



Gabrieli (A company limited by guarantee)  
**Directors' report for the year ended 31 March 2024**





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CONTENTS	PAGE
Members of the Board and professional advisors	2
Directors' report	3
Independent examiner's report to the Directors	18
Statement of financial activities (incorporating the income and expenditure account)	19
Consolidated balance sheet	20
Company balance account	21
Statement of cash flows	22
Notes forming part of the financial statements	23

Members of the Board and professional advisors

Directors	Michael S Abrahams (resigned June 2023) Stephen D Allen (resigned April 2024) Stephen L Barter Jonathan Douglas CBE (appointed October 2023) Alan D Gemes (Chair) Philip Keller (appointed October 2023) Roger A Le Tissier (resigned June 2023) Alison F Meek Guy R Perricone Paul D McCreesh Louise M V Soden Susie York Skinner (resigned October 2023)
Main address	King Place Music Foundation, Kings Place, 90 York Way, N1 9AG
Registered office	Airport House, Purley Way, Croydon, CR0 0XZ
Company number	05706385
Charity number	1114146
Independent examiners	Able & Young Ltd, Chartered Certified Accountants, Airport House, Purley Way, Croydon, CR0 0XZ
Bankers	Lloyds Bank Plc, 72 Fenchurch Street, London EC3P 3EH

## Directors' Report

### Financial statements

The Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2024.

### Structure, Governance and Management

Gabrieli is a company limited by guarantee, incorporated on 13 February 2006, and governed by a Memorandum and Articles of Association. The company received charitable status on 10 May 2006.

### Board of Directors

Gabrieli's charitable activities are overseen by the Board of Directors, which meets at regular intervals to provide strategic advice, to monitor the work of the executive and to review the financial position of the charity. The three senior leadership team staff members have a standing invitation to Board meetings; other staff attend meetings as appropriate.

The Board has the power to co-opt new Directors and when doing so has regard to the various specialist skills needed by the charity, specifically fundraising, business planning, audit and risk. There are no specific policies for training new Directors, who are assumed to be highly skilled in their particular field before they are co-opted. New Directors are appointed for a term of 4 years and can serve a maximum of two consecutive terms. The exception is made for the founder and Artistic Director who is not subject to term limits.

The Board reviews its own performance on an annual basis. The Chair reviews the performance of each director, assessing their contribution and the possible further development of their skills. Following discussions with other board members, selected directors similarly review the performance of the Chair.

### Executive Staff

Remuneration for executive and other freelance staff, agents and consultants is set in consultation with the Directors and with reference to standard agreements made by the Association of British Orchestras and the International Artist Managers' Association, of which the charity is a member, and is reviewed annually. Individual Directors are not allowed to vote on any remuneration or fees they may receive from the charity.

### Risk

The Directors have assessed the major risks to which the charity is exposed and are satisfied that appropriate systems are in place to mitigate these.

## OBJECTIVES AND ACTIVITIES

### Charity objectives

Gabrieli exists to educate the public in the art and science of music, by the presentation of concerts and other musical activities, but relating particularly to those musical works for vocal consort or solo voices in all their aspects.



## THE YEAR IN REVIEW

### Gabrieli Consort & Players

For over 40 years, the Gabrieli Consort & Players, under the artistic direction of Paul McCreesh, has cultivated an international reputation for excellence, innovation and wide-ranging ambition. Our historically-informed interpretations of repertoire from across the centuries seek to challenge common and accepted perceptions of the music, combining rigorous scholarship with free, imaginative and expressive music-making to create performances that inspire and excite.

This was a significantly quieter performance year than is usual for Gabrieli, with just eight performances across the year. Representative of Gabrieli's broad repertoire, the year was dominated by one significant Baroque work – Purcell's *King Arthur* – and one of the foremost twentieth century works for choir and orchestra, Elgar's *The Dream of Gerontius*.

Our *King Arthur* performances, revived following our 2019 recording, toured to Germany (Hamburg), France (Luberon and Lyon) and Switzerland (Lausanne) with a cast that included Mhairi Lawson, Tim Mead, Jeremy Budd and Ashley Riches. The tour was expanded to include a programme of Purcell's sacred music for Festival International d'Opera Baroque et Romantique in Beaune, France, one of our longest-standing collaborators.





Gabrieli (A company limited by guarantee)

Directors' report for the period ended March 31, 2024

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During summer 2023 Gabrieli performed and recorded Elgar's *The Dream of Gerontius*. The first recording of the work using instruments of Elgar's time, the project opened with a large-scale performance at Ely Cathedral involving 200 young singers from Gabrieli Roar. A subsequent professional performance and recording sessions took place at Fairfield Halls, Croydon and included fifty of the most advanced participants from Gabrieli Roar alongside the Polish National Youth Choir and a full-scale Gabrieli choir and orchestra. The cast was completed with a stellar line up of soloists: Nicky Spence, Anna Stéphanie and Andrew Foster-Williams.

*"The period instruments intensify the emotion and textural variety in Elgar's writing here, and Spence, Stéphanie and Foster-Williams are superb in the solo roles. McCreesh steers the ship with unerring focus. Above all the choirs guide the disc to greatness."*

**The Sunday Times**

*"Inspired by McCreesh and his professional support team, the choral singing is outstanding – fresh voiced, with clear diction and 100 per cent-plus commitment. What a life-changing experience this must have been for these young people ... a thrilling performance that should grab the attention of anyone who loves Gerontius."*

**Gramophone: Choir and Organ Magazine**

Finally, at the end of the year we returned to Lucerne for an Easter performance of Bach's *Mass in B Minor*.



*Dream of Gerontius recording session | Fairfield Halls, July 2023 @ Frances Marshall Photography*



**Gabrieli Roar**

Gabrieli Roar is a unique and exciting partnership between the professional musicians of the Gabrieli Consort & Players and a network of diverse school, church and youth choirs from across the UK, focusing particularly on areas of low cultural provision. Our mission is to educate and entertain: by nurturing a love of choral music in young people, we support them to excel and develop confidence in their own abilities. We are uncompromising in our commitment to enriching lives through music and to enabling young people to experience the brilliance of classical music from within.

During 2023, our main activity was the annual summer residential course. Over five days, 233 young singers came together to learn Elgar's *The Dream of Gerontius*. The course was led by Artistic Director Paul McCreesh, with support from Chorus Directors Emily Dickens and Charles MacDougall, and a team of ten vocal coaches.

Tackling musically demanding repertoire such as this is the heart of the Gabrieli Roar mission. We support our young singers to learn the repertoire, and understand the musical, cultural and theological concepts therein, with a carefully designed series of repertoire rehearsals and sectional note learning sessions. These are augmented by further sessions to build on existing experience and enhance musicianship, including workshops on aural musicianship, score reading, sight reading and vocal health, singing masterclasses, one-to-one vocal tuition and a careers talk.

Gabrieli Roar projects are defined by the rare alchemy achieved in bringing together teenagers and professional musicians, to rehearse and perform alongside each other. During the final weekend, our young singers were joined by 135 professional musicians for an intensive final rehearsal period and performance, with soloists Nicky Spence, Anna Stéphanie and Andrew Foster Williams. The course culminated in a sold-out performance at Ely Cathedral, to a standing ovation.

Outside rehearsal and workshop time, a pastoral care team of eight young adults led a wealth of formal and informal social events. Their sports evening, quiz night and talent show were all designed to develop social cohesion and integration between different choirs.

*"I loved Gabrieli Roar's work on the 'Dream of Gerontius'. The week with Gabrieli opened up choral music to me on such a personal level, unlike anything I've done before. Listening to it after the course, I realise that this music is now my most prized possession."*

**Participant, aged 17**

*"It's not kids music. They are treated like professionals, and they respond accordingly... Even with what we provide we can't come close to what Gabrieli provides in terms of education and experience."*

**Secondary School Head of Music,  
north-east England**

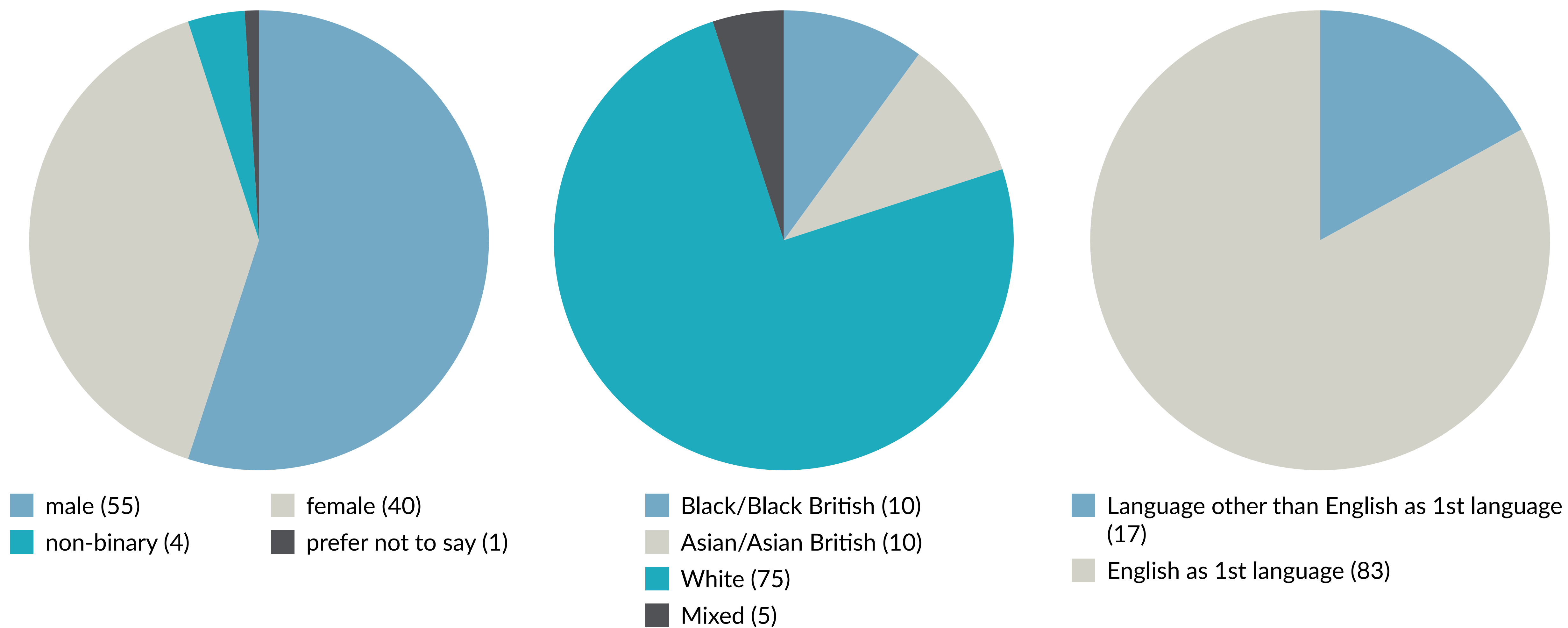






**The Roar Residential Course in numbers:**

- 233 young singers between the ages of 9 to 18;
- Partnerships with 10 youth and school choirs, including the Polish National Youth Choir, Gabrieli Roar's first international partner;
- 25 support staff from the participating choirs, in addition to a pastoral team of 8 dedicated to ensuring the wellbeing and enjoyment of all participants;
- 2 Chorus Directors and a further 10 Vocal Leaders providing additional musical tuition, supporting Paul McCreesh's artistic leadership;
- Early career training for 3 Roar New Leaders, young professionals developing skills as choral trainers and workshop leaders, receiving training throughout the course from our Chorus Directors;
- A full scale professional choir and orchestra of 135 joining for a final day of rehearsals prior to the performance day;
- 3 world-class soloists: mezzo-soprano Anna Stéphaney, tenor Nicky Spence and bass Andrew Foster-Williams;
- A 90% capacity audience of 438 people at Ely Cathedral;
- A total of 28 hours of rehearsals and other musical sessions over 5 days.



Participants from nine choirs, augmented by a group of individual participants, joined us from all across the country. Of those participants:

- 55% were male; we are delighted to have attracted so many young men to the course, given the challenges that many choirs experience to keep teenage boys engaged in choral singing.
- 25% of our participants were Black or Brown teenagers, compared to a national census figure of 18%. We believe that this statistic evidences the depth of our reach into communities nationwide and the wide appeal of our programme.
- 17% spoke English as an Additional Language: this demands detailed preparation by our workshop leaders, ensuring that we can communicate effectively about complex music and a demanding text to all participants



We continue to work hard to ensure that our projects are accessible to all, and that finance, geography and social demographics are never a barrier to access. All places on our courses are heavily subsidised, with participants paying a maximum of £200 towards the true course cost, which is in excess of £750 per person. Full bursaries were awarded to 21% of participants, with a further 9% being offered a degree of financial support, as required.

Evaluation practices are a key element in how we refine and improve our projects, advocate for our work and report to funders. This year partner and participant feedback illustrated that:

- 94% of young people who took part said that Gabrieli made them more enthusiastic about singing;
- 83% of young people who part said that Gabrieli made them more enthusiastic about classical music;
- 97% said they enjoyed working alongside professional musicians;
- 90% felt inspired by the project with 86% feeling challenged by the project;
- 69% of young people who took part said that Gabrieli had impacted positively on their interest in singing;
- 86% said they benefitted from meeting and singing with other young people.

Feedback that will inform changes to our practice included:

- a request for greater understanding of vocal exercises, including the purpose of different warm-up and cool-down exercises;
- providing different ways of learning repertoire – offering recorded material as well as sheet music to increase accessibility;
- more opportunities during the course to encourage social integration between different choirs.

### In our participants' own words....

*"Hearing all the parts come together then adding that to the orchestra. To hear it all come together after less than a week is very impressive and I'm very proud of myself and my friends."*

*"I've accomplished so many dreams on my Gabrieli Roar course. ...an unforgettable experience. I've met many inspiring adults and young people. We'll be at Ely performing the Dream of Gerontious soon and I'm estatic!! I've learnt so much and will definitely come again next year!"*

*"I think the most beneficial part was simply being surrounded by people who enjoy music as much as I do. All of the choirs, along with the pastoral team, musicians and soloists, made the experience so much more inspirational and exciting because it was so obvious that everyone was loving what they were doing."*

*"I loved the focus of everyone involved, it really inspired me to take my own singing up a notch... This will definitely be near the top of my life-long achievements."*





Gabrieli Roar | Ely Cathedral, July 2023 @ Frances Marshall Photography



## Looking to the future

This year proved to be a pivotal moment for Gabrieli with the announcement of a new funding agreement with The Vinehill Trust. A grant of £1,000,000 over the next five years, from 2024-25 onwards will particularly propel our education work forward, as well as facilitating much needed investment in our core infrastructure. Whilst this grant does not apply to the year in question, it dominated much of the administration of the year, and enabled us to have the confidence to move our traditionally biannual residential course to an annual event.

To deliver the extended reach and expanded remit that this funding permits, in the later part of the year we restructured Gabrieli Roar into four clear programme areas:

**Roar Explore:** an entry level programme for schools with limited existing choral provision. This is a new area of work developed in response to sector demand. Projects will inspire vocal confidence and celebrate the joy of massed singing, using basic repertoire, sung in unison. We will support partners to build choirs within their own schools and communities, with sustained assistance from our coaches where necessary.

**Roar Evolve:** this activity incorporates our large-scale cathedral tours and smaller-scale bespoke projects, such as weekend projects learning more accessible oratorio and opera, such as Haydn *The Creation* and Purcell *Dido and Aeneas*. Repertoire is selected for its flexibility and adaptability, enabling singers with varied levels of experience to participate. Advance training is always provided by our vocal team.

**Roar Empower:** our flagship and now annual project bringing together 200-250 singers from choirs across the UK for a summer residential course. Young people work intensively on challenging choral works, culminating in a public performance in a major cathedral.

**Roar New Leaders:** opportunities for Roar alumni to develop their skills training and mentoring younger singers. This is the only selective strand of the Roar programme, offering early professional training and paid work experience to those interested in teaching, workshop leading or choral direction.





## GABRIELI STAFF AND TRUSTEES

Gabrieli continues to operate with a small, dedicated team of staff and trustees who work closely together to deliver our work.

### Executive staff

Founder and Artistic Director, Paul McCreesh, stepped into the role of General Manager for the year, on a pro bono basis, whilst a recruitment process was carried out to recruit a Chief Executive. Working alongside him, a senior management team of three working within individual specialisms. We were delighted to welcome Sophie Richardson to Gabrieli as Director of Concerts and Tours in January 2024; she joins Anna Winstone (Director of Roar) and Nicolette Shaw (Director of Development) in leading the organisation forward.

### Trustees

This was a year in which we saw considerable change amongst our Board of Directors, including the resignation of three long-standing Directors: Mike Abrahams, Steve Allen and Roger Le Tissier. Their generosity of time and expertise, their ever-calm approach to the challenges that we face, and their huge contribution as leading donors to the charity will continue to be appreciated for many years to come. In particular, we are grateful to Mike Abrahams who for over two decades has shaped our print materials, brand and image, in particular dedicating hours to the painstaking work of programme and CD booklet design entirely pro bono.

In October we were delighted to welcome Philip Keller and Jonathan Douglas OBE to the board. Philip brings a wealth of experience in financial management and business development for charities; as CEO of the National Literacy Trust, Jonathan's work in advocating for a breadth of cultural education and experience for young people will be crucial as we expand Gabrieli Roar's work and standing in the sector.









## FINANCIAL REVIEW

Gabrieli receives no regular public funding and is entirely reliant upon generated income and voluntary giving. We finished the financial year with net reserves of £17,505. Total income amounted to £804,343 against expenditure of £803,117.

### Reserves policy

Total unrestricted reserves at 31 March 2024 were £17,505. In view of the fluctuations in concert income from year to year, the Directors consider it essential to raise and maintain unrestricted reserves equivalent to three months' core operating costs. This amounts to approximately £60,000 currently.

The Directors are conscious of the extreme pressures under which the charity operates, not least in operating without any regular core funding in a sector that is always competitive. As such they take a prudent view on the future. Gabrieli continues to operate on the tightest of budgets, with a small central office and minimal staff. The Directors are responsible for the management of the risks faced by the charity. All significant activities undertaken are subject to detailed review as part of an initial project assessment, and major risks faced by the charity are reviewed on a quarterly basis, with controls established accordingly.



*Gabrieli Roar | Fairfield Halls, July 2023 @ Frances Marshall Photography*



**Fundraising**

Voluntary income on the year – comprising public funding, grants from private trusts and foundations, and individual giving – totalled £487,113.

Gabrieli is a member of the Fundraising Regulator and acts in accordance to their advice.

We are grateful to our supporters without whose generosity we would be unable to continue our innovative and impactful work. Particular thanks are due to the Philip King Charitable Trust, Leverhulme Trust, Foyle Foundation, Backstage Trust, Garfield Weston Foundation, Cecil King Memorial Fund and The D'Oyly Carte Charitable Trust. In addition, we acknowledge and thank individual supporters who helped us generously throughout the year, especially at the time of The Big Give and in support of our *Dream of Gerontius* recording.

Donors to Gabrieli can be assured that we comply with the regulatory standards for fundraising. We adhere to the guidance of the Fundraising Regulator and are committed to the Fundraising Promise and adherence to the Code of Fundraising Practice. We also encourage our fundraising service providers to comply with the Code.

Our fundraising remains relationship-based with an emphasis on donor care. Our staff, Board and volunteers manage personal approaches to trusts, corporates and individuals. Systems and structures are in place and are continuing to evolve to ensure a personal and a friendly approach combined with administrative efficiency and professionalism. All involved in fundraising at Gabrieli are briefed and trained in good fundraising practice, with careful regard for privacy and donors' wishes.





**PUBLIC BENEFIT STATEMENT**

The Directors regularly review the charity's activities to ensure the highest benefit to the public, placing particular weight on guidance contained in the Charity Commission's general guidance on public benefit.

Gabrieli's executive staff are tasked with ensuring the charity's activities are accessible to all members of the public. Examples of steps taken include:

- Encouraging attendance at own-promoted concerts for school children, students and young people through discounted tickets;
- Freely accessible video content (via the Gabrieli website and YouTube);
- Regular broadcasts of concerts on national radio stations both in the UK and abroad, making music accessible through radio and the internet;

Operating an unlimited bursary system for Gabrieli Roar, our choral training scheme, ensuring financial means are never a barrier to participation.

**FUTURE PLANS**

Having secured core funding from the Vinehill Trust in 2024-25, early in the next financial year we will expand our small management team with the addition of a new Chief Executive role. We are delighted to be welcoming Susie York Skinner back to Gabrieli in this role, after five years working with other UK orchestras and a national arts education organisation. Joining us from summer 2024, Susie will lead the implementation of the new Gabrieli Roar structure, with its significantly increased participation levels, and work with colleagues to clarify our brand and rebuild the Gabrieli Consort & Players diary, to expand the profile of our professional performance work.

In November 2024 we were sorry to bid farewell to our Chair Alan Gemes. During his decade on the Gabrieli Board, Alan has been one of our most loyal supporters and champions, and we are hugely indebted to him for his leadership and ever-generous support of our work over so many years, driven by his passion for the music that we all love. Alan oversaw a period of tremendous change at Gabrieli, working with us as the Roar programme became increasingly central to our work and spearheading fundraising for recent recordings, particularly our 2019 recordings of Purcell *King Arthur* and *Fairy Queen*.

**RESPONSIBILITIES OF THE DIRECTORS**

The Directors, who are also trustees for the purposes of charity law, are responsible for preparing this report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (UK Generally Accepted Accounting Practice).

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



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

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial positions of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and irregularities.

### **Small company provisions**

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

The Directors' annual report was approved on 17 December, 2024 and signed on behalf of the Board of Directors by:



S Barter  
Director

*Paul McCreesh, Gabrieli Founder and Artistic Director*





## Independent examiner's report to the Directors of Gabrieli- Co No: 05706385

I report on the accounts of the charitable company for the year ended 31 March 2024 as set out on pages twelve on twenty four.

Respective responsibilities of Directors and examiner

The Directors are responsible for the preparation of the accounts. The Directors consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Institute of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as directors concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements:
  - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached

*Rekha Shah*

Rekha Shah FCCA CTA  
 Able & Young Ltd  
 Chartered Certified Accountants  
 Airport House, Purley Way  
 Croydon  
 Surrey CR0 0XZ



Consolidated statement of financial activities  
(Incorporating an income and expenditure account)

For the year ended 31 March 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
<b>Income:</b>					
Donations and legacies	6	24,342	291,490	315,832	358,595
Income from charitable activities					
Concerts and performances	7	484,095	-	484,095	401,135
Other trading activities		7,693	-	7,693	7,686
Investment income		705	-	705	10
<b>Total incoming resources</b>		<b>516,835</b>	<b>291,490</b>	<b>808,325</b>	<b>767,426</b>
<b>Expenditure:</b>					
Costs of raising funds	8	33,668	-	33,668	34,211
Charitable activities	8	457,351	316,080	773,431	775,675
<b>Total expenditure</b>		<b>491,019</b>	<b>316,080</b>	<b>807,099</b>	<b>809,886</b>
<b>Net income/(expenditure) and net movement in funds for the year</b>		<b>25,816</b>	<b>(24,590)</b>	<b>1,226</b>	<b>(42,460)</b>
<b>Transfers</b>		<b>(24,590)</b>	<b>24,590</b>	<b>-</b>	<b>-</b>
		<b>1,226</b>	<b>-</b>	<b>1,226</b>	<b>(42,460)</b>
<b>Fund balances brought forward</b>		<b>16,279</b>	<b>-</b>	<b>16,279</b>	<b>58,739</b>
<b>Fund balances carried forward</b>		<b>17,505</b>	<b>-</b>	<b>17,505</b>	<b>16,279</b>

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



Consolidated balance sheet  
As at 31 March 2024

	Notes	2024	2023
		£	£
<b>Fixed assets</b>			
Tangible assets	11	1,478	1
<b>Current assets</b>			
Debtors	13	69,647	72,542
Cash at bank and in hand		275,951	133,818
		<u>345,598</u>	<u>206,360</u>
<b>Creditors: Amounts falling due within one year</b>	14	<u>(329,571)</u>	<u>(190,082)</u>
Net current assets		<u>16,027</u>	<u>16,278</u>
<b>Total assets less current liabilities</b>		<u>17,505</u>	<u>16,279</u>
<b>Funds</b>			
Unrestricted funds		<u>17,505</u>	<u>16,279</u>

For the year ending 31 March 2024 the group was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared group accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board on



P Keller  
Director

Date    17 December 2024



Company balance sheet  
As at 31 March 2024

	Notes	2024	2023
		£	£
<b>Fixed assets</b>			
Tangible assets	11	1,478	1
Investment	12	100	100
		<u>1,578</u>	<u>101</u>
<b>Current assets</b>			
Debtors	13	69,647	72,542
Cash at bank and in hand		275,927	133,796
		<u>345,574</u>	<u>206,338</u>
<b>Creditors: Amounts falling due within one year</b>	14	(330,418)	(190,929)
Net current assets		<u>15,156</u>	<u>15,409</u>
<b>Total assets less current liabilities</b>		<u>16,734</u>	<u>15,510</u>
<b>Funds</b>			
Unrestricted funds		<u>16,734</u>	<u>15,510</u>

For the year ending 31 March 2024 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared company accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the Board on



P Keller  
Director

Date    17 December 2024



Cash flow sheet  
For the year ended 31 March 2024

	Notes	Group 2024	Charity 2024	Group 2023	Charity 2023
		£	£	£	£
Cash provided (used) in operating activities	15	<u>142,134</u>	<u>142,134</u>	<u>8,310</u>	<u>8,310</u>
Change in cash and cash equivalents in the year		142,133	142,131	8,310	8,310
Cash and cash equivalents brought forward		133,818	133,796	125,508	125,486
Cash and cash equivalents carried forward		<u><u>275,951</u></u>	<u><u>275,927</u></u>	<u><u>133,818</u></u>	<u><u>133,796</u></u>



Gabrieli Players | Fairfield Halls, July 2023 @ Frances Marshall Photography



## Notes to the financial statements

### For the year ended 31 March 2024

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#### 1 **Accounting policies**

The principle accounting policies, which have been applied consistently, are as follows:

##### 1.1 **Basis of preparation**

The financial statements have been prepared in accordance with 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) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Gabrieli meets the definition of a public benefit entity under FRS 102, Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

##### 1.2 **Going concern**

After reviewing the charity's forecasts and projections, the Directors have a reasonable expectations that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

##### 1.3 **Group financial statements**

The consolidated financial statements comprise Gabrieli, the charity, and its wholly owned subsidiary Gabrieli Consort & Players Limited. The results of the subsidiary are consolidated on a line by line basis. A separate Statement of Financial Activities and income and expenditure account for the charity has not been presented because the Charitable Company has taken advantage of the exemption afforded by section 408 of the Companies Act 2006.

The charity accounts are prepared in accordance with FRS 102 and Charities SORP (FRS 102) and the Companies Act. The subsidiary company accounts are prepared in accordance with FRS 102 1A. No adjustments have been required to align the accounting policies of both entities.



## Notes to the financial statements

### For the year ended 31 March 2024

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#### 1.4 **Income**

Items of income are recognised and included in the financial statements when the charity and its subsidiary have entitlement to the funds, and performance conditions attached to the income have been met and the amount can be measured reliably.

Income from charitable activities is included in income in the period in which the activity takes place and includes income receivable from concerts, recordings, CD sales during the period.

Income received in advance of a performance or provision of other specified service is deferred until the criteria for income recognition are met.

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be used for particular areas of the charity's work or for specific projects being undertaken by the charity.

#### 1.5 **Expenditure**

All expenditure is accounted for on an accruals basis and is recognised when there is a legal or constructive obligation to pay. Expenditure items have been classified under headings that aggregate all costs related to each category.

Expenditure on charitable activities includes the cost of performances, recordings and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Costs of raising funds are those costs incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel and governance costs which support the charities educational and artistic programmes and activities. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The basis on which support costs have been allocated are set out in the notes.



Notes to the financial statements  
For the year ended 31 March 2024

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1.6 Foreign currency

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transactions. All differences are taken to the Statement of Financial Activities incorporating an income and expenditure account.

1.7 Pension costs

The company operates a defined contribution scheme. Contributions payable to the company's pension scheme are charged to the Statement of Financial activities in the period to which they relate.

1.8 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less the estimated residual value over the expected useful life of each asset, on a straight line basis, is as follows:

Equipment	33% annually
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1.9 Investments

Investments in subsidiary undertakings are recognised at cost.

1.10 Current assets

Trade and other debtors are recognised at the settlement amount due. Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less.

1.11 Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts.



**Notes to the financial statements**  
**For the year ended 31 March 2024**

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**1.12 Financial instruments**

The charity's basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The charity also holds financial instruments in the form of forward contracts, the charity has applied hedge accounting and measures the instrument and item at fair value with the net gain or loss through other gains and losses in the Statement of Financial Activity.

**2 Fund accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific artistic projectors being undertaken by the charity.

The charity only has unrestricted reserves for the current year which are treated as free reserves and may be used for any purposes of the charity hence no separate fund movements are shown.

**3 Legal status of the charity**

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

**4 Corporation Taxation**

As a registered charity under the Charities Act 2011, Gabrieli's income from charitable activities is exempt in accordance with sections 466-493 of the Corporation Tax Act 2010.



Notes to the financial statements  
For the year ended 31 March 2024

5 Financial Performance of the charity

The consolidated statement of financial activities includes the results of the charity's wholly owned subsidiary.

	2024 £	2023 £
Incoming resources	808,325	767,426
Expenditure on costs of raising funds	(33,668)	(34,211)
Expenditure on charitable activities	(773,431)	(775,675)
Net incoming resources	1,226	(42,460)
Total funds brought forward	16,279	58,739
Total funds carried forward	17,505	16,279
Represented by Unrestricted funds	17,505	16,279

The make up of income and expenditure between unrestricted and restricted is as follows:

	2024 Unrestricted £	2024 Restricted £	2023 Unrestricted £	2023 Restricted £
<b>Income:</b>				
Donations and legacies	24,342	291,490	121,824	236,771
Income from charitable activities	484,095	-	343,549	57,586
Other trading activities	7,693	-	7,686	-
Investment income	705	-	10	-
<b>Total incoming resources</b>	<b>516,835</b>	<b>291,490</b>	<b>473,069</b>	<b>294,357</b>
<b>Expenditure:</b>				
Costs of raising funds	33,668	-	34,211	-
Charitable activities	457,351	316,080	481,318	294,357
<b>Total expenditure</b>	<b>491,019</b>	<b>316,080</b>	<b>515,529</b>	<b>294,357</b>
<b>Net income/(expenditure) and net movement in funds for the year</b>	<b>25,816</b>	<b>(24,590)</b>	<b>(42,460)</b>	<b>-</b>



Notes to the financial statements  
For the year ended 31 March 2024

6 Donations and legacies

	2024 £	2023 £
Donations and gifts		
Individuals	147,412	109,065
Trusts and foundations	168,420	207,030
Arts Council	-	42,500
	<u>315,832</u>	<u>358,595</u>

The trustees gave total donations of £70,687 (2023 - £7,500) towards projects for the current and future years.

7 Incoming resources from charitable activities

	2024 £	2023 £
Concert income	329,916	274,704
Orchestra tax relief	154,179	126,431
Miscellaneous income	7,693	7,686
	<u>491,788</u>	<u>408,821</u>

8 Analysis of expenditure

	Charitable activity £	Fund raising £	Total 2024 £	Total 2023 £
Artists' fees	384,697	-	384,697	349,265
Performance and production costs	200,177	3,560	203,737	221,830
Salaries and freelance staffing costs	124,964	30,108	155,072	180,076
Depreciation	739	-	739	-
Independent examination - Governance	1,100	-	1,100	1,100
Bank interest paid	-	-	-	14
Other support costs	61,754	-	61,754	57,601
	<u>773,431</u>	<u>33,668</u>	<u>807,099</u>	<u>809,886</u>

Support costs have been allocated on the basis of artists fees and performance costs incurred which is consistent with resources expended.

The expenditure on the main charitable activities are as follows:

	2024 £	2023 £
Concerts and performances	456,294	473,231
Educational activities	317,137	302,444
	<u>773,431</u>	<u>775,675</u>



Notes to the financial statements  
For the year ended 31 March 2024

9 Staff costs

Staff costs during the period were as follows:	2024	2023
	£	£
Salaries and wages	96,603	108,622
Social security costs	5,088	6,927
Pension costs	2,415	2,712
	104,106	118,261
Freelance staff costs	50,966	61,815
	155,072	180,076

The average number of employees during the period, analysed by function was:

	Number	Number
Direct charitable expenditure		
chief executive	1	1
Others	2	2
	3	3

No employee earned, as defined for taxation purposes, £60,000 or more.

10 Related party transactions

The charity acquired conducting and music services from Paul McCreesh to the value of £45,404 (2023 - £67,359) and marketing services from Hannah McCreesh of £6,840. The amount owed to Paul McCreesh at the year end was £3,600. All transactions have been conducted on a normal commercial basis.

11 Fixed assets

	Furniture & equipment
	£
Cost	
At 1 April 2023	4,884
Additions	2,216
At 31 March 2024	7,100
Depreciation	
At 1 April 2023	4,883
Charge for the period	739
At 31 March 2024	5,622
Net book value	
At 31 March 2024	1,478
At 31 March 2023	1



Notes to the financial statements  
For the year ended 31 March 2024

12 Investments

The investment represents 100% of the entire share capital of Gabrieli Consort & Players Limited written down to the nominal value of the share capital.

At 31 March 2024 the aggregate of the share capital and reserves of the company were £871.

13 Debtors

	Group 2024	Charity 2024	Group 2023	Charity 2023
	£	£	£	£
Trade debtors	26,455	26,455	29,952	29,952
Other debtors	43,192	43,192	42,590	42,590
	<u>69,647</u>	<u>69,647</u>	<u>72,542</u>	<u>72,542</u>

14 Creditors: Amounts falling due within one year

	Group 2024	Charity 2024	Group 2023	Charity 2023
	£	£	£	£
Trade creditors	36,258	36,258	21,954	21,954
Amount owed to subsidiary company	-	847	-	847
Other creditors	44,816	44,818	46,233	46,233
Deferred income	248,497	248,497	121,895	121,895
	<u>329,571</u>	<u>330,420</u>	<u>190,082</u>	<u>190,929</u>

Mr P McCreesh has guaranteed a bank overdraft of £25,000 for the charity's working capital requirements.

Deferred income relates to donations and income received in advance. The income relates to educational work and net deferred income of £107,345 was spent in the year 2023-24.

Forward contracts  
Foreign exchange forward contracts were entered into during the year to manage exchange risks from overseas concert income. All gains and losses on forward contracts have been included in the Statement of Financial Activity.



Notes to the financial statements  
For the year ended 31 March 2024

15      Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2024	Charity 2024	Group 2023	Charity 2023
	£	£	£	£
Net movement in funds	1,226	1,226	(42,460)	(42,460)
Add back depreciation charge	739	739	-	-
Fixed assets acquired	(2,216)	(2,216)	-	-
Decrease (increase) in debtors	2,895	2,895	80,370	80,370
Increase (decrease) in creditors	139,490	139,490	(29,600)	(29,600)
	<u>142,134</u>	<u>142,134</u>	<u>8,310</u>	<u>8,310</u>

