



# ANNUAL REPORT

## FOR THE PERIOD

### 1 JANUARY 2024 TO 31 DECEMBER 2024

(UNOFFICIAL ENGLISH TRANSLATION – SWEDISH ORIGINAL VERSION PREVAILS)

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# MANAGEMENT REPORT

## About the operations

Together with like-minded partners, *Signatur Foundation Sweden* (Sw: *Signatur – Insamlingsstiftelse för musikfrämjande*, hereafter “*Signatur*”) aims to create a force for an improved society with the help of the unifying power of music. We want to open doors to the world of music for everyone, focussing on opportunities to those who might not otherwise have the chance to actively engage in, or have access to high quality music and music education. We seek to act as a counterbalance to the trends in society towards superficiality and intolerance, building on the innate potential of music and musicianship to unite people across ages and cultures.

*Signatur* has the main public benefit purpose, using the contributed funds, of promoting, exclusively or virtually exclusively, a vibrant Swedish and Nordic music life by providing access to broad qualitative music education and improving the opportunities for the public to enjoy high quality music. In particular, we intend to promote efforts to broaden the foundation for Swedish and Nordic music life and to further create the conditions for cultural integration through music. In addition to music, the foundation may also support other closely related forms of performing arts such as dance, ballet or theatre.

*The Karlsson Játiva Charitable Foundation* (hereafter “KJCF”) is a charity registered with the Charity Commission for England and Wales under the registration number 1168787. It founded *Signatur* in December 2017 by issuing a call for funds to promote Swedish and Nordic music life and at the same time pledged to make an initial grant to *Signatur* in support of its first year’s work plan and has since continued to provide funding for *Signatur*’s operations. The *Signatur* programme is currently active in the UK and Sweden.

*Signatur* was registered with the County Administrative Board of Stockholm in the foundations register on April 4, 2018 and received its corporate identity number 802480-6948 from the Swedish Tax Agency.

The Board of Directors consists of Kristian Skånberg (Chair), Micaela Wannefors Otternäs, Richard Shrewsbury, Peter Frost and Annika Magnusson.

The auditor is Thomas Lönnström of Insikt & Åsikt Revision.

During the year, the Board held three regular meetings.

## Promotion of the foundation’s aims

The foundation's purpose can be met with its own activities or by supporting or collaborating with stakeholders who operate to promote the purpose.

In 2024 the following partner organisations were awarded funding in support of existing and new projects:

Fryshuset, Dream Orchestra, Järna Festival Academy, Musethica Sweden, Den Andra Operan, Drottningholm Palace Theatre, Royal Academy of Music, Chronotopia, ALMA, Folkoperan, Folkteatern Gävleborg, IMPRA, KVASt, Man Must Sing and Cirkus Cirkör.

Fryshuset: *Signatur* continued its support for the “Empower Production” programme for the third year of its four year programme, running from 2022 to 2025 in Stockholm, Gothenburg and Malmö. The programme aims to enable more young girls and non-binary people to create and produce music, thus helping to generate a richer and more equal Swedish cultural life. In separate sessions, they delve into

music production and arrange workshops and camps. The project is aimed at girls and non-binary aged between 13-19 years (recommended age).

**Dream Orchestra:** *Signatur* continued its support for the orchestra and its new project “Dream Orchestra Learning Centre”. From March 2024, *Signatur* has contributed to the continuation of weekly intensive music practice sessions, concerts and community activities. The programme aims to develop a multifaceted learning profile, to effectively meet the needs of a growing and culturally diverse student population. Under the guidance of Ron Davis Alvarez and Franka Verhagen, and with the support of specialists, Dream Orchestra leaders participate in workshops and training linked to the Dream Orchestra learning model. With the right tools, they will learn to lead vocal rehearsals or full orchestral rehearsals in a holistic way, and help students develop their socio-emotional skills. They will learn to communicate with different groups of children and young people of varying ages. In their training programme, Dream Orchestra teachers and leaders will also cultivate and exchange important personal, musical, pedagogical and didactic skills. This experience and knowledge as leaders will be documented in a publication at the end of the project. Today, Dream Orchestra has 405 members, 10 teachers and employed administrative staff. The organisation operates in close cooperation with civil society, the Bethlehem Church, the Gothenburg Symphony Orchestra and the Gothenburg School of Music and Drama.

**Järna Festival Academy:** *Signatur* continued its support of the “Running with Beethoven” programme for a second year. In June 2024, participants challenged both themselves and Ludwig van Beethoven by running 5 km to a live broadcast of his Fifth Symphony played over loudspeakers along the running track. The symphony was performed on stage at Ytterjärna concert hall by Gävle Symphony Orchestra. It was also possible to participate in a walking class of 2.5 km or a 7.5 km race to accommodate all fitness levels. Before the starting gun, runners could join a warmup session accompanied by a string quartet playing Mozart’s *Eine Kleine Nachtmusik* in the concert hall. Some 20 officials from Järna Sports Club and the Red Cross were on hand for first aid. To reduce the project’s climate impact and to improve the participant experience, electric bus transfers were arranged from Södertälje and Stockholm.

**Musethica Sweden:** *Signatur* continued its support of the “Musethica” programme for year 2 of a 3 year cycle. Musethica Sweden is part of the Musethica international association and its training programme offers young talented musicians the opportunity to play a large number of concerts as an integral part of their training. Musethica’s concerts are performed throughout the community and are particularly aimed at people whose opportunities to attend a live concert are limited for various reasons. Young musicians apply to Musethica and are selected based on recommendations and entrance exams judged by Musethica’s international jury. 85% of Musethica’s concerts take place in schools, special schools, hospitals, prisons, retirement homes, hospices, homeless shelters, rehabilitation centres, women’s shelters, asylum centres, etc. 15% of the concerts are performed for the public in traditional concert halls. The socially orientated concerts are always offered free of charge. The young musicians who are accepted on the programme have the unique opportunity to play with one of Musethica’s mentors for a week. Musethica’s mentors are international soloists and professors from leading music schools around the world. The mentors prepare the young musicians during two intensive days of rehearsals and master classes. The musicians then play two or three concerts per day at different types of venues for varying audiences. A course week contains an average of 10 concerts. The week ends with a public concert in a conventional concert hall. This intensive concert training in front of an unfamiliar audience allows the musicians to develop enormously while helping to combat social exclusion and isolation in society.

**Den Andra Operan:** *Signatur* continued its support of the “Unboxing Female Opera” programme for year 2 of a 3 year cycle. The project creates a new format for the encounter between audience and opera, inviting new audiences into the world of opera while allowing unheard works by female composers to regain their place in the opera repertoire. The project is based on in-depth music research, reaches the audience in stage performances and also offers an insight into the opera process through meetings with musicians and lecturers in new environments. Since knowledge of the works of female opera composers is limited, research is a fundamental part of the activity. This is conducted in close co-operation with

musicologists, researchers, performers and experts nationally and internationally, with the aim of processing and testing the previously unheard repertoire.

Drottningholm Palace Theatre: *Signatur* continued its support for a second year of a new children's production for primary school pupils aged 6-10 years entitled "Wild Storms of the Heart – À la Baroque". The theatre was founded in 1766 and is a UNESCO World Heritage Site considered to be of outstanding value to humanity. It receives funding from the Swedish government and has a national objective to present opera, theatre and dance performances, as well as concerts, tours and events.

Royal Academy of Music (UTOM): *Signatur* continued to support the Unga Tankar om Musik (UTOM's) music innovation programme for a fifth year with the project "Play for Change" that took place in Luleå with two days of cultural debates, music workshops for children and young people to make room for music during the social transition in Norrbotten. Play for Change was organised with BD Pop, Ebeneser Cultural Centre, Norrbotten Music, Luleå Business Region, among others.

The non-profit organisation Chronotopia: "The Deer Park" is a collaborative project between one of Sweden's leading choirs, the Öland Historical Society, local organisations and Chronotopia. The newly commissioned choral drama deals with the historical oppression of the common people of Öland and brings the cultural heritage to life through high-quality music. Chronotopia is a non-profit organisation that brings history to life with classical music. Historical places, human destinies and stories are interpreted in newly written works. The classical repertoire is anchored in a new context, close to those who live in the area. The name is composed of the two Greek words *chronos* (time) and *topos* (place): a place where you can wander between eras.

The non-profit organisation ALMA: through its donations, *Signatur* has supported the production of "Gränslandet – a Symphonic Festival" since 2018. With a strong commitment to taking classical music to new places and reaching a wider audience, pianist David Huang and conductor Christian Karlsen founded "Gränslandet – a Symphonic Festival", at the venue Trädgården. In collaboration with some of the best musicians and performers of our time, since the summer of 2017 they have created unique musical experiences for people of all ages, regardless of background and previous musical experience. With pop culture references and contemporary artistic expressions in a setting where younger audiences feel at home, they show visitors that classical music is for everyone.

Folkoperan: the "Folkoperan Talent Programme" aims to identify emerging singers, musicians and conductors in the art of opera and to support and develop their skills to give them a better chance of entering the labour market. The programme is unique in that it is aimed at artists from primary school to university graduates from all over the Nordic region. The "Folkoperan Talent Programme" exists to develop the next generation of opera stars through skills development and creative encounters. The programme spans the entire chain of tomorrow's opera artists - from young music-making pupils in the School of Music and Performing Arts to newly graduated singers, instrumentalists and conductors from music colleges. In collaboration with the School of Music and Performing Arts' Orchestral School/El Sistema, some fifty young orchestral students aged 12-18 will have the opportunity to take part in an academy where they create a mini opera production from start to finish. The collaboration also includes the Stockholm Youth Symphony Orchestra which rehearses and performs a concert on the Folkoperan stage.

Folkteatern Gävleborg: Folkteatern and Scen:se aim to develop their work through the "Accessible Performing Arts in Collaboration" programme with Oily Cart Theatre, aimed at children and young people with complex disabilities. The performance will be created in three formats: 1) 'at home' using tactile objects and digital material, 2) theatre performance on tour for special schools, 3) art installation in galleries and museums for all visitors. One of the objectives is also to contribute to a change in the performing arts sector, where the existing structures often create barriers for people with non-normative abilities to take part in activities and experiences. It also contributes to creating a more inclusive society where all people and all disabilities can connect in the public cultural space. A centre of excellence is

planned to collaborate with associations nationally and internationally to promote performing arts for people with special needs.

Cirkus Cirkör: the non-profit organisation was founded in 1995 and is today the largest circus company in the Nordic region. Its activities include performances on tour in Sweden and the world, courses and educational programmes for all ages, a circus high school, corporate events and countless collaborative projects. Its educational activities reach around 35,000 children every year throughout Sweden. The “After School Cirkus” project is intended as a three-year project in Norra Botkyrka municipality, with the aim of contributing to integration, increased security and togetherness, as well as strengthening children's self-esteem and ability to cooperate in meaningful leisure time. Pupils at the selected schools will receive circus training once a week per school throughout the term and three holiday courses per year, testing the experience in open try-out activities and training focused on being able to perform with their skills themselves. Cirkus Cirkör, like circus companies around the world, has a strong tradition of using circus training to strengthen individuals and promote positive social development. The term Social Circus is used to describe the circus as a social hub, as a meeting place, as an educational tool and as a social actor.

Non-profit organisation IMPRA: the “IMPRA jam and networking events” programme aims to empower jazz and improvisation musicians who identify as women/transgender/non-binary and targets schools and institutions which train future musicians. The project offers jam sessions, networking events, workshops, lectures and concerts to create a more inclusive Swedish jazz scene. Within the framework of the *Signatur* project, IMPRA visits educational institutions and offers lectures on gender awareness, norm criticism and what gender equality looks like in the jazz and improvisation industry in Sweden. Young musicians and music students are also offered subsidised travel to participate in IMPRA's various activities.

Non-profit organisation KVASt: through “ELNA - Equality Library for Nordic Art Music”, the non-profit KVASt (Kvinnlig Anhopning av Svenska Tonsättare) aims to create an online database of works by female and non-binary composers from the Nordic countries in the Western classical music genre. The database will be promoted internationally to concert organisers, venues and musicians and will help make it suitable for teaching and for young and amateur musicians. Through ELNA, KVASt will, with the help of *Signatur*'s contribution, make available, unveil and highlight Nordic women composers and their works. With one of the world's largest collections of female composers with over 3,000 works, their repertoire bank can offer orchestral music, chamber music, electronic music as well as live electronics, choir, opera and more by genre.

Non-profit organisation Man Must Sing: the Man Must Sing opera company commissions, produces and performs new, norm-creative opera in Swedish. “I've never felt this way about anyone and it's not something I say to everyone” is a new 40-minute chamber opera aimed at upper secondary school students. After each performance there will be Q&A sessions for both students and teachers. Free admission is offered to all schools in Gothenburg and subsidised performances in the Västra Götaland region. In addition to support from *Signatur*, the performance is funded by the Swedish Arts Council, the Swedish Writers' Fund, Region Västra Götaland, the City of Gothenburg, the Helge Ax:son Johnson Foundation, the Ekmanska Donation Fund, and the Sten A Olsson Foundation for Research & Culture.

Linnaeus University: with surplus funds from 2023, the “Make Music Matter!” programme ran activities during the first half of 2024. The programme is aimed at primary and secondary school students and offers creative music education and development through teacher-led lessons and digital services. During the spring of 2024, *Signatur*'s support was directed towards activities such as a songwriting workshop and vocal workshop at Blå huset, the pre-event festival Annexet, participation in Folk och Kultur, Jobb i Musikbranschen, Växjö and Järvaveckan.

The following project is administered by *Signatur* but funded by donations from KJCF:

RBU (Rörelsehindrade barn och ungdomar) and Musik i Syd: “Adapted music sessions for children with disabilities” is a programme designed to provide music productions for children with physical and intellectual disabilities. Existing productions from Musik i Syd's catalogue will be reworked to meet the needs of the children and the musicians will be coached by a music therapist to adapt their performance. The process will be documented in a training manual that can be used by producers and musicians throughout the country. Through the donation from KJCF, RBU and Musik i Syd have started a planned three-year collaboration with the ultimate goal of staging an opera production adapted for the target group. Through ongoing research, the project is continuously evaluated, and the researcher highlights the child's experiences with music.

More information on all our projects can be found at: [www.signatur.se](http://www.signatur.se)

Alongside the granting of project support, an important means for *Signatur* to fulfil its aims is to actively engage with like-minded organisations to seek out and maximise possible areas of collaboration for better networking impact. *Signatur* is actively involved in several of our partners' programmes, for example through participation in steering groups.

To ensure the Foundation's access to up-to-date knowledge and relevant experience, *Signatur* participates in a network of professional organisations. Our involvement in cultural policy conferences, seminars and debates is a central component of this networking. The aim is to create synergies and promote developments in the cultural sector.

## Financial results

Multi-year summary	2024	2023	2022	2021
	SEK (000)	SEK (000)	SEK (000)	SEK (000)
Contributed funds	7 566	6 400	6 000	6 701
Grants made	-5 633	-4 240	-4 783	-5 045
Grants returned	-	21	490	-
Other external expenses	-683	-872	-654	-679
Personnel costs	-1 268	-1 246	-1 032	-1 012
Object costs	-6 952	-5 649	-5 491	-6 214
Annual surplus	1	88	21	-36
Equity	200	200	111	90

*Signatur's* revenues during the financial year amounted to SEK 7,565,509 in contributed funds. Object costs totalled SEK 6,952,401.

*Signatur's* registered office is in Stockholm and the accounting currency is SEK.

Regarding *Signatur's* financial results and financial position, reference is made to the income statement and balance sheet with associated notes which follow on the next pages.

# INCOME STATEMENT

Amount in SEK	Notes	01-01-2024- 31-12-2024	01-01-2023- 31-12-2023
<b>Foundation revenue</b>			
Contributed funds		7 565 509	6 400 000
		<b>7 565 509</b>	<b>6 400 000</b>
<b>Foundation costs</b>			
Grants made	1	-5 633 000	-4 240 000
Grants returned	1	-	21 298
Other external expenses	2	-683 195	-872 266
Personnel costs	3	-1 267 777	-1 245 657
		<b>-7 583 972</b>	<b>-6 336 625</b>
<b>Income from operations</b>		<b>-18 463</b>	<b>63 375</b>
<b>Financial items</b>			
Interest income		19 374	20 096
<b>Income after financial items</b>		<b>911</b>	<b>88 471</b>
<b>Annual surplus</b>		<b>911</b>	<b>88 471</b>



## BALANCE SHEET

Amount in SEK	Notes	31-12-2024	31-12-2023
<b>ASSETS</b>			
<i><b>Receivables</b></i>			
Other receivables		66 211	66 815
Accrued income and prepaid costs		94 693	91 837
		<b>160 904</b>	<b>158 652</b>
<i><b>Bank balances</b></i>			
		1 124 521	872 624
<i><b>Total current assets</b></i>		<b>1 285 425</b>	<b>1 031 276</b>
<b>SUMMARY ASSETS</b>			
		<b>1 285 425</b>	<b>1 031 276</b>
<b>EQUITY AND LIABILITIES</b>			
<i><b>Equity</b></i>			
Surplus brought forward		199 580	111 109
Annual surplus		911	88 471
<i><b>Total equity</b></i>		<b>200 491</b>	<b>199 580</b>
<i><b>Liabilities</b></i>			
Accounts payable		39 000	40 875
Other liabilities		16 641	16 648
Accrued grants		850 000	600 000
Accrued costs		179 293	174 173
		<b>1 084 934</b>	<b>831 696</b>
<b>TOTAL EQUITY AND LIABILITIES</b>			
		<b>1 285 425</b>	<b>1 031 276</b>

## General accounting principles

The annual report has been prepared in accordance with the Annual Accounts Act and the Accounting Standards Board general advice BFNAR 2016: 10 annual report for smaller companies, K2.

## Valuation principles

Assets and liabilities have been valued at cost unless otherwise stated. Receivables have been valued individually and are included in amounts at which they are expected to be received.

<b>Note 1 Grants made</b>	<b>2024</b>
Fryshuset	450 000
Den Andra Operan	350 000
Dream Orchestra	500 000
Folkoperan	300 000
Musethica	750 000
Chronotopia	200 000
Man Must Sing	300 000
Folkteatern Gävleborg	400 000
IMPRA	150 000
Royal Academy of Music	350 000
ALMA	750 000
KVAST	230 000
Cirkus Cirkör	453 000
Drottningholm Palace Theatre	450 000
	<b>5 633 000</b>

<b>Note 2 Other external expenses</b>	<b>2024</b>	<b>2023</b>
Rent	-128 272	-184 506
Other premises costs	-2 938	-82 886
Travel expenses, conference fees	-57 405	-46 492
IT costs, website	-189 631	-208 249
Consumables	-15 147	-45 897
Telephone, office supplies, etc.	-21 927	-15 188
Accounting, payroll services	-192 875	-194 125
Audit	-25 000	-32 673
Legal services	-50 000	-62 250
	<b>-683 195</b>	<b>-872 266</b>

<b>Note 3 Personnel costs</b>	<b>2024</b>	<b>2023</b>
Average number of employees	1.6	1.6

## Note 4 Significant events after the balance sheet date

In January 2025, the foundation received SEK 7,000,000 in contributed funds for 2025 and is thus in good financial health to continue its work to fulfil its aims.

## Signatures

[Signed]

[Date]

Kristian Skånberg  
Chairman

[Signed]

[Date]

Michaela Wannefors Otternäs

[Signed]

[Date]

Richard Shrewsbury

[Signed]

[Date]

Peter Frost

[Signed]

[Date]

Annika Magnusson

My audit report was submitted on XXXXXXXX 2025 [see attached original Auditor's Report in Swedish]

[Signed]

Thomas Lönnström  
Chartered Accountant

## Revisionsberättelse

Till styrelsen i Signatur Insamlingsstiftelse för musikfrämjande

Org.nr 802480-6948

### Rapport om årsredovisningen

#### *Uttalanden*

Jag har utfört en revision av årsredovisningen för Signatur Insamlingsstiftelse för musikfrämjande för räkenskapsåret 2024.

Enligt min uppfattning har årsredovisningen upprättats i enlighet med årsredovisningslagen och ger en i alla väsentliga avseenden rättvisande bild av stiftelsens finansiella ställning per den 2024-12-31 och av dess finansiella resultat för året enligt årsredovisningslagen. Förvaltningsberättelsen är förenlig med årsredovisningens övriga delar.

#### *Grund för uttalanden*

Jag har utfört revisionen enligt International Standards on Auditing (ISA) och god revisionssed i Sverige. Mitt ansvar enligt dessa standarder beskrivs närmare i avsnittet *Revisorns ansvar*. Jag är oberoende i förhållande till stiftelsen enligt god revisorssed i Sverige och har i övrigt fullgjort mitt yrkesetiska ansvar enligt dessa krav.

Jag anser att de revisionsbevis jag har inhämtat är tillräckliga och ändamålsenliga som grund för mina uttalanden.

#### *Styrelsens ansvar*

Det är styrelsen som har ansvaret för att årsredovisningen upprättas och att den ger en rättvisande bild enligt årsredovisningslagen. Styrelsen ansvarar även för den interna kontroll som den bedömer är nödvändig för att upprätta en årsredovisning som inte innehåller några väsentliga felaktigheter, vare sig dessa beror på oegentligheter eller misstag.

Vid upprättandet av årsredovisningen ansvarar styrelsen för bedömningen av stiftelsens förmåga att fortsätta verksamheten. Den upplyser, när så är tillämpligt, om förhållanden som kan påverka förmågan att fortsätta verksamheten och att använda antagandet om fortsatt drift. Antagandet om fortsatt drift tillämpas dock inte om beslut har fattats om att avveckla verksamheten.

#### *Revisorns ansvar*

Mina mål är att uppnå en rimlig grad av säkerhet om huruvida årsredovisningen som helhet inte innehåller några väsentliga felaktigheter, vare sig dessa beror på oegentligheter eller misstag, och att lämna en revisionsberättelse som innehåller mina uttalanden. Rimlig säkerhet är en hög grad av säkerhet, men är ingen garanti för att en revision som utförs enligt ISA och god revisionssed i Sverige alltid kommer att upptäcka en väsentlig felaktighet om en sådan finns. Felaktigheter kan uppstå på grund av oegentligheter eller misstag och anses vara väsentliga om de enskilt eller tillsammans rimligen kan förväntas påverka de ekonomiska beslut som användare fattar med grund i årsredovisningen.

Som del av en revision enligt ISA använder jag professionellt omdöme och har en professionellt skeptisk inställning under hela revisionen. Dessutom:

- identifierar och bedömer jag riskerna för väsentliga felaktigheter i årsredovisningen, vare sig dessa beror på oegentligheter eller misstag, utformar och utför granskningsåtgärder bland annat utifrån dessa risker och inhämtar revisionsbevis som är tillräckliga och ändamålsenliga för att utgöra en grund för mina uttalanden. Risken för att inte upptäcka en väsentlig felaktighet till följd av oegentligheter är högre än för en väsentlig

felaktighet som beror på misstag, eftersom oegentligheter kan innefatta agerande i maskopi, förfalskning, avsiktliga utelämnanden, felaktig information eller åsidosättande av intern kontroll.

- skaffar jag mig en förståelse av den del av stiftelsens interna kontroll som har betydelse för min revision för att utforma granskningsåtgärder som är lämpliga med hänsyn till omständigheterna, men inte för att uttala mig om effektiviteten i den interna kontrollen.
- utvärderar jag lämpligheten i de redovisningsprinciper som används och rimligheten i styrelsens uppskattningar i redovisningen och tillhörande upplysningar.
- drar jag en slutsats om lämpligheten i att styrelsen använder antagandet om fortsatt drift vid upprättandet av årsredovisningen. Jag drar också en slutsats, med grund i de inhämtade revisionsbevisen, om huruvida det finns någon väsentlig osäkerhetsfaktor som avser sådana händelser eller förhållanden som kan leda till betydande tvivel om stiftelsens förmåga att fortsätta verksamheten. Om jag drar slutsatsen att det finns en väsentlig osäkerhetsfaktor, måste jag i revisionsberättelsen fästa uppmärksamheten på upplysningarna i årsredovisningen om den väsentliga osäkerhetsfaktorn eller, om sådana upplysningar är otillräckliga, modifiera uttalandet om årsredovisningen. Mina slutsatser baseras på de revisionsbevis som inhämtas fram till datumet för revisionsberättelsen. Dock kan framtida händelser eller förhållanden göra att en stiftelse inte längre kan fortsätta verksamheten.
- utvärderar jag den övergripande presentationen, strukturen och innehållet i årsredovisningen, däribland upplysningarna, och om årsredovisningen återger de underliggande transaktionerna och händelserna på ett sätt som ger en rättvisande bild.

Jag måste informera styrelsen om bland annat revisionens planerade omfattning och inriktning samt tidpunkten för den. Jag måste också informera om betydelsefulla iakttagelser under revisionen, däribland de eventuella betydande brister i den interna kontrollen som jag identifierat.

## Rapport om andra krav enligt lagar och andra författningar

### *Uttalande*

Utöver min revision av årsredovisningen har jag även utfört en revision av styrelsens förvaltning för Signatur Insamlingsstiftelse för musikfrämjande för räkenskapsåret 2024.

Enligt min uppfattning har styrelseledamöterna inte handlat i strid med stiftelselagen, stiftelseförordnandet eller årsredovisningslagen.

### *Grund för uttalande*

Jag har utfört revisionen enligt god revisionssed i Sverige. Mitt ansvar enligt denna beskrivs närmare i avsnittet *Revisorns ansvar*. Jag är oberoende i förhållande till stiftelsen enligt god revisorssed i Sverige och har i övrigt fullgjort mitt yrkesetiska ansvar enligt dessa krav.

Jag anser att de revisionsbevis jag har inhämtat är tillräckliga och ändamålsenliga som grund för mitt uttalande.

### *Styrelsens ansvar*

Det är styrelsen som har ansvaret för förvaltningen enligt stiftelselagen och stiftelseförordnandet.

### *Revisorns ansvar*

Mitt mål beträffande revisionen av förvaltningen, och därmed mitt uttalande, är att inhämta revisionsbevis för att med en rimlig grad av säkerhet kunna bedöma om någon styrelseledamot i något väsentligt avseende:

- företagit någon åtgärd eller gjort sig skyldig till någon försummelse som kan föranleda ersättningsskyldighet mot stiftelsen eller om det finns skäl för entledigande, eller



- på något annat sätt handlat i strid med stiftelselagen, stiftelseförordnandet eller årsredovisningslagen.

Rimlig säkerhet är en hög grad av säkerhet, men ingen garanti för att en revision som utförs enligt god revisionssed i Sverige alltid kommer att upptäcka åtgärder eller försummelser som kan föranleda ersättningsskyldighet mot stiftelsen.

Som en del av en revision enligt god revisionssed i Sverige använder jag professionellt omdöme och har en professionellt skeptisk inställning under hela revisionen. Granskningen av förvaltningen grundar sig främst på revisionen av räkenskaperna. Vilka tillkommande granskningsåtgärder som utförs baseras på min professionella bedömning med utgångspunkt i risk och väsentlighet. Det innebär att jag fokuserar granskningen på sådana åtgärder, områden och förhållanden som är väsentliga för verksamheten och där avsteg och överträdelser skulle ha särskild betydelse för stiftelsens situation. Jag går igenom och prövar fattade beslut, beslutsunderlag, vidtagna åtgärder och andra förhållanden som är relevanta för mitt uttalande.

Stockholm den 25 april 2025



Thomas Lönnström  
Auktoriserad revisor