

# **THE STRINGCREDIBLES**

**Trustees' Annual Report and Accounts  
for the year ended 31 March 2025**

## **Charity information**

### **Trustees**

Isabel Churcher (Chair)  
Louise Braithwaite  
Michele Deeks  
Seb Lovell-Huckle  
Eluned Mansell (resigned 9 June 2025)  
Philip Mills  
Zoe Mountford (appointed 25 March 2025)  
Amrit Sohal (appointed 25 March 2025)

### **Charity Name**

The Stringcredibles

### **Charity Number**

1158652 (registered in England and Wales as a Charitable Incorporated Organisation)

### **Bankers**

Co-operative Bank plc, Delf Way, Skelmersdale. WN8 6GH

### **Independent Examiner**

Emma Bunting, MA, FCCA

### **Charity Principal Address**

55 Bunbury Road, Birmingham, B31 2DS

## **Trustees' Annual Report for the year ended 31 March 2025**

The Trustees of the Charity present their Annual Report and Accounts for the 12-month period ended 31 March 2025.

### **Objectives and Activities**

The objects of the Charity are to advance the education of the public in the art of music, in particular, but not exclusively, by facilitating creative learning experiences which allow participants to discover and develop their individual capabilities, skills and potential.

The Trustees have complied with their duty in Section 17(5) of the 2011 Charities Act to have due regard to guidance published by the Charity Commission on public benefit.

The objects of the charity have been achieved by:

- Enabling children to be active participants in classical music.
- Encouraging young performers to communicate better through their music.
- Sharing and developing dynamic performance practice among professionals.

### **Activities**

2024-25 has been a year of consolidation and development for The Stringcredibles. We:

- continued to deliver our regular portfolio of performances - Making Music, Feeling Good, Tunes from the Trenches and Stringlebell Rock
- evolved our Apprentice programme in partnership with Services for Education Music Service, Birmingham and the Royal Birmingham Conservatoire
- continued our involvement with Wolverhampton Music Service's Elevate programme
- delivered CPD for teachers at Lincolnshire Music Service
- partnered with Milverton Concert Society to deliver performances for primary school children in Somerset
- used our Pitch Pace Perform methodology to deliver a training session for the Birmingham Services of Education String Sinfonia
- toured our newly created show - The Butterfly Lands - with support from Arts Council England, in partnership with music services in Birmingham, Wolverhampton, Walsall and Sandwell, delivering 15 performances to complete a run of 22 performances in schools
- set in motion a second tour of The Butterfly Lands - gathering support from

## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

trusts and foundations to fund a further 28 performances in partnership with Birmingham Services for Education and the newly formed Black Country Music Hub (the first partnership project of this new Hub which includes Walsall, Wolverhampton, Sandwell and Dudley) - the first 2 of these 28 performances were delivered in this period.

### **Stringcredible Apprentices 2024**

With generous support from the Albert and Eugenie Frost Music Trust for the third year running (this the first year of a further three year grant), our Stringcredible Apprentices programme 2024 was one of the highlights of this period. Our Apprentices programme has been running since 2014, and is designed to support young musicians and their performance skills. It allows for the development of young string players in inspirational roles, widens the reach of our performance methodologies programme, creates diverse role models in a very diverse city and support the work of an excellent music hub.

In the autumn term, we took on a new cohort of learners in partnership with Birmingham's Music Service at Services for Education (SFE). Throughout the term we worked with 8 young string quartet players and 4 music teachers. The teachers and young musicians came to see The Stringcredibles perform in a primary school, then learned how to perform the show as brand new quartets. The Stringcredibles trained the quartet of teachers, and then mentored the teachers as they trained up the quartets of young musicians.

Our 8 Apprentices were a culturally diverse cohort of male and female string players, selected by Sally Hobbs (Head of Strings at SFE) as being musicians of promise, who would benefit most from the experience. All participants had been taught by SFE teachers at some/all stages, and were part of either Birmingham Schools String Symphony or Birmingham Schools Symphony Orchestra. The project helped them to really hone their performance and public speaking skills, and use these to inspire other children to engage with music. In a new development for 2024 we had student placements from the Royal Birmingham Conservatoire shadowing all activity.

## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

This year we are proud to have reached:

- 8 young strings players
- 4 music service teachers
- 4 music students from the Royal Birmingham Conservatoire
- 8 primary schools
- Over 2,000 primary school children
- 1,000+ additional instrumental learners

The project has had positive impacts on:

- Primary school children and their engagement with music
- Primary school staff and their experience of music in a school setting
- Young musicians, and their performance skills
- Music teachers and their ability to reach more schools through delivering ensemble performances
- Young instrumental learners taught by the music teacher quartet
- Music Education Hub staff, and their strategic approach to Continuing Professional Development (CPD) and widening participation
- Royal Birmingham Conservatoire Students and their confidence in delivery

### **Pitch Pace Perform**

Our trademark Pitch Pace Perform methodology is still very much a core thread of our work. Designed to connect performers powerfully with their audiences, we have delivered training for the Birmingham Services for Education String Sinfonia and for teachers at the Lincolnshire Music Education Hub.

### **Wolverhampton Elevate**

We continue to support Wolverhampton Music Service's fast-track progression programme Elevate. This is an ongoing partnership, delivering workshops in performance and ensemble skills for the young people selected for the programme.

### **The Butterfly Lands**

Considerable time this year has been spent delivering our newest show for primary schools, The Butterfly Lands, alongside saxophonist Nate Holder. The show is an interactive performance for primary schools, bringing together excellence in classical music with hip hop, world music and bespoke creative writing to explore themes of migration and inclusion. The show celebrates cultural diversity and

## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

connects to the Kindness Curriculum, promoting empathy, respect and compassion.

The project was established as a partnership between The Stringcredibles and Nate Holder, with shared ambitions to explore themes of migration through the universal language of music. We commissioned a diverse creative team to support us in bringing our vision to life, and worked with Music Education Hubs to ensure the project had relevance and value to schools in areas of priority for music engagement. The show includes bespoke compositions, poetry, illustrations and visual presentations. Data relating to migration in local communities was curated by the University of Birmingham. Over the course of an hour, audiences join the journey of a butterfly to five islands; music, language, food, clothing and belief. Each island introduces new musical compositions linked together with original poetry. The varied programme includes lively classical and fusion music, movement, singing, interaction, and quiet moments of calm to reflect on the themes.

The project offers access to high quality live music, and supports cross-curricular learning, encouraging take-up of instrumental lessons and promoting pro-social development. It demonstrates the power of music to connect across cultures, to communicate challenging ideas in accessible ways, and to inspire active participation. The show explores how each individual's unique background contributes to a colourful community.

During this period, we have delivered 17 performances in primary schools across the West Midlands (15 for phase 1 and 2 for phase 2) and created a film summarising the achievements of this tour. Our funding structure of this project is a combination of support from Arts Council England, trusts and foundations, earned income, and generous individual donors. The show has been the catalyst for developing new partnerships, including additional Music Education Hubs and the Schools of Sanctuary networks.

Schools we have visited with all our projects in this period:

- Solihull Preparatory School, Solihull
- Rounds Green Primary School, Sandwell
- Merridale Primary School, Wolverhampton
- Adderley Primary School, Birmingham
- Leighswood Primary School, Walsall
- The Radleys Primary School, Walsall
- Kineton Green Primary School, Solihull

## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

- Stowlawn Primary School, Wolverhampton
- St Luke's C of E Primary School, Wolverhampton
- The Rosary Catholic Primary School, Birmingham
- Goldthorn Park Primary School, Wolverhampton
- St Stephen's C of E Primary School, Wolverhampton
- Holy Family Catholic Primary School, Birmingham
- St Joseph's Catholic Primary School, Birmingham
- St Dunstan's Catholic Primary School, Birmingham
- Harborne Primary School, Birmingham
- Holy Cross Catholic Primary School, Sutton Coldfield
- Mere Green Primary School, Sutton Coldfield
- Sy Mary's Catholic Primary School, Redditch
- Christ Church C of E Primary School, Birmingham
- Bellfield Junior School, Birmingham
- St Mary Magdalene C of E Primary School, West Bromwich
- Rookery Primary School, Handsworth
- Welford Primary School, Handsworth
- The Meadows Primary School, Northfield
- Kings Norton Primary School, Kings Norton

Organisations we have worked with in this period:

- Services for Education Music Service Birmingham
- Newly formed Black Country Music Hub (Walsall Music Education Service, SIPS Education Music and Arts, Wolverhampton Music Service and Dudley Performing Arts)
- Lincolnshire Music Education Hub
- Milverton Concert Society
- Royal Birmingham Conservatoire
- Schools of Sanctuary Networks (Birmingham and Wolverhampton)

Trust and Foundations we have been supported by in this period:

- The Rowlands Trust
- The Albert and Eugenie Frost Music Trust
- The Turner Trust
- The Patrick Trust
- The Grimmitt Trust
- The Birmingham Municipal Charity

## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

- The Golsoncott Foundation
- The Birmingham and Black Country Communities Fund (Heart of England Community Foundation)

Quotes from our participants.

Primary school children:

*"We learned without realising because it's so much fun."*

*"We've let go of our differences and found out we've had so much in common."*

Parent of Young Apprentice:

*"Thank you so much for your hard work and support... [he] has loved the experience, which would not have been nearly as special without your collective input. It's been such an enriching experience!"*

Primary school teachers"

*"Wow!! What can I say? All I heard from members of staff was that it was absolutely amazing on both our sites. I received loads of emails saying how professional, talented and wonderful everyone was. The children absolutely loved it. Thank you so much for giving our children and staff an amazing musical experience. What a treat!"*

*"As a headteacher, I sat through it all and thought it one of the best performances we've ever hosted"*

*"It's priceless"*



## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

### **Board recruitment and development**

This year has seen useful board consolidation and expansion for The Stringcredibles. We advertised for new Trustees and received excellent applications leading to the appointment of two new Trustees: Amrit Sohal and Zoe Mountford. They both bring a passion for music as well as providing us with respective key experience and skills in the areas of music education and safeguarding and of charity finance.

Amrit Sohal is a professional French Horn player, teacher and workshop facilitator. With a passion for creating an inclusive environment within music education, during her time at Royal Birmingham Conservatoire, Amrit created Motherland Music CIC where she runs workshops based on composers and musicians from global majority backgrounds. She is also a trustee for the People's Orchestra.

Zoe Mountford is a Corporate Finance Advisor at Springboard Corporate Finance. She holds a BA(Sons) in Philosophy, Politics and Economics from the University of Warwick and is a qualified Chartered Accountant (ACA), having also worked in Audit and Transaction Advisory Services at Grant Thornton. In addition to her finance career, Zoe has a background in music, having studied violin, viola and classical voice at the Junior Birmingham Conservatoire for over 10 years.

Eluned Mansell will step down in the next financial year, while Isabel Churcher (Chair), Philip Mills, Michele Deeks, Louise Braithwaite and Seb Lovell-Huckle will continue to provide essential board support and particularly continuity, with the introduction of two new trustees.

As Chair, Isabel Churcher has guided the Board through a cycle of governance updates to ensure that our policies and procedures are all up to date, led The Stringcredibles through the 7 Principles of the Charity Governance Code, and facilitated the implementation of Values and Strategy documents, created by a working group led by Michele Deeks.

### **Financial Review**

Income for the year was £30,930 (2024: £45,324), and expenditure was £32,334 (2024: £42,216). The resulting deficit of £1,404 (2024: £3,108 surplus), left the charity with closing funds of £21,678 (2024: £23,082). The deficit was due to lower grant income.

## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

### **Reserves Policy**

The Trustees have set a policy that committed expenditure does not exceed the value of unrestricted funds, and that the unrestricted funds do not exceed 12 months of planned expenditure. The total unrestricted funds at 31 March 2025 amounted to £21,568 (2024: £22,452); the Trustees consider that the reserves do not exceed what is necessary for the Charity to continue as a going concern and expect the unrestricted funds to be applied to the charitable purposes within a reasonable period. Restricted funds at 31 March 2025 were £110 (2024: £630).

### **Going Concern**

The Charity's work is delivered in programmes of work based on funding achieved. It does not, therefore, commit expenditure that is not funded, and at the end of the year had reserves to cover committed expenditure. The Trustees believe that the Charity will be able to meet its ongoing commitments for more than 12 months from the signing of the Balance Sheet, and that it is therefore appropriate to continue accounting on a going concern basis.

### **Structure, Governance and Management**

The Charity is constituted as a Charitable Incorporated Organisation, which was registered with the Charity Commission on 24 September 2014. It is governed by a constitution using the foundation model dated 22 November 2022. The Trustees make strategic decisions and ensure overall control; they delegate day to day management and delivery of this objective to the Stringcredibles' musicians, who are:

- Catherine Arlidge
- Helen Edgar
- Bryony Morrison
- Amy Thomas

The Trustees during the year under review and up to the date the accounts were approved are listed on page 1.

The Board recruits new trustees by assessing the skills required and skills of existing trustees, determining a skills gap and advertising for suitable applicants. New trustees are appointed at duly convened meetings of the board of trustees.

This year we advertised for new Trustees and received numerous interesting

## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

applications. Following a rigorous recruitment process, we appointed two new Trustees: Amit Kaur Sohal and Zoe Mountford. They all bring a passion for music and professional and personal insights into the world of The Stringcredibles.

### **Risk Management**

Our charity takes a proactive and proportionate approach to risk management to support effective decision-making and safeguard the achievement of our charitable purposes.

We maintain a comprehensive risk register that is regularly reviewed by both The Stringcredibles and the Board. This register considers strategic, operational, financial, reputational, and compliance risks, with clear mitigating actions and assigned responsibilities. The Board formally reviews the risk register at every meeting, with ongoing updates provided throughout the year as circumstances evolve. Particular attention is given to safeguarding risks, data protection, financial sustainability, and the delivery of services to our beneficiaries.

### **Statement of Trustees' Responsibilities**

The Trustees are responsible for preparing the Trustees' Report and Financial Statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the affairs of the charity and of incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the

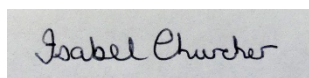
## **Trustees' Annual Report for the year ended 31 March 2025 (continued)**

Charities (Accounts and Reports) Regulations and the provisions of the charity's governing document. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **Declaration**

The Trustees declare that they approved the Trustees' report above on 23 September 2025.

Signed on behalf of the Charity's trustees:

A rectangular box containing a handwritten signature in dark ink. The signature is written in a cursive style and reads "Isabel Churcher".

Isabel Churcher  
Chair of Trustees

## **Independent Examiner's Report**

I report to the trustees on my examination of the accounts of the Charity for the year ended 31 March 2025 which are set out on pages 14 to 21.

### **Respective responsibilities of trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The Charity's Trustees consider that an audit is not required for this year under section 144(3) of the Charities Act 2011 ("the 2011 Act") and that an independent examination is needed.

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 the General Directions given by the Charities 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 the seeking of explanations from you as Trustees 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 Report (continued)**

### **Independent Examiner's statement**

In connection with my examination, no matter has come to my attention:

- which gives me reasonable cause to believe that, in any material respect, the requirement to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act and the regulations made thereunder have not been met;
- to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

A handwritten signature in dark ink, appearing to read 'Emma Bunting'.

Emma Bunting, MA, FCCA  
Independent Examiner

Date      Monday 22<sup>nd</sup> September 2025

## Statement of Financial Activities for the year ended 31 March 2025

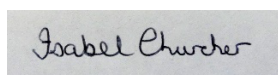
	Note	Unrestricted Funds	Restricted Funds	2025 Total	2024 Total
INCOME					
Donations & legacies	2	3,713	20,868	24,581	36,198
Charitable activities	3	6,349	-	6,349	9,126
TOTAL INCOME		10,062	20,868	30,930	45,324
EXPENDITURE					
Charitable activities	4	10,321	21,388	31,709	42,216
Cost of raising funds	6	625	-	625	-
TOTAL EXPENDITURE		10,946	21,388	32,334	42,216
NET INCOME BEING NET MOVEMENT IN FUNDS					
		(884)	(520)	(1,404)	3,108
FUNDS BROUGHT FORWARD					
		22,452	630	23,082	19,974
FUNDS CARRIED FORWARD					
		21,568	110	21,678	23,082

## Balance Sheet at 31 March 2025

	Note	Unrestricted Funds	Restricted Funds	2025 Total	2024 Total
<b>CURRENT ASSETS</b>					
Debtors	7	638	-	638	8,023
Cash at Bank		20,930	110	21,040	21,734
		<u>21,568</u>	<u>110</u>	<u>21,678</u>	<u>29,757</u>
<b>CREDITORS: Amounts falling due within 1 year</b>					
	8	-	-	-	6,675
<b>NET CURRENT ASSETS/(LIABILITIES)</b>		<u>21,568</u>	<u>110</u>	<u>21,678</u>	<u>23,082</u>
<b>NET ASSETS/(LIABILITIES)</b>		<u>21,568</u>	<u>110</u>	<u>21,678</u>	<u>23,082</u>
<b>FUNDS</b>					
Unrestricted		21,568	-	21,568	22,452
Restricted		-	110	110	630
<b>TOTAL FUNDS</b>	9	<u>21,568</u>	<u>110</u>	<u>21,678</u>	<u>23,082</u>

The notes on pages 16 to 21 form part of these accounts.

These accounts were approved by the Board of Trustees on 23 September 2025 and authorised to be signed by:



Isabel Churcher  
Chair of Trustees



## Accounting Policies

### Note 1 ACCOUNTING POLICIES

#### 1.1 Basis of preparation of accounts

The financial statements have been prepared under the historical cost convention with items recognised at cost.

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice.

The accounts (financial statements) have been prepared to give a 'true and fair' view and 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 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) issued in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn. The Charity constitutes a public benefit entity as defined by FRS 102.

#### 1.2 Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that no material uncertainties exist. The Trustees have considered the level of funds and expected income and expenditure for the following 12-month period.

#### 1.3 Incoming Resources

##### ***Recognition of incoming resources***

These are included in the Statement of Financial Activities (SOFA) when:

- the Charity becomes entitled to the resources,
- it is more likely than not that the Charity will receive the resources, and

## Accounting Policies (continued)

- the monetary value can be measured with sufficient reliability.

### ***Incoming resources with related expenditure***

Where incoming resources have related expenditure (as with fundraising or contractual income) the incoming resources and related expenditure are reported gross in the SOFA.

### ***Grants and donations***

Grants and donations are only included in the SOFA when the charity has unconditional entitlement to the resources.

### ***Tax reclaims on donations and gifts***

Incoming resources from tax reclaims are included in the SOFA at the same time as the gift to which they relate.

### ***Contractual income and performance related grants***

This is only included in the SOFA once the related goods or services have been delivered.

### ***Volunteer help***

The value of any voluntary help received is not included in the accounts but is described in the Trustees' annual report.

### ***Investment income***

This is included in the accounts when receivable.

## 1.4 Expenditure and liabilities

### ***Liability recognition***

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out funds.

### ***Charitable activities***

These costs relate to the musicians' fees for the provision of concerts, etc..

### ***Governance costs***

These include the costs of the preparation and examination of statutory accounts, the cost of trustee meetings and cost of any legal advice to trustees on governance or constitutional matters.

## **Accounting Policies (continued)**

### ***Grants with performance conditions***

Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SOFA once the recipient has provided the specified service or output.

### ***Grants payable without performance conditions***

There are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.

### ***Support costs***

Support costs include central functions and have been allocated to the activity cost categories on a basis consistent with the use of resources.

## Notes to the Accounts

### Note 2 DONATIONS & LEGACIES

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
Grants	1,000	20,868	21,868	32,485
Donations	1,875	-	1,875	3,227
Gift Aid	838	-	838	486
Donations & Legacies	<u>3,713</u>	<u>20,868</u>	<u>24,581</u>	<u>36,198</u>

Grants includes £2,893 (2024:£26,035) from Arts Council England.

### Note 3 INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
Musical performances	6,349	-	6,349	9,126
Charitable activities	<u>6,349</u>	<u>-</u>	<u>6,349</u>	<u>9,126</u>

### Note 4 EXPENDITURE ON CHARITABLE ACTIVITIES

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
Musician fees & expenses	8,390	13,880	22,270	26,080
Commissions	-	1,800	1,800	8,000
Programme materials	-	311	311	655
Project management	1,580	5,391	6,971	7,145
Marketing	110	-	110	25
Admin & sundry expenses	241	6	247	311
Charitable activities	<u>10,321</u>	<u>21,388</u>	<u>31,709</u>	<u>42,216</u>

### Note 5 STAFF COSTS

There were no employees during the year (2024: no employees).

### Note 6 GOVERNANCE COSTS

There have been no governance costs during the year (2024: £nil).

## Notes to the Accounts (continued)

### Note 7 DEBTORS - amounts falling due within one year

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
Trade debtors	150	-	150	3,095
Gift Aid	488	-	488	4,928
Debtors	638	-	638	8,023

### Note 8 Creditors: amounts falling due within 1 year

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
Accruals	-	-	-	6,675
Creditors < 1 year	-	-	-	6,675

### Note 9 FUNDS

	brought forward	Income	Expenditure	Transfers	carried forward
Unrestricted	22,452	10,062	(10,946)	-	21,568
Restricted					
Migrations	411	14,618	(15,029)	-	-
Apprentices	219	6,250	(6,359)	-	110
	630	20,868	(21,388)	-	110
	23,082	30,930	(32,334)	-	21,678

Migrations is a programme to deliver experience of live music to primary school children, that also addresses the issues of migration, diversity and inclusion. This is funded by Arts Council England.

Apprentices is a programme designed to support young musicians and their performance skills.

**Notes to the Accounts (continued)**

	2023 brought forward	Income	Expenditure	Transfers	2024 carried forward
Unrestricted	19,974	12,839	(10,361)	-	22,452
Restricted					
Migrations	-	26,035	(25,624)	-	411
Apprentices	-	6,450	(6,231)	-	219
	-	32,485	(31,855)	-	630
	19,974	45,324	(42,216)	-	23,082

Migrations is a programme to deliver experience of live music to primary school children, that also addresses the issues of migration, diversity and inclusion. This is funded by Arts Council England.

Apprentices is a programme designed to support young musicians and their performance skills.

**Note 10 RELATED PARTIES**

One trustee received a gift on retiring (Sarah Gee, £100) (2023: £nil); no trustee received any remuneration in the year (2023: £nil). One trustee was paid expenses in the year (Isabel Churcher £110), (2023: nil).

There were no other related party transactions (2023: £nil).