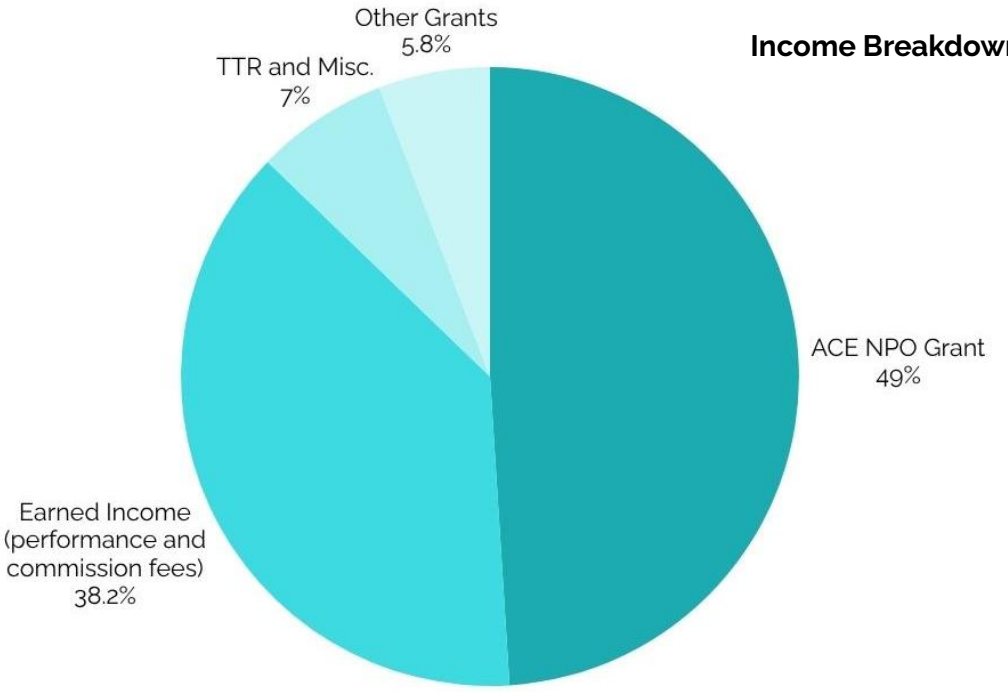
MishMash joined the Arts Council National Portfolio (NPO) of regularly funded organisations in April 2023 with an annual grant of £133,000 (this increased to £135,141 in the year ending March 2026).

During this period our turnover remained fairly static[1]:

- £263,019 2023-24
- £295,719 2024-25
- £295,116 2025-26

In each year our NPO grant has made up between 45 – 51% of our turnover. The rest of the income for the year has been a combination of:

- Earned income – fees from venues programming our work and partners commissioning our services
- Other grants – from lottery funders such as Youth Music, or Trusts and Foundations
- A small amount of other income such as Theatre Tax Rebate



Income for the year was £295,116 of which £8,355 was restricted.

Expenditure for the year was £257,567 of which £8,355 was restricted.

At the year end the charity had unrestricted reserves of £37,669 which are available for the charity to use for general purposes.

[1] Please note that the figures for 2023-24 and 2024-25 relate to the old Company Limited by Guarantee rather than the registered charity.

5. Reserves policy

It is the policy of the charity to maintain free reserves amounting to 3 months of running costs or the cost of winding up the organisation.

6. Future plans

The Trustee recruitment and Theory of Change work completed in 2025 puts the organisation in a strong position entering the two-year transition period of 2026-28. During this time we will continue to develop our artistic practice and audience reach whilst strengthening the governance, organisational management, income base and awareness of the organisation.

Significant on the horizon is the application process for the new round of National Portfolio funding from 2028. The development of a comprehensive strategic plan underpinned by the thorough Theory of Change analysis should put us in a strong position leading into this process.

Our strategic plan for the period 2026 – 2028 includes a refreshed mission and vision statement and three strands of work in support of those objectives. They are:

A. Producing and Touring
B. Workforce Development and Diversity
C. Advocacy and Organisational Development

Our commitment to new work and reaching new audiences continues and will include a co-production with the Britten Sinfonia and research and development into performance with and for audiences with Profound and Multiple Learning Disabilities. We will also continue to consult with and learn from our target audiences sharing this learning with venue partners to improve audience development and retention.

Touring remains a central element of our strategic plan which includes the delivery of two annual touring projects – one more theatrical and larger scale work for professional venues and a second smaller scale production to accommodate the many schools, libraries and music hubs interested in our work.

Our Musician in Residence programme will continue, focused now on our two Nottinghamshire schools; and our Pop-Up Proms offer will expand providing free to access experiences of live classical music in community spaces and places.

We are extremely proud of our commitment to workforce development and diversity and continue to seek funding avenues to expand the provision responding to the many requests and expressions of interest we receive from individual musicians. We will continue to develop our relationship with higher education – particularly through our partnerships with the Royal Birmingham Conservatoire and developing relationship with the Royal Academy of Music.

Improving awareness of our work and diversifying our income base is central to our plans for expanding the depth and reach of our programmes. A renewed focus on communications through social media, direct mail and PR as well as increased capacity for fundraising seek to support this goal.

City of Birmingham Symphony Orchestra: Trail of Choices

7. Governance, organisational structure and management

7.1. Governing document

MishMash Music (trading as MishMash Productions) is a Charitable Incorporated Organisation (CIO) registered with the Charity Commission on 24/01/2025 (registration number 1211863) and governed by its Foundation CIO Constitution. The Charity is led by the Founder Artistic and Executive Director, Liz Muge and a board of eleven trustees.

7.2. Trustee appointments and resignations

According to the Constitution the minimum number of trustees is three, and the maximum is twelve. Apart from the first charity trustees, every trustee must be appointed for a term of three years.

There were some trustee changes during the year:

- Shonagh Reid stepped down on the 21st January 2026 after four years of outstanding service, advice, and support. This included three years as Chair and overseeing the transition to charity status.
- Rachel Ireland, Maria Konyelicska-Visky, Lynn Simmonds and Geetika Goyal all joined the board on the 21st January 2026. Rachel Ireland as Chair and Maria Konyelicska as Deputy Chair

7.3. Induction and training of new trustees

According to the Charity constitution new charity trustees must be appointed for a term of three years by a special resolution passed at a properly convened meeting of the current trustees.

In selecting individuals for appointment as new trustees, the current board members must have regard to the skills, knowledge and experience needed for the effective administration of the charity. Succession planning and the terms of the current trustees should be considered in any decision to recruit new trustees.

Our comprehensive Trustee Handbook details the open and transparent recruitment and induction process that should be followed.

Following appointment all new Trustees should be subject to the same onboarding process as follows:

- Initial organisation introduction provided via a briefing session with the Artistic and Executive Director.
- Buddy identified from current trustee group and initial introduction made.
- Trustee handbook shared with relevant guidance, advice, introduction and governance information.
- Key guidance documents read and training undertaken.
- Trustee declaration signed confirming the mandatory guidance documents have been read, training attended, and code of conduct signed.

7.4. Trustee roles and responsibilities

Trustees meet four times a year to support the work of MishMash Productions and provide leadership and strategic governance. While day-to-day operations are led by the MishMash Productions' Artistic and Executive Director, the Board-Senior Leadership relationship is a partnership, and the appropriate involvement of the Board is both critical and expected.

In addition to the main board trustees undertake the following named roles:

- Chair
- Deputy Chair
- Finance Lead
- Safeguarding Lead
- Fundraising Lead
- Champion Director: Ambition and Quality
- Champion Director: Inclusivity and Relevance
- Champion Director: Environmental Responsibility
- Champion Director: Dynamism

A Finance Subgroup, led by the Finance Lead also meets quarterly and has delegated responsibility from the Board of Trustees to provide scrutiny to budgets and budgetary decisions and relate advice and guidance back to the main board.

As at the 31 March 2026 the Board comprised eleven trustees, of whom:

- 82% are female and 18% are male
- 64% are White/White British; 36% Asian/Asian British
- 27% are over 50; and 72% are aged 30 – 49
- 9% come from lower socio-economic backgrounds

7.5. Management

MishMash Productions is led by Founder, Artistic and Executive Director, Liz Muge supported by a full-time Producer, Sam Watkins, and a team of freelance creatives. In total 57 freelancers were contracted during the period April 2025 – March 2026: 35 musicians; 8 theatre directors; 3 designers and 11 others (photographers, evaluation consultants, fundraisers etc).

In comparison during the period April 2024 – March 2025 we contracted 33 musicians; 6 directors; 2 designers and 22 others (consultants, producers, photographers, stage managers etc). The comprehensive workforce survey conducted in April 2025 and completed by 72% of our 2024-25 workforce concluded that:

- 59% of our workforce is under 40 and only 10% over 50
- 65% describe themselves as female, 30% as male and 5% in another way
- We are an inclusive employer of neurodivergent people with 26% of our workforce identifying as such.
- 32% of our workforce is from middling or lower socio-economic backgrounds
- 14% of our workforce describe themselves as from a mixed background, 5% as Black/Black British and 2% Asian

- 100% of our workforce felt safe and welcomed and that they could contribute fully.
- 100% also agreed that they could be their true self when working with MishMash Productions.
- 100% agreed that working with MishMash Productions has had a positive impact on their creative practice.

"As I work more and more with different arts organisations, I am consistently reminded of just how right MishMash get it every time." Workforce Survey respondent, 2024-25

Woodwind Training Project

The trustees' report was approved by the Board of Trustees.

R.E.Ireland
R E Ireland
Trustee

Date: 23 July 2026

MISHMASH MUSIC CIO

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF MISHMASH MUSIC CIO

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

Responsibilities and basis of report
As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011.

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.

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with the relevant version of the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn. I understand that this has been done in order for the financial statements to provide a true and fair view in accordance with UK Generally Accepted Accounting Practice.

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 130 of the Charities Act 2011.
2 the financial statements do not accord with those records; or
3 the financial statements do not comply with the applicable requirements concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

R Skells BA BFP FCA

Date: 23 July 2026

Streets (Bournemouth) Ltd
Austin House
43 Poole Road
Bournemouth BH$ 9DN

MISHMASH MUSIC CIO

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 £
Income from:				
Donations and legacies	**3**	181,334	8,355	189,689
Charitable activities	**4**	105,427	-	105,427
Total income		286,761	8,355	295,116
Expenditure on:				
Charitable activities	**5**	249,092	8,355	257,447
Total expenditure		249,092	8,355	257,447
Net income and movement in funds		37,669	-	37,669
Reconciliation of funds:				
Fund balances at 24 January 2025		-	-	-
Fund balances at 31 March 2026		37,669	-	37,669

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

MISHMASH MUSIC CIO

BALANCE SHEET

AS AT 31 MARCH 2026

	Notes	2026 £	£
Current assets			
Debtors	**10**	18,086	
Cash at bank and in hand		32,554	
		50,640	
Creditors: amounts falling due within one year	**11**	(12,971)	
Net current assets			37,669
The funds of the charity			
Unrestricted funds	**14**		37,669
			37,669

The financial statements were approved by the trustees on 21 July 2026

R.E.Ireland

R E Ireland
Trustee

1 Accounting policies

Charity information

MishMash Music CIO is a charitable incorporated organisation .

1.1 Basis of preparation

The financial statements have been prepared in accordance with the charity's governing document, the Charities Act 2011, 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 have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

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 £.

The financial statements have been prepared under the historical cost convention.

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.

1 Accounting policies **(Continued)**

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.

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.

1.6 Financial instruments

Basic financial instruments are initially recognised at transaction value and subsequently measured at amortised cost. Financial assets comprise cash at bank and in hand, together with trade and other debtors. A specific provision is made for debts for which recoverability is in doubt. Cash at bank and in hand is defined as all cash held in instant access bank accounts and used as working capital. Investments, including those in subsidiary undertakings are held at fair value at the balance sheet date, with gains and losses being recognised within income and expenditure. Financial liabilities held at amortised cost comprise all creditors except social security and other taxes, deferred income and provisions. Assets and liabilities held in foreign currencies are translated to GBP at the balance sheet date at an appropriate year end exchange rate.

Derecognition of financial liabilities

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

1 Accounting policies **(Continued)**

1.7 Employee benefits

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

1.8 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 £
Donations and gifts	40,452	-	40,452
Grants	140,882	8,355	149,237
	181,334	8,355	189,689

3 Income from charitable activities

	Unrestricted funds 2026 £
Programme of activity	105,427

4 Expenditure on charitable activities

	Programme of activity 2026 £
Direct costs	
Staff costs	78,372
Programme delivery	179,075
	257,447
Analysis by fund	
Unrestricted funds	249,092
Restricted funds	8,355
	257,447

5 Net movement in funds

	2026 £
The net movement in funds is stated after charging/(crediting):	
Fees payable for the independent examination of the charity's financial statements	600

6 Trustees

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

7 Employees

The average monthly number of employees during the year was:

	2026 Number
	2

Employment costs	2026 £
Wages and salaries	74,583
Other pension costs	3,789
	78,372

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

8 Employees **(Continued)**

Remuneration of key management personnel
The remuneration of key management personnel was as follows:

	2026 £
Aggregate compensation	49,583

9 Taxation

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

10 Debtors

	2026 £
Amounts falling due within one year:	
Trade debtors	18,086

11 Creditors: amounts falling due within one year

	Notes	2026 £
Other taxation and social security		10,148
Deferred income	**12**	2,223
Accruals		600
		12,971

12 Deferred income

	2026 £
Arising from Grants and donation	2,223

Deferred income is included in the financial statements as follows:

	2026 £
Deferred income is included within:	
Current liabilities	2,223

12 Deferred income **(Continued)**

	2026 £
Movements in the year:	
Deferred income at 24 January 2025	-
Resources deferred in the year	2,223
Deferred income at 31 March 2026	2,223

13 Retirement benefit schemes

Defined contribution schemes	2026 £
Charge to profit or loss in respect of defined contribution schemes	3,789

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.

14 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 24 January 2025 £	Incoming resources £	Resources expended £	At 31 March 2026 £
General funds	-	286,761	(249,092)	37,669

15 Related party transactions

There were no disclosable related party transactions during the year (- none).

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